UBS: United States
3, 4 & 5th October 2016
1. Business update

2. TV stands for “Total Video”

3. Outlook 2016
Good audience shares despite sports events

FAMILY OF CHANNELS
14 – 59, YTD August 2016

MG RTL 27.9%

Others 22.1%
ARD III 6.8%
ARD 9.0%
ZDF 9.1%
P7S1 25.1%

Source: AGF in cooperation with GfK
Note: MG RTL De including RTL II and Super RTL
Mediengruppe RTL Deutschland
With solid start into new season for local shows: US fiction difficult

**FAMILY OF CHANNELS**

- Others: 23.5%
- ARD III: 6.7%
- ARD: 7.1%
- ZDF: 7.4%
- P7S1: 25.5%
- MG RTL: 10.2%
- RTL: 12.3%
- VOX: 7.3%

**Source:** AGF in cooperation with GfK

**Note:** MG RTL De including RTL II and Super RTL

**Dance Show (PT)**
- 14-59: 15.2% vs. 6.6%
- 14-49: 18.4% vs. 6.7%
- Dance Show (PT)

**Dragons’ Den**
- 14-59: 15.2% vs. 6.6%
- 14-49: 18.4% vs. 6.7%
- Reality Show (PT)
Mediengruppe RTL Deutschland
Market growth opportunities remain

TV’S AD SHARE IN MEDIA MIX 2015
In % of total ad spend

Source: IHS Screen Digest for 2015
Groupe M6
Continues to demonstrate strong audience share performance

FAMILY OF CHANNELS
Women < 50 resp. for purchases
YTD August 2016

GROUPE M6 22.0%

Others 16.0%
6ter 34.1%
W9 31.0%
France 3 4.0%
France 2 8.9%
Groupe TF1

Groupe M6: M6, W9 and 6ter; TF1 Group: TF1, TMC, NT1 and HD1

Source: Médiamétrie
Groupe M6: M6, W9 and 6ter; TF1 Group: TF1, TMC, NT1 and HD1
RTL Nederland
YTD audience shares impacted by sports but good start into new season

FAMILY OF CHANNELS
20 – 49, Primetime
YTD August 2016

<table>
<thead>
<tr>
<th>Channel</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL Nederland</td>
<td>31.2%</td>
</tr>
<tr>
<td>Others</td>
<td>22.0%</td>
</tr>
<tr>
<td>Pubcaster</td>
<td>26.9%</td>
</tr>
<tr>
<td>SBS</td>
<td>19.9%</td>
</tr>
</tbody>
</table>

Source: SKO
Agenda

1. Business update

2. TV stands for “Total Video”

3. Outlook 2016
Overview

‘Total Video’ describes the dynamic expanding TV universe

TV as we know it …

TV landscape has been fragmenting generation by generation

… evolving to Total TV …

Now non-linear offers grow in quantity and quality, moving closer to traditional TV as TV-like offers

… as an integrated eco-system

Digital tech, data and new types of content are embedded in Total TV
Viewing time
‘Total Video’ is currently not fully measured

Total video viewing time
Minutes per user per day / estimated

- Online short-form
- Online long-form (SVOD/Catch-up TV)
- Time-shifted (DVR)
- Linear TV

“Leakage” can only be estimated – TV measurement systems only slowly catching up

Source: IHS May 2016, user defined as internet user between 18-64 evenly balanced by demographic, age, gender and income
Our strategic priorities across the 4 quadrants

Follow the viewers and explore presence in all video segments...

1. Continue to expand family of channels and catch-up TV / OTT offers
2. Expand our presence in MCNs globally and monetize
3. Invest in digital first content and brands
4. Explore potential SVOD offerings

Our ambition for ... audience

Capture growth in total video, regain younger audiences, prevent unmeasured viewing

... advertisers

Offer wider scope of advertising products in ‘Total Video’
Strategic priorities

…while investing in key success factors: exclusive content, ad-tech and data

1. Invest in content business
2. Build out ad-tech
3. Extend data skills

- Unique content remains essential in a ‘Total Video’ universe
- Digital technology will be key enabler
- Ability to unlock data is going to be key
Digital first brands

**We are building digital brands in key verticals…**

<table>
<thead>
<tr>
<th>#1 IN HIP-HOP</th>
<th>#1 IN PRE-SCHOOL KIDS</th>
<th>#1 IN FASHION/BEAUTY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gaming</td>
<td>Entertainment &amp; Comedy</td>
<td>Kids</td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td>Lifestyle</td>
</tr>
<tr>
<td>Sport</td>
<td></td>
<td>Fashion &amp; beauty</td>
</tr>
<tr>
<td>News</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaming</td>
<td></td>
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<tr>
<td>Music</td>
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<tr>
<td>Sport</td>
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<tr>
<td>News</td>
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<td>Gaming</td>
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<td>Music</td>
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<tr>
<td>Sport</td>
<td></td>
<td></td>
</tr>
<tr>
<td>News</td>
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</tbody>
</table>

**Examples:** non-exhaustive Partners
Digital first brands
... as well as ramping-up our web original content

**RTL Group web original content**
Purely commissioned for web, excl. branded content
*Estimate*

- **~2400hrs**
  - BBTV incl. YB & Stylehaul
  - 1,764

- **~500**
  - FM Broadcasters
  - FY 2015

**Estimate**

- **1h15 movie on YouTube**
- **75% of budget covered by product placement**
- **3.3 million views**

**Illustrative examples only**

Source: Web original content is still a rough estimation. Broadcasters includes web original content from GE, FR, NL
Strategic priorities in content

Fremantle is positioning itself in all ‘Total Video’ quadrants

- **A**: Develop the pipeline
  - Maintain the core business and maximize the network
  - Keep existing hits on air
  - Roll out formats to new territories

- **B**: Build a scalable digital business
  - Expand across value chain
  - Strengthen off-YouTube distribution
  - Create new formats
  - Accelerate the scripted strategy

- **C**: Content
  - Higher invest
  - Lower invest
  - Create new formats
  - Accelerate the scripted strategy
  - Expand across value chain
  - Strengthen off-YouTube distribution
  - Develop new verticals
Strategic priorities in content
With a number of talent and M&A deals over the last 12 months

<table>
<thead>
<tr>
<th>Strategic priorities</th>
<th>Deals already contributing IP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing the pipeline</td>
<td></td>
</tr>
<tr>
<td>Strengthening of new genres: drama and local productions</td>
<td></td>
</tr>
<tr>
<td>Maximising the global network</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DATE</th>
<th>HOLDING</th>
<th># of IP</th>
<th>IP Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 2015</td>
<td>25%</td>
<td>2</td>
<td>Shows in funded development</td>
</tr>
<tr>
<td>Sep 2015</td>
<td>51%</td>
<td>3</td>
<td>Shows in production or funded development</td>
</tr>
<tr>
<td>Sep 2015</td>
<td>25%</td>
<td>5</td>
<td>Shows in production or funded development in UK and US</td>
</tr>
<tr>
<td>Dec 2015</td>
<td>25%</td>
<td>4</td>
<td>Shows in production or funded development</td>
</tr>
<tr>
<td>Dec 2015</td>
<td>25%</td>
<td>1</td>
<td>Show in funded development</td>
</tr>
<tr>
<td>May 2016</td>
<td>25%</td>
<td>2 NEW</td>
<td>Wild Blue Media &amp; Dancing Ledge</td>
</tr>
<tr>
<td>June 2016</td>
<td>25%</td>
<td></td>
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</tbody>
</table>
Strategic priorities in content
Resulting in a scripted strategy that is showing growth potential

<table>
<thead>
<tr>
<th>1</th>
<th>Major series <em>American Gods</em> and <em>Young Pope</em> progressing</th>
</tr>
</thead>
</table>
| **American Gods (Starz)** | - Casting for major roles complete  
- Filming started, launch in 2017  
- Amazon Prime deal just signed  |
| **The Young Pope (HBO/Sky/Canal+)** | - Paolo Sorrentino mini-series starring Jude Law and Diane Keaton  
- Produced by *Wildside*  
- Launches this October following special 2 part premiere at Venice Film Festival in September  |

<table>
<thead>
<tr>
<th>2</th>
<th>Continued success in non-English language</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First subtitled drama ever to be aired in the US</strong></td>
<td>- Highest rated subtitled drama in UK history</td>
</tr>
<tr>
<td><strong>#1 in the Scandinavia</strong></td>
<td>- Season 2 in development</td>
</tr>
<tr>
<td><strong>Season 2 in production</strong></td>
<td>- UK adaptation in development (Euston)</td>
</tr>
<tr>
<td><strong>Successful launch season on Canal+</strong></td>
<td>- Second season commissioned</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>Wide range of new commissions / developments</th>
</tr>
</thead>
</table>
| **Hard Sun (BBC/Hulu)** | - Euston Films’ first commission. In pre-production  
- Season 2 commissioned  |
| **Wentworth (SoHo Aus)** | - S4 launching, two more commissioned  
- 2 international remakes  |
| **Picnic at Hanging Rock (Foxtel)** | - FM Australia adaptation of 1970 mystery film  
- Season 2 commissioned  
- S4 launching, two more commissioned  |
| **Ruby King (ITV)** | - Euston Films legal drama  
- At script stage with Graham Mitchell  |
| **Baghdad Central (C4)** | - Euston Films post-war Iraq drama  
- At script stage with Stephen Butchard  |
Ad-tech
Offering publishers ‘Total Video’ monetisation capabilities at scale

1,300 PUBLISHERS GLOBALLY

Advertiser > Demand-side platform (DSP) > Ad-server > Supply Side platform (SSP) > Publisher

- Multi-screen delivery / ad-serving
- SSP / Yield optimisation
- Booking, reporting and forecasting tools
- Addressable TV (Connected TV / HbbTV)
- Cross-screen optimisation
- Programmatic ad sales for linear TV

Strategic goals
- Expansion and roll-out in Europe and Asia
- Grow premium private market places
- Building fully integrated ad stack
Agenda

1 Business update

2 TV stands for “Total Video”

3 Outlook 2016
Outlook for 2016: raising EBITA guidance

1. Revenue expected to grow moderately, in line with previous guidance

2. Reported EBITA now expected to show slight growth – raised guidance following strong H1 2016
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Highlights

Digital continues on its strong growth path

VIDEO VIEWS RTL GROUP
In billion

<table>
<thead>
<tr>
<th>Year</th>
<th>HY 2014</th>
<th>HY 2015</th>
<th>HY 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value</td>
<td>15.7</td>
<td>42.5</td>
<td>123.1</td>
</tr>
<tr>
<td>Increase</td>
<td>7.8x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DIGITAL REVENUE
In € million

<table>
<thead>
<tr>
<th>Year</th>
<th>HY 2014</th>
<th>HY 2015</th>
<th>HY 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising</td>
<td>113</td>
<td>219</td>
<td>264</td>
</tr>
<tr>
<td>Non-advertising</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue % of RTL Group</td>
<td>4.2%</td>
<td>9.2%</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>+20.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: all internal figures
Highlights

With platform revenue also growing

RTL GROUP PLATFORM REVENUE
In € million¹)

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>HY 2015</td>
<td>118</td>
</tr>
<tr>
<td>HY 2016</td>
<td>134</td>
</tr>
</tbody>
</table>

Platform revenue defined as revenue generated across all pay platforms (cable, satellite, IPTV) including subscription and re-transmission fees

HD SUBSCRIBERS, GERMANY
In million

<table>
<thead>
<tr>
<th>Year</th>
<th>Subscribers</th>
</tr>
</thead>
<tbody>
<tr>
<td>HY 2015</td>
<td>5.7</td>
</tr>
<tr>
<td>HY 2016</td>
<td>6.7</td>
</tr>
</tbody>
</table>

HD channels

Thematic channels

VOD on managed platforms

¹) Platform revenue defined as revenue generated across all pay platforms (cable, satellite, IPTV) including subscription and re-transmission fees