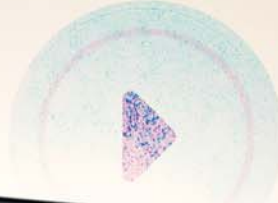


week 17 / 24 April 2014

backstage



**SPECIAL
EDITION**



REFRESHING ONLINE VIDEO

Why online video is at the heart of RTL Group's digital strategy

FremantleMedia
Going native

RTL Interactive
Everywhere –
at any time

RTL Nederland
All you can
eat TV

Groupe M6
6play –
new digital
content





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QUICK VIEW

Free joint
programme for
selected talents
UFA Lab / Divimove
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The
"Grand Rallye
du Télévie" beats
all records
RTL Belgium
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The leading European
media company in
online video

RTL Group
p.4-12



Big Picture
p.15



**SHORT
NEWS**

p.16

New technologies, new platforms and new digital audiences are opening up enormous opportunities as the media landscape fragments. In this online video special, *Backstage* features related stories from the new RTL Group Annual Report, showing how the Group's operations are progressing.

RTL GROUP: THE LEADING EUROPEAN MEDIA COMPANY IN ONLINE VIDEO

Luxembourg – 24 April 2014
RTL Group



In this online video special, *Backstage* focuses on the digital stories from RTL Group's Annual Report 2013

GOING NATIVE

A conversation with Keith Hindle, FremantleMedia's CEO Digital and Branded Entertainment.

"We're looking ahead to see how our customer balance will change in the next five to ten years and preparing ourselves for what we expect to be a shift in the range of customers we work with," says **Keith Hindle**, CEO Digital and Branded Entertainment at FremantleMedia. In the changing digital landscape FremantleMedia's overall goal is to assume the same leading role in development, production, and distribution of content on digital platforms as it already has in the mainstream television world. To do that, the company must focus on identifying and generating new intellectual property (IP) specifically for the digital space. "The vast majority of our digital content at present is extensions of our TV brands, such as *Idols*, *The X Factor* and *Got Talent*," explains Hindle. "These work incredibly well on digital platforms, and we've done this very effectively over the past five years. But the key evolution for us is adding native digital content. This will create a valuable new content stream for FremantleMedia, which we feel has the potential to result in important new IP franchises and, in contrast to traditional TV, the possibility of simultaneous multiterritory launches."

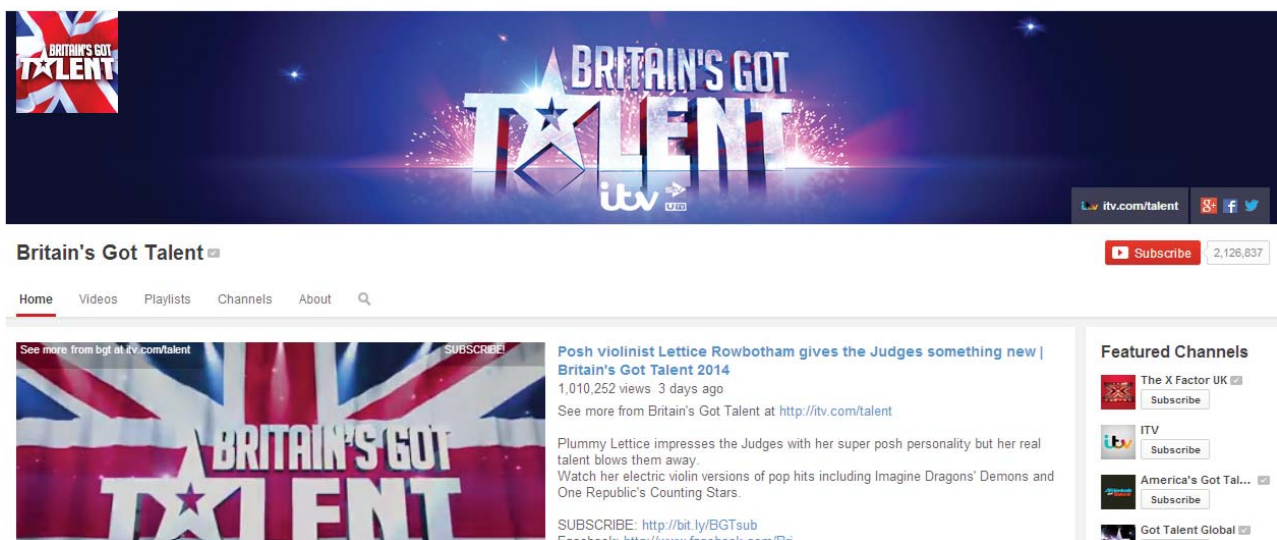
The developments that will allow this are the growing number of routes to market – the emergence of multichannel networks (MCNs), the commissioning of content by digital platforms such as AOL and Netflix, and working directly with advertisers. "The economic model is different –

we have a more direct role in how our content is monetised, which requires a better understanding of advertisers," says Hindle. "We have to be confident we are targeting audiences they want to reach."

The audience for digital is clearly different, too. The demographic is dramatically younger, and they subscribe to or follow the specific content they want, expect to interact with it, and share online what they think of it. "We need a clear sense of who the audience is, and the most important thing is to be authentic to the platform. It's vital to avoid simply making TV shows for the web – audiences engage differently on digital platforms so we need to tell stories in different ways," Hindle points out.

"On something like Youtube, talent creating their own content can have subscriber numbers in the millions, and every new piece of content they create is automatically delivered to those subscribers – they don't have to seek it out, it appears in their own social feeds. The content creator has a built-in direct connection to their audience base, which is a very powerful asset to launch new IP. So we're working with talented Youtubers in our MCNs to develop and produce content with them."

An established producer such as FremantleMedia does have some advantages over newer entrants. It has the digital and production expertise, it has a global presence, and above all it has a deep understanding of storytelling. "In some cases we



Screenshot of Britain's Got Talent website

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can deliver crossover opportunities with TV,” adds Hindle, “but we need to improve our ability to produce quality at a lower cost.”

FremantleMedia is working with companies where there are clear benefits such as Divimove, the fastest-growing pan-European MCN, in which FremantleMedia invested in September 2013. They bring a network of talented content creators in addition to valuable monetisation and audience development tools.

FremantleMedia will also work closely with BroadbandTV and Style Haul who will represent a large proportion of FremantleMedia’s content online to help optimise it globally through market-leading technology.

In addition to MCNs and Youtube, FremantleMedia will continue to work with digital streaming platforms such as Amazon and Hulu where the opportunities include selling longform content to them, distributing their original IP, and producing for them. Keith Hindle offers a final summary of FremantleMedia’s digital intentions: “We’re taking bold steps into a shifting distribution landscape, and ensuring we’re creating content that audiences and advertisers want. We’re leveraging our existing TV content online, while developing new IP for digital, and working with leaders in this new digital landscape to bring in more knowledge and strengthen our routes to market.”

Source: RTL Group Annual Report 2013

DIGITAL TASTE

In a “How-to” video for the newly launched food platform Munchies – a venture of Vice Media and FremantleMedia – the CEO of FremantleMedia North America and Creator and Executive Producer of *Deadliest Catch*, Thom Beers, prepares his favourite meal.



Thom Beers



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COMBINING FANTASTIC CONTENT WITH DIGITAL EXPERTISE

On 23 April 2014, RTL Group companies FremantleMedia and BroadbandTV announced a significant online video management agreement.

The deal sees BroadbandTV's content management team and proprietary technology platform, Viso Novi, track and manage fan-uploaded content for over 200 popular FremantleMedia TV shows, including: *American Idol*, *The Price is Right*, *Got Talent*, *Baywatch* and *The X Factor*.



Guillaume de Posch, Co-CEO of RTL group

Guillaume de Posch, Co-CEO of RTL Group, comments on the agreement: "At RTL Group we strongly foster inter-Group partnerships within our decentralised structure. This agreement is a good example of cooperation within the Group, especially because it makes perfect commercial sense for the two sister companies FremantleMedia and BroadbandTV. At the same time, it underlines our ambition to become a leading player in online video, leveraging all our assets."

"The viewer path has fundamentally evolved, we remain committed to producing fantastic content in formats that support the business and effectively serve our fans," comments **Cécile Frot-Coutaz**, CEO, FremantleMedia.



Cécile Frot-Coutaz, CEO of FremantleMedia

"Smart media companies are embracing the online video revolution by deeply understanding their fans and positively engaging with them," explains **Shahrzad Rafati**, Founder & CEO, BroadbandTV. "It's about effectively taking the brand experience to the next level and allowing the fan to share the great content you've created for them. Without question, a solid online video strategy is essential for major content owners. We're looking forward to combining our deep digital expertise with FremantleMedia's fantastic content to open new revenue streams and, most importantly, allow their fans to get even closer to the brand online."



Shahrzad Rafati, Founder & CEO of BroadbandTV

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Olivier Delfosse, Senior Vice President Digital, FremantleMedia, adds, “We’re seeing more fan-uploaded content than ever before and this relationship will help us to more effectively manage our premium assets and deliver against our broader digital strategy objectives. Ultimately, we want brand-safe content to be consumed by our fans and BroadbandTV’s rich digital video expertise will enable us to optimise this part of our business.”

FremantleMedia generated 6.7 billion online video views in 2013 on Youtube, making it the most viewed television producer, network or movie studio worldwide on the online video platform. Its Digital & Branded Entertainment Division was launched in 2013 to grow the company’s digital offering including maximising existing content, working with digital content networks and launching more new native digital content for the global market.

BroadbandTV operates the third largest multi-channel network in the world and achieves more than 1.6 billion monthly views across its network. BroadbandTV has developed some of the most advanced and innovative technologies in the online video space: Viso Novi, for detecting and managing fan-uploaded content and Viso Catalyst for enhancing viewership and engagement for premium videos. Both platforms empower content owners and creators to become more successful online.

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broadbandtv



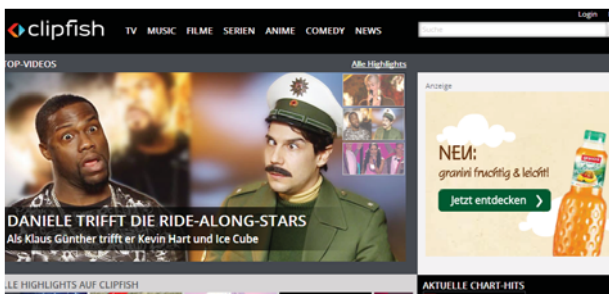
BroadbandTV operates the third largest multi-channel network in the world and achieves more than 1.6 billion monthly views across its network.

EVERYWHERE – AT ANY TIME

How RTL Interactive in Germany is progressing with its ‘fourscreen’ strategy.

Digital is now a major driver of business for companies creating video content. The aim for RTL Interactive is to find a way viewers can use ‘RTL everywhere and at any time’. With 1.19 billion video views in 2013, it seems the company is on course to meet that objective. “We look at the role of digital as two different animals,” explains **Marc Schröder**, Managing Director of RTL Interactive. “One is to enhance the viewer experience, and viewer retention, as part of the marketing mix; the other is as a business in its own right, and a profitable business at that.”

For **video on demand**, the offer falls into three broad categories. The first is the long-form video, which in effect extends the use of Mediengruppe RTL Deutschland’s TV content through the Now family, offering the programmes of each of the Group’s TV channels at its own Now service (RTL Now, Vox Now and so on). “Here we have a ‘fourscreen’ strategy,” says Marc Schröder, “which means we want to be on any device – PC, tablet, smartphone and back on the big screen – with our brands. Increasingly we’re seeing growth on smartphones and smart TVs as opposed to PCs. Tablet is a better viewing experience than smartphone of course – there just aren’t as many of them.”



Screenshot of *Clipfish.de* website

“Unlike many **catch-up services**, Now isn’t just funded by advertising, but offers a subscription model for mobile devices, as we believe the convenience is worth the price.” For €1.79 a month, viewers get unlimited access to Now on tablets and smartphones, including live broadcast streams, which aren’t available on the open web.

ALLOWING TV VIEWERS TO PARTICIPATE IN OR GATHER EXTRA INFORMATION ABOUT SHOWS ON THEIR SECOND DEVICES



RTL Inside and Vox Inside:
downloaded 2.7 million times
by the end of 2013

In a significant move, the Now services are also available to cable customers on Kabel Deutschland, with the opportunity to serve dynamic advertising specific to the viewer, as currently happens on a PC. Across the Now family, video views increased 18 per cent in 2013, to 708 million.

But it’s not all long-form or catch-up video – the second category is **Clipfish**. “Since we became involved in video, we broadened our sourcing to include short-form,” explains Marc Schröder. “Clipfish has found a niche in Germany in certain categories.” To add to its music channel, in 2013 Clipfish launched a comedy and an anime channel for Smart TV. And now more and more multi-channel networks (MCNs) and their Youtube stars want to use Clipfish as an alternative distribution model in Germany. In addition, in June, RTL Interactive announced an exclusive collaboration with BBC Worldwide for about 400 hours of TV series programming, and Clipfish is showing several series free, funded by advertising.

The third video category is on the company’s **own websites**, such as *RTL.de*, where short-form clips of RTL content form a promotional function as well as a highlights catch-up service. There is also the chance to create thematic sites with this content, such as celebrity news, beauty or cooking.

But that’s just the three video categories. Another hugely important sub-set of digital are **social networks**. “We see it as a marketing platform, to attract viewers to our content and to keep them informed,” says Marc Schröder, “and we have 16 million Facebook fans and increasingly drive traffic from Facebook to our

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The year in review

2013



Take a look at RTL Group's highlights of 2013 in "The year in review" film

sites. But social is also a distribution platform we can monetise." RTL Inside and Vox Inside are 'companion' apps that allow TV viewers to participate in or gather extra news and information about shows on their second devices, while they are viewing. By the end of 2013 RTL Inside had been downloaded a total of 2.7 million times.

Source: RTL Group Annual Report 2013

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ALL YOU CAN EAT TV

The way people watch television is changing. We talked to Arno Otto, Managing Director Digital, RTL Nederland about the division's approach to keeping all TV consumers happy.



Since RTL Nederland acquired a majority stake in Videoland, the number of unique visitors has more than doubled

“RTL XL was our starting point in the on-demand market,” he explains, “the catch-up services for our own channels. But if we wanted to be a player in the subscription ‘all you can watch’ market, we decided we would need a stand-alone service, and that acquiring one may be preferable to building one.” Thus the big news in August that RTL Nederland had acquired a 65 per cent stake in Videoland, already a well known brand around the country, having started as a traditional video rental chain before transforming itself into a leading VOD service in 2007. “They are already a leader in home entertainment, with international films and series through the TVOD model – that’s transactional, or pay per view,” says **Arno Otto**, “and they had the desire to move to a subscription model, but they needed the content and the marketing power, so it was a perfect fit.” The arrival in the Dutch market of US subscription service Netflix accelerated plans to reposition the Videoland brand away from the rental model. The new Videoland platform is scheduled for

late March 2014, and is available on all devices. In the battle with Netflix for market share – which in all probability will become a two-horse race – content will play a vital role. “We are the largest local producer and have a huge library of local drama and comedy content to which we have exclusive rights,” Arno Otto points out. “We’re planning between four and six exclusives of local content a year. We’ll aim to ensure new content every month.” Also new for 2014, having gained regulatory approval, is NL Ziet, a collaboration between RTL Nederland and the other leading local broadcasters NPO and SBS, to provide a single subscription service offering popular Dutch TV programmes for up to 365 days after they are first broadcast and sometimes even seven days ahead. “It’s a combined ‘what’s been on TV’ service,” says Arno Otto, “so you don’t have to go to three or four different platforms to watch what you missed last night.” Arno Otto describes NL Ziet as the middle pillar of the strategy, with the advertising funded RTL XL catch-up service on one side and the Videoland movies and series library on the other.

“Long term, more and more people will use linear TV for ‘day-fresh’ content such as news, live shows and sport, and use VOD to watch other content exactly when they want, regardless of which device they use, or which channel it’s

been on.” Ultimately, the consumer just wants to see content. “They don’t label it like we do – linear, VOD, digital, and so on – they are just watching content,” concludes Arno Otto, “so we should see it as a blessing that people love to watch our programmes, films and series on any device. We just have to keep coming up with great content and new revenue models.”

Source: RTL Group Annual Report 2013

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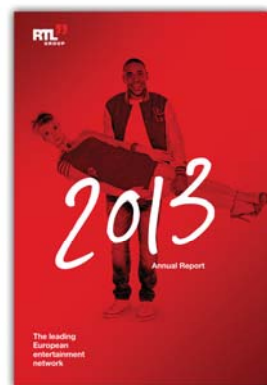
A REFRESHING NEW WAY TO ACCESS GROUPE M6 DIGITAL CONTENT

6play is Groupe M6's new, all-in-one digital platform. Launched at the end of 2013, it gives viewers access to a huge range of digital media from channels M6, W9 and 6ter, including all the channels' websites. And its 'responsive design' means everything works beautifully, whether accessed by TV, desktop, smartphone or tablet. In 2013, 6play was named Best Social TV application at the Social Media Awards. Groupe M6 received this accolade for the second year running.



6play's 'watermarking' feature enables TV commerce, linking viewers to online purchases of items they see in shows, and to interact in fun ways with live programmes – including information magazines and news programmes – enabling users to link to additional, more in-depth content on news or magazine items. It also allows smoother access to exclusive content and Tweets about selected shows.

Source: RTL Group Annual Report 2013



For more information on RTL Group's digital strategy, investments in multi-channel networks and the performance of the Group in 2013, please see RTL Group's new Annual Report which is now available online at www.rtlgroup.com/ar2013. Printed documents can also be ordered from RTLGroup's website.



Discover more in
RTL Group Annual
Report 2013

FIRST JOINT PROGRAMME FOR SELECTED TALENTS

UFA Lab / Divimove



MrHelferSyndrom – UFA Lab and Divimove

UFA and the German multi-channel network Divimove are working with Youtube talents and TV faces on developing the next generation of online video.

Germany – 22 April 2014

UFA and Divimove, Europe's largest multi-channel network, presented the first instalment of their joint program 'Shootrs' in Berlin yesterday, featuring talents and Youtube formats. This is the first time in Germany that an established content producer is collaborating with a Youtube network to create joint content.

The objective of the strategic cooperation is to actively shape the professionalization of the online video market by combining outstanding talent from the web video sector with UFA and Divimove's expertise. UFA primarily contributes its extensive experience in the areas of storytelling, format development and video production, which is complemented by Divimove's expertise in online video content, reach optimisation, and marketing. Production takes place in UFA Labs' digital studios in Berlin and Cologne, as well as other locations. These studios are also available to all Divimove partners, who can produce there independently and take part in regular workshops.

Jens-Uwe Bornemann, Head of UFA Lab and Vice President Digital Continental Europe at FremantleMedia, comments: "We combine UFA's extensive content and production expertise and their established network of television partners, talent and brand partners with Divimove's Youtube marketing and content expertise and the proven experience of compelling online talent. Together, we can now offer our brand partners everything from a single source: outstanding talent, tailored and relevant content, and of course critical reach. By the same token, we hope the collaboration will help us to scout fresh new entertainment talent among Youtubers and create new formats."

Divimove co-founder and CEO **Philipp Bernecker** says: "For Divimove, this is the step into content production that we would like to take with our partners. By cooperating with UFA, we give our network partners a way to put their ideas into action freely and with professional means." Hannes Jakobsen (Head of Content and Creative Development at Divimove) adds: "In the next few years, our goal is to work with our Youtube stars to produce content that will render the differences between 'classic' and 'new' media obsolete. A good story is a good story and a charismatic star is a charismatic star – no matter what screen they are on."

THE “GRAND RALLYE DU TÉLÉVIE” BEATS ALL RECORDS

RTL Belgium



The 26th “Grand Rallye du Télévie”

On April 21, 2014, the 26th “Grand Rallye” attracted more than 25,000 visitors to the Parc Astrid in Liège. The public flocked to this important traditional event, which is part of the Télévie campaign, to take part in the range of activities organized in aid of this great cause.

Belgium – 23 April 2014

Six days before Télévie’s grand TV finale, thousands of people got together to support cancer and leukemia research. Throughout the day, visitors were able to take part in and enjoy various festivities and cultural and sporting activities. Many personalities from RTL Belgium’s channels were on hand to support the volunteers during the event, which this year broke the previous record of 25,000 participants. This star-studded event saw famous singers joined by the winner of *Belgium’s Got Talent*, Junbox, who took to the stage during the afternoon.



Many personalities from RTL Belgium’s channels were on hand to support the volunteers during the event

In a recent interview for the magazine *Trends Tendances*, CEO of RTL Belgium **Philippe Delusinne** told us more about the profit made at the event: “We don’t receive any of the money collected by the Télévie event. All donations go to FNRS, the Fonds National de la Recherche Scientifique. As for the organization of the event, we provide a certain amount of internal resources.”

Télévie 2014 will come to an end on a festive note on 26 April with a grand TV finale, which will be rounded off by the formal presentation of the check in the name of all the event’s volunteers.



*Sing
meinen Song*
DAS TAUSCHKONZERT



Sing meinen Song – Das Tauschkonzert

Vox singing competition *Sing meinen Song – Das Tauschkonzert* premiered at 20:15 on Tuesday 22 April with great ratings. The first episode drew an average of 1.21 million viewers, (9.6 per cent audience share among viewers aged 14 to 59) peaking at 21:46 with 1.27 million viewers. Pictured at the front, from left to right: Sandra Nasic, host Xavier Naidoo, Sarah Connor, Andreas Gabis. At the back, from left to right: Sasha, Gregor Meyle, and Roger Cicero.

SHORT NEWS 1/1



Wentworth continues to receive critical acclaim

FremantleMedia Australia

At the Festival de Télévision de Monte-Carlo, *Wentworth* picked up three nominations in the international awards – Best Drama, Best Actress and Best Actor, up against worldwide hits such as *House of Cards* and *Downton Abbey*.

Australia – 22 April 2014



Village Kidz RTL is back

RTL Belgium

The RTL Belgium kid's spectacle returns in Wallonia and Brussels, offering children a full free day of games, sports and entertainment. Appointments are set on 4, 11 and 18 May and 1 June 2014.

Belgium – 22 April 2014



1st Radio Station in the Paris region

RTL Radio

During the period January to Mars 2014, RTL Radio maintained its leader position in the Paris region, in terms of audience share, as well as average number of listeners per quarter hour.

France – 23 April 2014



Fundación Atresmedia celebrates World Book Day

Atresmedia

On 23 April 2014, over 6,000 hospitalized children in Spain enjoyed reading *Chocolate*, written and illustrated by Martha Chaves, alongside a breakfast tray with a flower shaped candy.

Spain – 23 April 2014



Dutch hit format comes to RTL Television

RTL Television

RTL Television has acquired the license for the Dutch format *Adam sucht Eva – Gestrandet im Paradies* (Adam Seeks Eve – Stranded In Paradise).

Germany – 24 April 2014



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