

## **Lesser Affirmation Exhibit B**

## Project Claridges

### Executive Summary for Brian Lesser

The opportunity is to bring together GroupM Motion Entertainment and the disparate agency entertainment teams to create the world's largest, market leading, partner agnostic entertainment specialism, that is the No.1 partner of the world's leading entertainment companies to provide exclusive opportunities and bespoke entertainment solutions for GroupM/WPP clients.

The business will build on the market leading credentials and relationships of the total group to provide GroupM and WPP with a market leading differentiator against our traditional competitive set and provide a focal point for the entertainment industry to ensure we continue to be leaders in innovative entertainment solutions for GroupM/WPP clients.

The potential of the business is to over \$2bn of net sales by 2029 and operate at profit margins beyond 70% whilst delivering GroupM clients added value, exclusive opportunities and bespoke solutions across the world of entertainment.

It is a business that we can market publicly and it's a business that can support both GroupM's position of 'advertising working better for people' and support WPP's drive to be 'the creative transformation company'.

The business will;

- In coordination with **GroupM Investment**, secure entertainment partnerships with the Top 10 GroupM Global Vendors which account for approximately 50% of all GroupM global spend
- In coordination with **Local GroupM** offices, support the development of entertainment partnerships with the Top Vendor Partners in each local market.
- In coordination with **GroupM and WPP client leads**, develop bespoke Entertainment growth plans with the Top 20 GroupM Global Clients who account for approximately 50% of all GroupM global billing.
- In coordination with Local GroupM offices, support the development of bespoke Entertainment growth plans with the Top Local Clients.

**To date, Motion has invested over \$3 billion** into entertainment partnerships. The potential of this plan is for these investments to be over **\$5billion per year** by 2029.

The **Motion offering to Vendors** has been developed in coordination with **GroupM/WPP Legal and Finance** and structured for longevity and mutual benefit.

All investment deals will continue to be **governed and managed** by the custom-built Motion **Investment Management System**, which gives pre-signature visibility on all deals; automated

deal **oversight and approval** process inclusive of GroupM Leadership, Finance, Investment, Legal and Motion from Local to Regional to Global, and including WPP where required, and post signature **tracking for performance and compliance**.

The **Motion offering to Clients** will be a mixed economy of proprietary and fully disclosed services and solutions. However, there will be a priority focus to offer market leading exclusive opportunities to GroupM clients which have been secured by GroupM Motion proprietary investments and partnerships.

The **Motion Global Leadership** team, which will also be the **US leadership team**, will be based in New York, with support in LA and London. The MGL team will be fully integrated with their respective **GroupM leadership** counterparts across finance, investment, client leadership and legal.

The **Motion Local** teams, in conjunction with Motion Global Leadership, will;

- Coordinate with Motion Global on Global Vendors Partnerships and Global Client Growth Plans and;
- Develop and structure a Motion Local business based on local market challenges, opportunities and Client demand.

**Savings** will be found via the removal of duplicate roles currently in Agency content teams and the **centralization of specialist entertainment services** across legal, finance, commercial operations, production management, Executive Producers.

The MGL team will also act as **WPP Entertainment** leads to help deliver WPP mission of creativity. The central specialist team will support the creative entertainment ambitions of **WPP creative agencies**. This process has already started and is supported by Rob Reilly.

The initial focus for the business is 'entertainment', however immediate consideration to be given to the addition of **Sport, Live and Music** as additional services due to Client demand and the desirability of Sport and Live to Vendors. This is in discussion with and supported by Dom Grainger.

We are already in discussion with **WPP Corporate** on several non-Vendor related investment opportunities to further our entertainment credentials and provide Clients with exclusive opportunities.

#### **Next Steps:**

We have the credentials, market position, know-how and the track record to scale this opportunity. To move this plan forward we need:

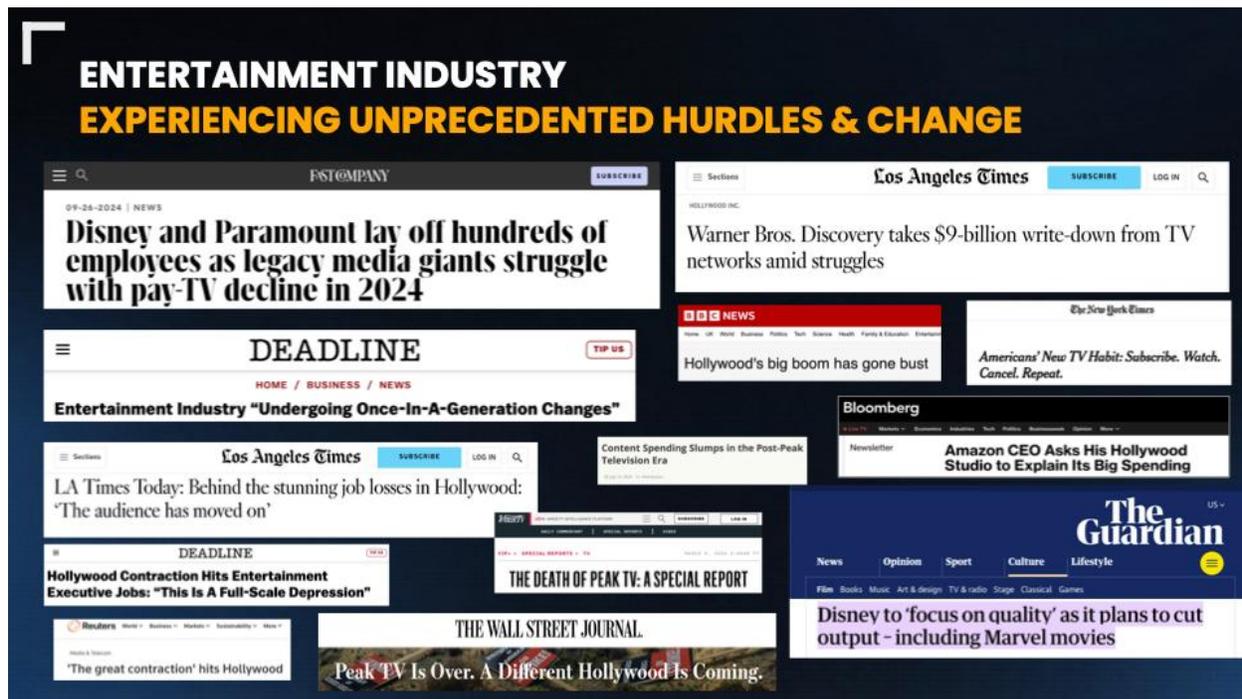
- Approval / mandate from GroupM (and WPP) to action

- Bring together the leadership team to build out the plan (and include any further individuals required from GroupM and WPP)

## Support Materials

### ENTERTAINMENT INDUSTRY EXPERIENCING UNPRECEDENTED HURDLES AND CHALLENGES

Against a backdrop of a highly competitive ad-market, Media Vendors are facing mounting challenges, including constrained programming budgets, fragmented audiences and legacy advertising media relationships. Despite significant investments in premium content, Vendors often struggle to achieve the desired return on investment in ad revenue and are therefore seeking alternative funding models and strategic partnerships to sustain their operations and drive growth.



### CLIENTS ARE LEANING INTO ENTERTAINMENT

Brands are increasingly seeking impactful ways to connect with audiences and culture through entertainment. However, they often bypass agencies, going directly to Networks, Platforms and Production companies. A number of Clients have also launched their own Studios to varying degrees of success.

**CLIENTS LEANING IN**



**CLIENTS GOING DIRECTLY TO PLATFORMS AND PRODUCTION COMPANIES FOR ENTERTAINMENT SOLUTIONS**

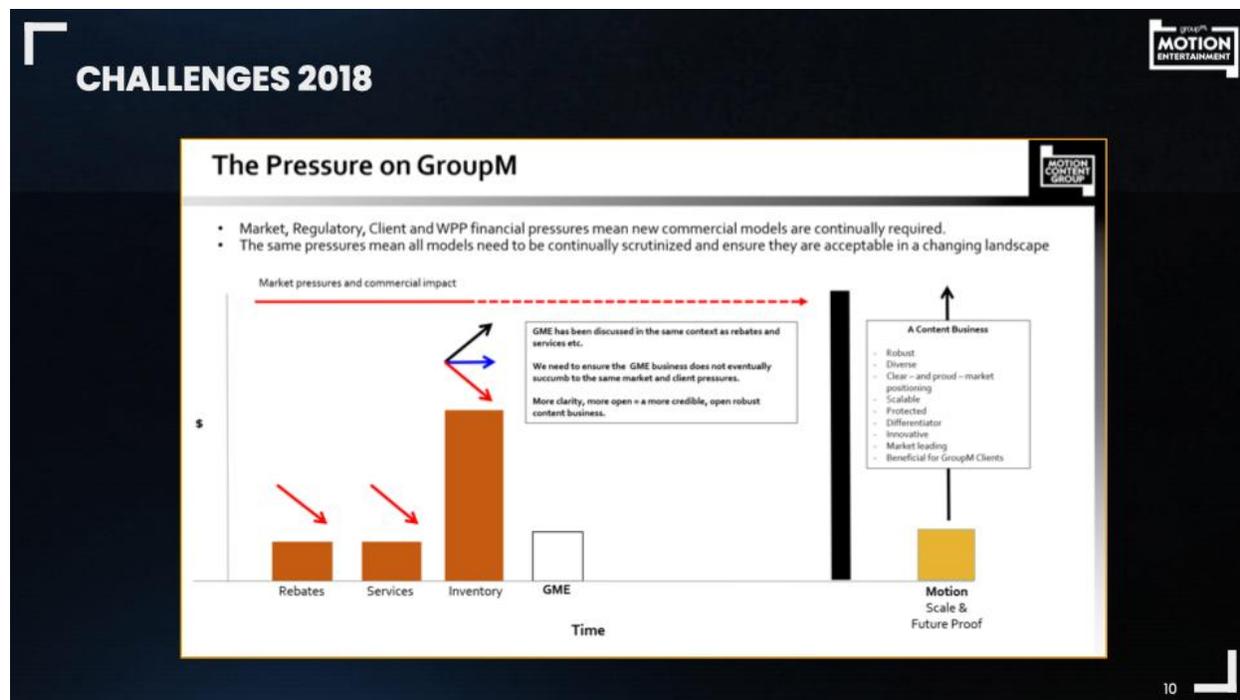
<p><b>Hollywood Reporter</b></p> <p>Luxury Powerhouse LVMH Moves Further Into Entertainment With 22 Montaigne</p> <p><b>Why LVMH's new entertainment division is the future of brand content</b></p> <p>The fashion-and-luxury conglomerate is the latest major marketer to work with Superconnector Studios to bring its brands closer to Hollywood.</p> <p>Top Consumer Brands Pouring Money Into Hollywood ...</p> <p>1 Sept 2023 — 13 brands, from Coca-Cola to REI, that are pouring money into movies and TV to reach consumers with Hollywood-style storytelling.</p>	<p><b>FINANCIAL TIMES</b></p> <p>Big deals and Hollywood: where fashion marketing is headed next</p> <p><b>DIGIDAY</b></p> <p>Brands take their intellectual properties to Hollywood — with marketing mixes to go along with them</p> <p>Chick-fil-A would also not be the first iconic brand this year to launch a studio. LVMH, the \$205 billion market cap luxury conglomerate, and Starbucks (one step ahead of Chick-fil-A as the second-largest restaurant chain in the country) opened their own production studios in February and June respectively. That puts them in such company as Nike and REI.</p>
<p><b>Starbucks is the latest brand to launch its own movie studio</b></p> <p><b>Netflix Executive Bela Bajaria Elected to Board of Directors of The Coca-Cola Company</b></p> <p>The Coca-Cola Company today announced that Bela Bajaria, Chief Content Officer for Netflix Inc., has been elected as a director. Board also declares...</p> <p>10-17-2024</p>	<p><b>'The most high-profile ad-funded show on TV': M&amp;S Food on backing ITV's Cooking with the Stars</b></p> <p>Marketing will cover every single conceivable footprint.</p> <p>South Shore has quickly built an enviable reputation in the world of brand funded content, most notably through Cooking With the Stars in association with M&amp;S. Now in its fourth season, it's widely recognised as the UK's biggest ever ad funded series, delivering slot winning audiences for ITV1 whilst driving a significant increase in sales of scratch cooking ingredients for M&amp;S</p>
<p><b>Apple TV+ and Nike strike deal to develop series of sports films</b></p> <p>Apple TV+ and Nike have inked a deal to develop a series of sports films for the streaming platform, produced by Nike's Wulfs Iron Entertainment and Makerside studios.</p>	<p><b>General Motors x Netflix</b></p> <p>Netflix and General Motors (GM) today announced a new partnership that focuses on promoting electric vehicle (EV) adoption by spotlighting EVs in Netflix-produced programs. The agreement is the result of a meeting between Netflix CMO Marian Lee and GM CDM Deborah Wahl.</p>
<p><b>BROADCAST</b></p> <p>South Shore and ITV extend M&amp;S partnership with Tom Kerridge</p>	<p><b>General Motors x Netflix</b></p> <p>Netflix and General Motors (GM) today announced a new partnership that focuses on promoting electric vehicle (EV) adoption by spotlighting EVs in Netflix-produced programs. The agreement is the result of a meeting between Netflix CMO Marian Lee and GM CDM Deborah Wahl.</p>

## GROUPM

GroupM has been slow to innovate its trading related products and partnerships with Vendors with an over reliance on (and prioritization of) Purchase Risk media deals that offer client discount. A significant proportion of our largest clients do not participate in Purchase Risk Media deals.

Deals with Vendors can be seen as 'leverage' rather than for 'mutual benefit' and there is (perhaps, a mis-) perception that deals are leveraged for GroupM net sales benefit rather than for Client benefit.

In 2018, we identified the pressures on GroupM Trading and structured Motion to ensure it was protected from these pressures wherever possible and structured to be a longer-term opportunity for GroupM to build mutually beneficial partnerships with Vendors that deliver benefits to Clients beyond discounted media.

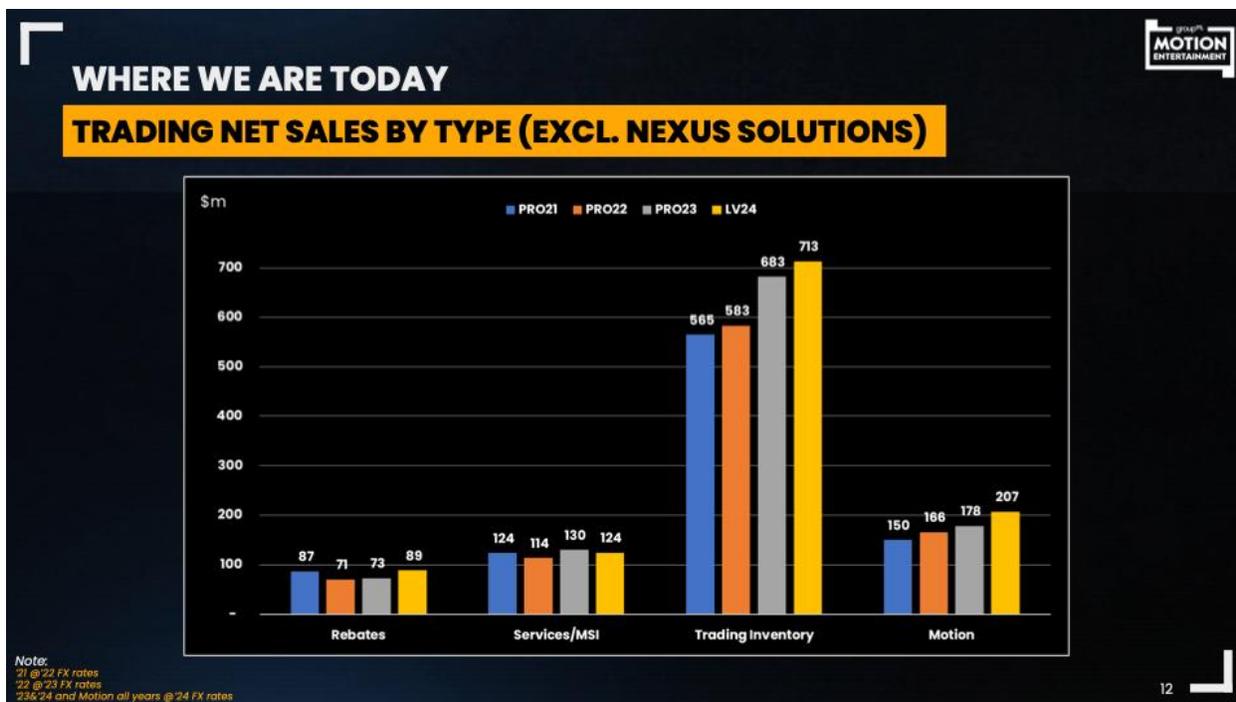


The 2018 remain pressures today.

We are still unable to promote the vast majority of Vendor deals publicly, which leads to negative commentary from self-interested 3<sup>rd</sup> parties, such as pitch and media consultants advising Clients to steer clear of proprietary solutions from Media Agencies (source: GroupM UK).

More recently, WPP Legal have taken a more active role in defining the future of proprietary media trading with volume and margin caps being imposed, further considerations relating to risk and making strategic recommendations (source: Nicola McCormick). Recent issues in China will only further the need for governance of all proprietary deal structure with Vendors.

However, today we have still nearly \$1bn of global net sales in non-product related income (rebates, services and purchase risk trading inventory) with growth targets of approx. [15%] year on year.



Despite the significant net sales and market pressures, the overall picture of ‘Client advantage’, or perceived value of Purchase Risk Inventory deals by Clients, can be misleading when looking at Client opt in data. The chart below details Top Client spends in the US for '23 (prior to the Motion US TikTok Partnership) and the status of spend vs Opt In usage.

### TOP 30 US BILLING CLIENTS

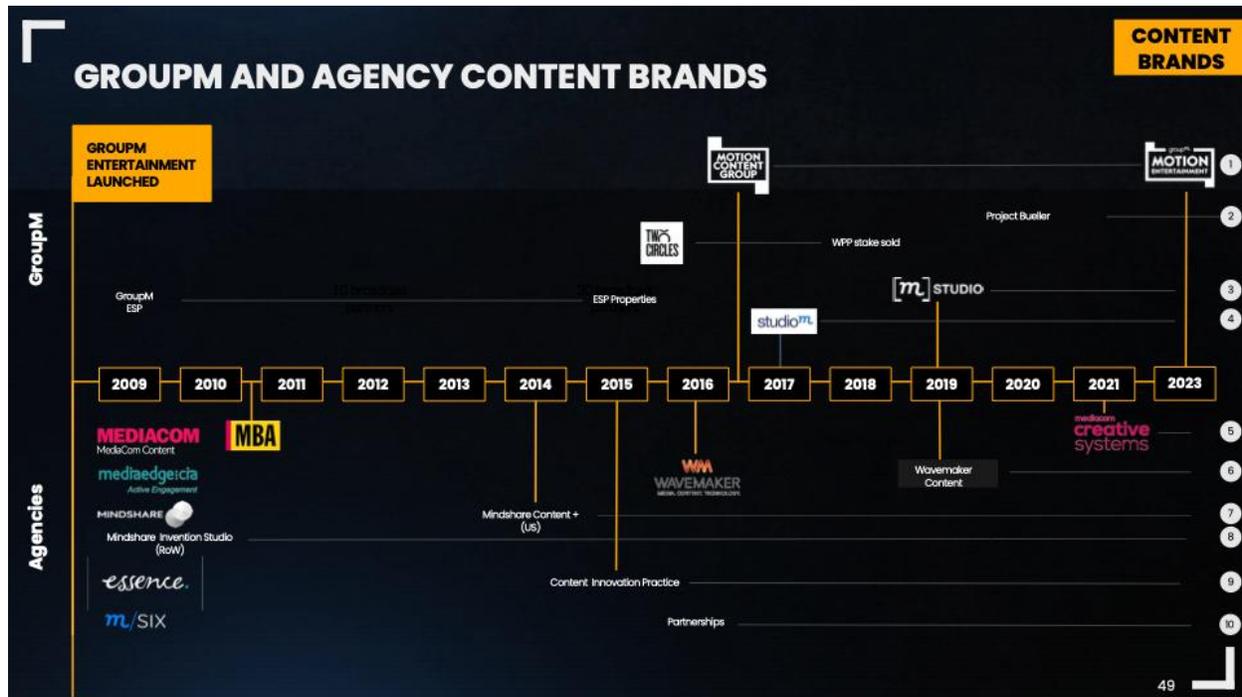
	Rank	Total Billings	Total Green Billings	Total Red Billings	Green Usage of Green Billings	Total Green not used	Total G&R Not Used
Clients	1-10	8,540	3,267	5,272	87	3,180	8,452
			38%	62%	2.7%	97%	99.0%
Clients	11-20	2,932	2,259	673	95	2,164	2,837
			77%	23%	4.2%	96%	96.8%
Clients	21-30	1,996	1,435	561	165	1,270	1,831
			72%	28%	12%	88%	91.7%
<b>Totals</b>	<b>1-30</b>	<b>13,468</b>	<b>6,963</b>	<b>6,507</b>	<b>348</b>	<b>6,616</b>	<b>13,122</b>
			<b>51.7%</b>	<b>48.3%</b>	<b>5.0%</b>	<b>95.0%</b>	<b>97.4%</b>
Google	No. 1	2,332	2,332		12	2,320	2,309
			100%		0.51%	99.5%	99.0%
Top 10 excl. Google	2-10	6,207	935	5,272	76	859	6,144
			15%	85%	8.1%	91.9%	99.0%
All excl. Google	2-30	11,135	4,630	6,507	336	4,295	10,813
			42%	58%	7.3%	92.8%	97.1%

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Top spending Clients are not taking up the offer of Purchase Risk inventory deals. This is especially true of the US market where the deal structures of Midas are limited in their ability to offer top spending Client's pricing advantages.

### GROUPM & AGENCY'S CONTENT TEAMS

GroupM 'Content' is overly complicated with too many brands, creating market confusion and internal competition for Client access and fees.



Agency content teams, whilst often delivering great and award-winning work for Clients, are not widely recognized as entertainment specialists. This means major Clients are often bypassing the Agencies entirely, excluding them from entertainment-related briefs. This applies to WPP agencies as well as GroupM Agencies.

As a result, the Agency teams are generally heavily resourced but operate with low profitability at a low margin. They often function as isolated internal sales teams tasked with selling ideas to clients to deliver against internal financial targets (a challenging role!)

Below shows a financial analysis by each Agency content unit, UK, US and combined. Historically, these divisions have acted independently of Motion, focusing on serving Agency client demand and Agency financial targets.

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TOTAL EXISTING AGENCY TEAMS												
UK	Revenue	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME												
EM	14,358	14,358	8,250	6,600	0	14,850	(492)	-3.4%	75	36.0%	41.6%	-11.9%
MS	7,385	7,385	3,706	2,965	0	6,672	713	9.7%	67	32.0%	21.4%	17.2%
WM	12,758	12,758	4,906	3,925	0	8,830	3,927	30.8%	67	32.0%	37.0%	94.7%
<b>Total</b>	<b>34,500</b>	<b>34,500</b>	<b>16,862</b>	<b>13,490</b>	<b>0</b>	<b>30,352</b>	<b>4,148</b>	<b>12.0%</b>	<b>209</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

US	Revenue	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME												
EM	22,057	22,057	8,394	6,715	5,842	20,952	1,105	5.0%	55	47.8%	49.7%	23.9%
MS	12,477	12,477	5,129	4,103	0	9,232	3,245	26.0%	26	22.6%	28.1%	70.2%
WM	9,819	9,819	5,302	4,242	0	9,544	274	2.8%	34	29.6%	22.1%	5.9%
<b>Total</b>	<b>44,352</b>	<b>44,352</b>	<b>18,826</b>	<b>15,060</b>	<b>5,842</b>	<b>39,728</b>	<b>4,623</b>	<b>10.4%</b>	<b>115</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

COMBINED												
UK & US	Revenue	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME												
EM	36,415	36,415	16,644	13,315	5,842	35,802	613	1.7%	130	40.2%	46.2%	7.0%
MS	19,861	19,861	8,835	7,068	0	15,904	3,958	19.9%	93	28.7%	25.2%	45.1%
WM	22,576	22,576	10,208	8,167	0	18,375	4,202	18.6%	101	31.1%	28.6%	47.9%
<b>Total</b>	<b>78,852</b>	<b>78,852</b>	<b>35,688</b>	<b>28,550</b>	<b>5,842</b>	<b>70,080</b>	<b>8,772</b>	<b>11.1%</b>	<b>324</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

For the EM-US and UK we have allocated staff and headcounts costs pro-rata against total unit net sales JBP Clients – how to integrate Entertainment into those plans/deals.

Further analysis shows that a significant portion of the Agency ‘entertainment’ revenues were not related to entertainment, but other activity better homed within Nexus. The below is an analysis of EM Creative Futures US business in 2023.

## EM USA: Creative Futures 2023

essence**mediacom**

### 2023 P&L

Revenue (Net Sales)	\$22.1m
• Employee Costs (Inc benefits)	\$8.4m
• Freelancer Costs	\$1.6m
• Cross Charges	\$4.3m
• Overhead (estd. @80%)	\$6.7m
Estimated Profitability	\$1.1m
Profitability	5%
Headcount	~55

### REVENUES BY DISCIPLINE

\$'s	Revenue
SEO (Search Engine Optimisation)	8,643,927
Influencer	3,854,422
Sports & Entertainment	3,589,115
Content	2,050,754
DCO (Dynamic Creative Optimisation)	1,665,248
Social Intel	1,398,798
Social CM	441,828
Social Content	300,607
Social Strategy	111,953
<b>Total</b>	<b>\$22,056,653</b>

### REVENUES BY CLIENT

\$'s	Total	Retainer	Project
JWOC	5,897,420	5,897,420	
Daili	2,832,819	1,719,794	814,083
Shell	1,894,373	561,463	1,402,810
eBay	1,520,136		1,520,136
Google	1,356,576	598,600	758,576
Sony Playstation	1,124,058		1,124,058
TCCC	953,405	786,760	186,655
NBCU	724,356		724,356
American Airlines	695,533	660,533	35,000
Otsuka	606,311		606,311
Signet	592,079	373,750	218,329
TCF	461,828	441,828	20,000
Ally	441,137	368,820	72,217
Mars Incorporated	398,001	140,125	258,876
Cartier	387,871		387,871
Pharmavite	330,670		330,670
Uber	318,525	117,735	200,790
Husqvarna	268,651	268,651	
CircleK	191,833	106,833	85,000
Bayer	165,484		165,484
Commvault	140,682	132,682	8,000
Pella	111,953		111,953
Kaiser Permanente	103,092	103,092	
Base	102,804	102,804	
Citigroup	81,250		81,250
Castrol	78,000		78,000
AARP	66,881		66,881
P&G	25,985		25,985
Indeed	20,000		20,000
Blue Sky (Influencer Q4)	400,000	400,000	
<b>Total</b>	<b>\$22,056,653</b>	<b>\$13,035,471</b>	<b>\$9,020,982</b>
		59%	41%

Details provided by CFO essence**mediacom**

However, despite the poor financial performance, the Agency entertainment work can be extremely valuable to Agency and Client relationships when executed well, as well as Award

winning. However, if the execution is poor, it can severely damage client trust and negatively impact the client relationship.

To succeed, we need to be best in class, always. And that requires market leading specialists – which isn't always the case currently given the fragmented nature of our entertainment offering.

### **GROUPM MOTION ENTERTAINMENT**

Motion remains the market leading offering from an Agency Holdco regarding investment and entertainment partnerships. However, whilst highly profitable and delivering significant margin to the group, Motion has not had the investment support from GroupM to take on the opportunity presented by the market. This is potentially because Motion is often positioned as 'a trading deal' without the broader activity (and revenues) of the business and the specialism required. Conversely, the Agency content teams are heavily resourced with duplication of roles in each agency.

The lack of investment support has created numerous challenges within the business (incl. staff pressures) and has hindered our ability to take advantage of both the market opportunity and Client demand.

Despite the lack of investment support, Motion continues to be the market leader in this space across all Agency Holdcos and non-traditional competitors from the entertainment industry. We are often approached to be strategic partners to leading entertainment companies (e.g. WME, Range, Hello Sunshine) but we are usually unable to execute due to a lack of resource.

It became clear a few years ago that the Agency content teams were not servicing their Clients with entertainment at any scale – see Agency numbers above. Motion started to deliver these services in some major markets but lacked the resources to execute. To address this, we presented a plan 4 years ago to consolidate the Entertainment units. This was rejected and rejected again 2 years ago.

We finally made some progress during Synergy, with the US being the first market to centralize these operations. It was agreed to pick up the conversations again in Q4 '24. Today, markets are at various stages of centralizing their entertainment units but there isn't a uniform strategy, brand or approach across markets.

Motion top line credentials:

**groupm**  
**MOTION ENTERTAINMENT**

We invest our own capital into entertainment to create **value and opportunities** for partners & clients

We use our expertise and capabilities to **deliver bespoke entertainment solutions** for clients

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**ENTERTAINMENT AT SCALE**

We're one of the world's leading supplier of long form entertainment to 200+ networks and streamers

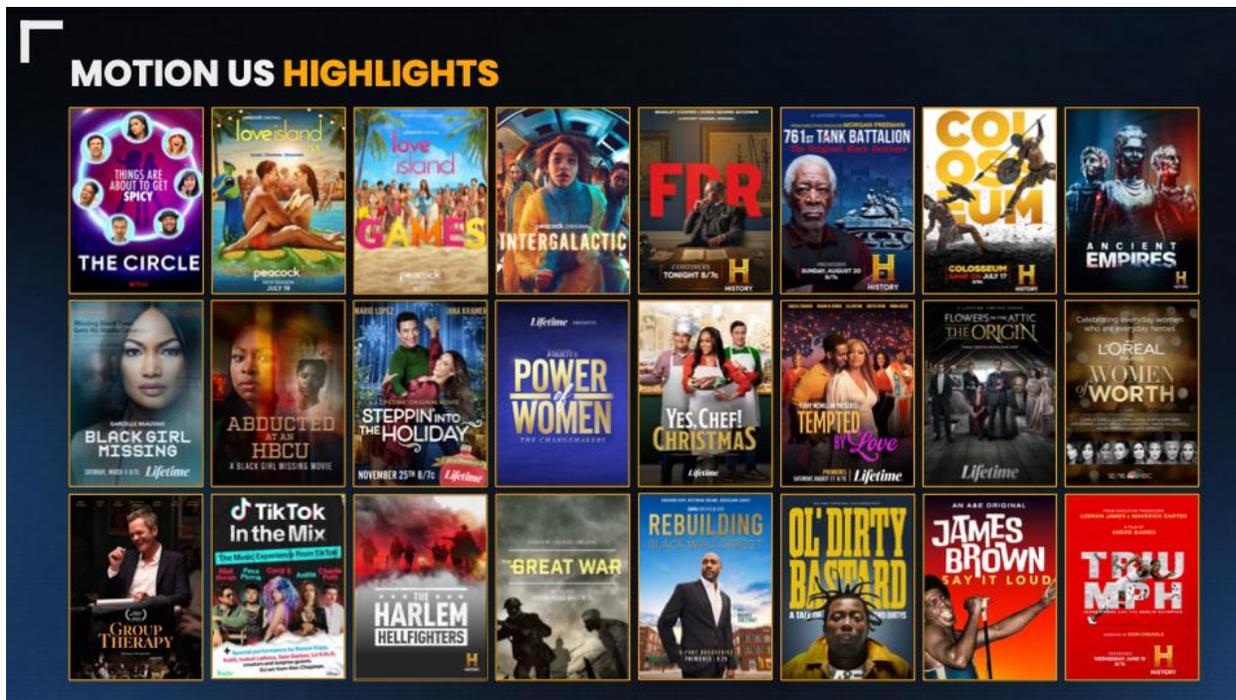
**35+ MARKETS**

**INVESTMENT INTO ENTERTAINMENT**

**2,300+ TV SERIES & FILMS**

**42,000+ HOURS PRODUCED TO DATE**

4

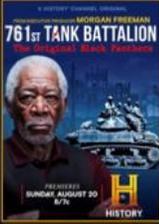


## ENTERTAINMENT SCALE, EXPERTISE, ACCESS & RELATIONSHIPS

### ALLOW US TO DO GREAT WORK FOR CLIENTS



India (TCCC)



US DVA (Dominoes)



US x France (AXA)



US (Mazda)



Global (Tiffany & Co.)



UK (L'Oréal)



US (Garnier)



Canada (Kruger)



Netherlands (IKEA)



UK (Dove)



Chile (Flores)



LatAm (Nestle)



India (Britannia)



Netherlands (Dorisch)

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## MOTION GLOBAL

### HEADLINE FINANCIALS



\$000's - FY'24	2018	2019	2020	2021	2022	2023	2024
<b>BILLINGS</b>	335,723	388,183	410,052	497,365	544,202	569,258	642,159
<b>INVESTMENT</b>	231,996	256,128	279,023	347,298	378,191	391,109	435,060
<b>NET SALES</b>	103,727	132,055	131,039	150,067	166,011	178,149	207,099
<b>SALARY COSTS</b>	3,903	4,417	4,587	5,607	6,802	6,430	6,435
<b>MOTION DEDICATED HEADCOUNT</b>							
WWHQ	-	-	11	17	17	12	12
UK	24	29	17	21	21	14	14
US	1	1	1	2	2	4	4
Canada	-	-	-	-	-	1	1
EMEA	5	5	4	3	5	4	4
LATAM	-	3	5	11	19	18	17
APAC	10	13	15	14	14	14	14
<b>TOTAL HEADCOUNT</b>	<b>40</b>	<b>51</b>	<b>53</b>	<b>68</b>	<b>76</b>	<b>68</b>	<b>67</b>

**Financial Overview 2024 (latest view):**

- Billings = **\$642m**
- Content Investment = **\$435m**
- Net sales = **\$207m:**
  - Funding (inventory/ad credit) = \$169m; 82%
  - Production & Distribution = \$34m; 16%
  - Brand Partnerships/Originals & DEI&S = \$5m; 2%

**Markets: = 35 markets (+10 since 2018)**

**Efficient and lean resource base:**

- Dedicated **67-person team** (12 Global, 55 Local)
- **High-margin operations** efficiently converting net sales to profit
- Global team **cost base has reduced annually** to \$2.4m (1.1% of global net sales).

**Biggest Market - UK:**

- 2018: **\$46m**; No.1 market with 46% of global Motion net sales
- 2024: **\$73m**; No.1 market with 35%

**Highest Growth Market - US:**

- 2018: Net sales = \$0
- 2024: Net sales = **\$40m** (YoY: +\$22m; +121%), No.3 market

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**NON-TRADITIONAL COMPETITORS**

We are being disintermediated by non-traditional competitors, who, in theory, should be our partners, which is a missed opportunity for both partnership and growth.

Due to market demand, entertainment companies are seeking alternative sources of funding for their IP, and brands are a priority. Therefore, established Hollywood agencies and independent entertainment consultants have launched brand facing divisions to take ad-dollars into entertainment – connecting brands to premium content.

A number of GroupM Clients have retained these companies as their entertainment specialists e.g. TCCC & UTA. These funds are typically coming from marketing budgets historically earmarked for GroupM/WPP services.

**NON-TRADITIONAL COMPETITORS**

**TALENT AGENCIES & SPECIALIST COMPANIES PROVIDING ENTERTAINMENT SOLUTIONS DIRECTLY TO CLIENTS**

**UTA ENTERTAINMENT MARKETING**  
Positioning brands at the forefront of culture

**Brands we work with**  
ADL, Quinary, E! Entertainment, aprilio, Coca-Cola, DELTA, Upwork, Google, New-hers, Lyft, Spotify

**How UTA Entertainment Marketing is helping brand leaders measure results**  
The second season of FX's Emmy-winning "The Bear" notably featured a host of guest stars – among them, one lesser known for its acting chops: Coca Cola. Mentions of Coke appeared throughout the season

**WME Hires Three Agents to Bolster Brand Partnership Team (Exclusive)**  
WME  
We thoughtfully connect leading artists with the world's most influential brands – forging community through commerce

**Superconnector Studios Brings Together Brands, Entertainment and Consumers**  
Beyond applying their unique experience and expertise at the nexus of brands and entertainment, Kaplan says that the Superconnector Studios name expresses the key: "We occupy a unique space in two worlds. In the C-Suites of the brand world, we've always been the entertainment guys. And in the corner offices of the entertainment world, we were the brand guys. I don't know anyone else who is equally comfortable in both worlds."

**CAA Launches Media & Entertainment Partnerships Division for Dealmaking (Exclusive)**  
The newly formed department, led by NBA and Disney veteran Libby Bush, is on hunt for new sources of production financing with IP in mind.  
BY ETAN VLESSING | JUNE 27, 2024 8:30AM



- *Costs: efficiencies will be found to deliver growth*

Bringing together the entertainment units in the US and the UK would deliver the following financials (2023 data).

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groupm

ENTERTAINMENT													
UK	Revenue	Direct Cost	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME	267,639	199,655	67,984	1,884	1,508	1,674	5,066	62,918	92.5%	14	15.9%	83.8%	97.8%
EM	5,674	0	5,674	3,260	2,608	0	5,869	(194)	-3.4%	30	34.1%	7.0%	-0.3%
MS	3,999	0	3,999	1,907	1,526	0	3,432	567	14.2%	27	30.7%	4.9%	0.9%
WM	3,440	0	3,440	1,321	1,057	0	2,378	1,062	30.9%	17	19.3%	4.2%	1.7%
<b>Total</b>	<b>280,753</b>	<b>199,655</b>	<b>81,098</b>	<b>8,373</b>	<b>6,698</b>	<b>1,674</b>	<b>16,746</b>	<b>64,352</b>	<b>79.4%</b>	<b>88</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

US	Revenue	Direct Cost	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME	54,249	36,200	18,049	560	448	100	1,108	16,941	93.9%	4	5.1%	39.3%	81.7%
EM	5,640	0	5,640	2,146	1,717	1,494	5,357	282	5.0%	14	18.0%	12.3%	1.4%
MS	12,477	0	12,477	5,129	4,103	0	9,232	3,245	26.0%	26	33.3%	27.1%	15.6%
WM	9,819	0	9,819	5,302	4,242	0	9,544	274	2.8%	34	43.6%	21.4%	1.3%
<b>Total</b>	<b>82,184</b>	<b>36,200</b>	<b>45,984</b>	<b>13,138</b>	<b>10,510</b>	<b>1,594</b>	<b>25,242</b>	<b>20,743</b>	<b>45.1%</b>	<b>78</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

COMBINED													
UK & US	Revenue	Direct Cost	Net Sales	Staff costs	OH @80%	Other	Total costs	Profit	Profit Margin	Headcount	% Headcount	% Net sales	% Profit
GME	321,888	235,855	86,033	2,444	1,956	1,774	6,174	79,859	92.8%	18	10.8%	67.7%	93.8%
EM	11,314	0	11,314	5,407	4,325	1,494	11,226	88	0.8%	44	26.5%	8.9%	0.1%
MS	16,476	0	16,476	7,036	5,629	0	12,664	3,811	23.1%	53	31.9%	13.0%	4.5%
WM	13,259	0	13,259	6,624	5,299	0	11,923	1,336	10.1%	51	30.7%	10.4%	1.6%
<b>Total</b>	<b>362,937</b>	<b>235,855</b>	<b>127,082</b>	<b>21,511</b>	<b>17,209</b>	<b>3,268</b>	<b>41,987</b>	<b>85,095</b>	<b>67.0%</b>	<b>166</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

For the EM-US and UK we have allocated staff and headcounts costs pro-rata against total unit net sales  
JBP Clients – how to integrate Entertainment into those plans/deals.

Note: In 2024 revenue, profit and profit margin will increase due to the increase in Motion net sales in the US to \$40m (+\$22m) and UK to \$73m (+\$5m), a \$27m increase, taking the Motion Global number to \$207m (+16% YoY) without any increase in staff headcount or costs. We do not have the 2024 Agency numbers, but **we believe they are declining year on year.**

There is an opportunity to refocus the current Agency overhead, find efficiencies whilst driving growth and providing market leading services and opportunities to our Clients.

Some savings/efficiencies will be delivered by the removal duplicating roles. Additional savings to be found with the centralization of 'back office' specialist services e.g. entertainment legal, finance, production management, Exec Producers, which allows us to create a 'best in class' service for Clients.

## Structure and Offering

There will be two sides to the business:

- **Media & Entertainment Partnerships**
- **Client Partnerships & Solutions**

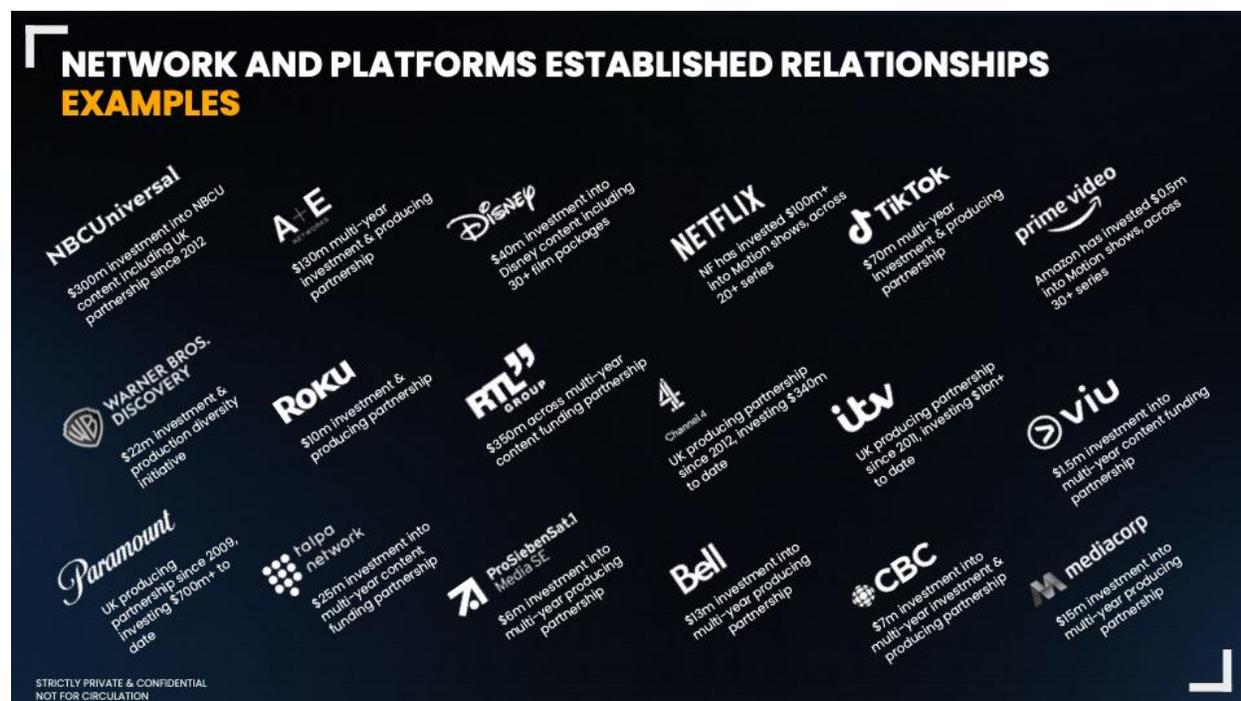
They work side by side to service and maximize the potential of partnerships with Vendors and Clients, both supported by a central specialist team of entertainment specialists.

## Media & Entertainment Partnerships

*Objective: To be the No.1 Partner for the world's leading Entertainment companies.*

Action: Strategic alignment with GroupM and WPP on partnerships to create market leading entertainment partnerships that deliver value, exclusive and first look opportunities for GroupM clients.

We already have established relationships with the world's leading entertainment companies, but we have significant opportunity to add new partners and grow with existing ones.



The deal structures with Media Vendors should follow the successful structures of the various Broadcaster deals we have structured across 35 markets and/or the Motion & TikTok US Partnership which has generated over \$100m of sales and circa \$30m profit in 14 months.

WPP approved Vendor Framework deal structure – can be tailored according to Partner.

**WPP APPROVED MOTION & PARTNER CONTRACT**  
**MUTUALLY BENEFICIAL ENTERTAINMENT PARTNERSHIPS**  
**TO DELIVER VALUE & EXCLUSIVE OPPORTUNITIES FOR CLIENTS**

WPP Approved Template (see JH)

- Motion invests into Premium Entertainment Partnerships with Networks & Platforms
- Receive Value & Opportunities for Clients – Motion retains Value margin, Partner typically retains Opportunities revenue
- Non-disclosed and Disclosed model

Partner benefits include;

- Motion investment is separate to any GroupM negotiated Upfront deal on behalf of Clients
- Motion investment is guaranteed
- Incremental revenue potential from GroupM clients investing into Partner entertainment opportunities
  - Brand marketing partnerships, Sponsorship, Integrations on Motion funded opportunities and also Partner funded opportunities
- Strategic entertainment partnerships

The image shows two pages of a legal contract. The left page is the main body of the contract, titled 'Platform Partner and GroupM Motion Entertainment - Entertainment Partnership'. It includes sections for 'Parties and Parties', 'Purpose and Purpose', 'Term and Term', 'Governing Law and Law', 'Entire Agreement and Entire Agreement', and 'Assignment and Assignment'. The right page is a 'SCHEDULE A' section, which lists specific terms and conditions for the partnership, including 'Content', 'Brand Marketing Partnership, Sponsorship, and Integration Rights', 'Co-Production', and 'Long-term Agreement'. Both pages have a header with the title 'Platform Partner and GroupM Motion Entertainment - Entertainment Partnership' and a footer with the date '1/20/2026'.

This was the framework tweaked to create a mutually beneficial partnership with TikTok in the US, demonstrating its flexibility and effectiveness in driving successful collaborations.

The TikTok US deal was new deal structure for the US market and has proven extremely successful, including driving new Client opt-in agreements for the proprietary offer among of our top 30 Clients.

## US MARKET TEST: TIKTOK

### AD CREDIT SALES AFTER 14 MONTHS – OVER SUBSCRIBED




Deal	Investment	Ad Credits	Billings (forecast 8% client discount)	Net Sales
Deal 1 2023 - signed Aug'23	10,000	15,000	13,866	3,866
Deal 2 2023 - signed Nov'23	15,000	25,000	23,100	8,100
Deal 3 2024 - signed May'24	16,750	25,000	23,100	6,360
Deal 4 2024 - signed Jul'24	27,939	41,700	38,364	10,425
	<b>69,689</b>	<b>106,700</b>	<b>98,450</b>	<b>28,761</b>

Note: \$000's

#### Vendor Targets (to be aligned and agreed with GroupM Trading)

##### Global

- Entertainment investment to be 20% of GroupM spend with Top 10 GroupM Global Partners by 2029 (where Partner is a 'Entertainment' company e.g. Disney, not Reddit)

##### Local

- Entertainment investment to be 30% of GroupM spend with Top 10 Local Partners by 2029 (where Partner is a 'Entertainment' company e.g. NBC, not [...])

GLOBAL PLATFORM & US NETWORK + TOP 20 CLIENTS 2023											MOTION ENTERTAINMENT	
PLATFORM/NETWORK - \$m's	Global Spend	US Spend	Share of Total Spend	Global Top 20 Clients	Share of Total Spend	US Top 20 Clients	Share of Total Spend	30% Threshold	30% Effective Discount	10% Client Benefit	Potential Net Sales	2024 Proprietary Volume
<b>GLOBAL</b>												
<b>2023</b>												
AMAZON	1,099.9	773.4	70%	619.2	56%	421.2	38%	330.0	471.4	47.1	94.3	
GOOGLE	9,443.9	4,984.5	53%	4,802.2	51%	3,483.3	37%	2,833.2	4,047.4	404.7	809.5	
LINKEDIN	226.3	105.7	47%	81.2	36%	64.0	28%	67.9	97.0	9.7	19.4	
META	3,730.7	1,356.2	36%	1,450.4	39%	774.5	21%	1,119.2	1,598.9	159.9	319.8	
MICROSOFT	412.0	330.5	80%	249.8	61%	237.4	58%	123.6	176.6	17.7	35.3	
NETFLIX	-	-	-	-	-	-	-	-	-	-	-	
PINTEREST	292.3	203.6	70%	163.6	56%	118.5	41%	87.7	125.3	12.5	25.1	
SNAP	440.3	297.2	68%	168.4	38%	157.1	36%	132.1	188.7	18.9	37.7	
SPOTIFY	274.1	178.8	65%	115.2	42%	101.6	37%	82.2	117.5	11.7	23.5	
THE TRADE DESK	1,103.0	884.1	80%	656.9	60%	552.2	50%	330.9	472.7	47.3	94.5	
TIKTOK	1,125.5	459.0	41%	493.4	44%	318.8	28%	337.7	482.4	48.2	96.5	
TWITTER	153.0	86.4	57%	84.9	56%	72.8	48%	45.9	65.6	6.6	13.1	
YAHOO!	179.6	144.7	81%	118.6	66%	113.5	63%	53.9	77.0	7.7	15.4	
	<b>18,480.7</b>	<b>9,804.3</b>	<b>53%</b>	<b>9,003.9</b>	<b>49%</b>	<b>6,415.0</b>	<b>35%</b>	<b>5,544.2</b>	<b>7,920.3</b>	<b>792.0</b>	<b>1,584.1</b>	
<b>US</b>												
<b>2024 - 2025 (Oct-Sep)</b>												
21ST CENTURY FOX		375.0						112.5	160.7	16.1	32.1	
A&E NETWORKS- 2025		126.5						37.9	54.2	5.4	10.8	
AMC NETWORKS INC		24.2						7.3	10.4	1.0	2.1	
DISNEY		835.0						250.5	357.9	35.8	71.6	
NBCU (Comcast)		700.0						210.0	300.0	30.0	60.0	
PARAMOUNT		540.0						162.0	231.4	23.1	46.3	
ROKU INC - \$10m in 1 cal yr		160.0						48.0	68.8	6.9	13.7	
TELEVISION DIVISION, INC		92.2						27.7	39.5	4.0	7.9	
WARNER BROS. DISCOVERY		417.0						125.1	178.7	17.9	35.7	
		<b>3,259.8</b>						<b>981.0</b>	<b>1,401.4</b>	<b>140.1</b>	<b>280.3</b>	

Notes:  
 - \$6.5bn of global spend has no client identified.  
 - 30% threshold calculated on latest annual spend information. In order to calculate Relevant Spend further YoY information required.

Target 1: Growth

- Priority focus is the Global & US opportunity with the largest Global media partners

Target 2: Innovation on Current Deals (conversion)

- where innovation can deliver further Client benefit
- where there is an identified risk
- where limits/caps are being reached
- where margins are unsustainable

## Mutually beneficial partnerships – example Vendor requests

### PARTNERS INCREASING LEANING ON US FOR HELP WITH BRAND SPONSORSHIPS TO JUSTIFY, GREENLIGHT CONTENT

Networks & platforms are struggling with the economics of premium content creation. Increasingly, they are reaching out in search of brand sponsorships, not only for revenue, but more importantly, to validate their expensive programming decisions. (Advertiser interest trumps audience interest pre-launch.)

**A+E NETWORKS** Pricey projects like "History Talks" or "Sitting Bull" are great for the platform brand and profile but are unfortunately loss leaders, which have become harder to justify.

**ROKU** Celebrity fronted unscripted series like "What Drives You" with John Cena, or "Visionaries" with Keanu Reeves are big bets to drive viewers and platform user growth.

**TikTok** Originals like "In the Mix", "House of Boo" and other tentpoles connected to the cultural calendar need brand money to sustain management's support. Otherwise, creator content is a much better business model.

Producers and talent are also approaching us with their passion projects (Jimmy Kimmel, Halle Berry, Jennifer Aniston, and more), hoping to match with like-minded brands. They're looking for advertisers to fund the programming entirely or partner on a marketing/economic package to entice a platform to "pick-up" the program.










Deals with Partners to be mutually beneficial and support their premium content ambitions – editorially and commercially. Deals with Vendor require management, and in order to be good partners, we look to help facilitate the presentation of opportunities to Clients.

Due to our investment, we can (sometimes) secure 'exclusive' or 'first look' opportunities for GroupM clients – a key factor when explaining how we are able to offer clients Motion ad-credit advantages.

The risk of us not facilitating these opportunities is the partnership with the Vendors continuing. Therefore, it is crucial that we are easy to work with, with clear routes to present opportunities to our clients.

## Client Partnerships & Solutions

**Objective:** To be the market leading Entertainment [solutions] company for Advertisers.

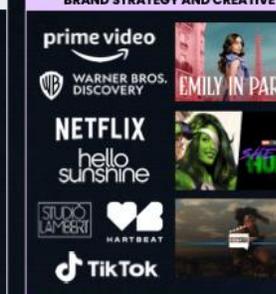
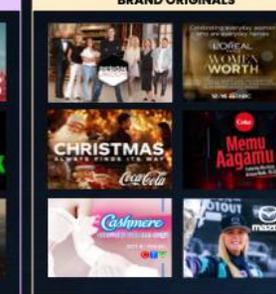
**Action:** Bring together the disparate Agency teams to create a global market-leading, innovative entertainment specialist that delivers entertainment solutions at scale for Clients. This consolidation will enhance our ability to provide comprehensive, market leading services and create a unified approach to meeting client needs.

*Note: This has already been actioned in the US. As part of Synergy, we were due to implement this more broadly in Q4 of '24.*

**Offering for Clients:** *draft* – to be refined with New Motion Global Leadership Team

## WE DELIVER ENTERTAINMENT FOR CLIENT ADVANTAGE

### PROVIDING VALUE, OPPORTUNITIES AND CREATIVE SOLUTIONS

ENTERTAINMENT INVESTMENT	ENTERTAINMENT PARTNERSHIPS	BRAND PARTNERSHIPS	BRAND ORIGINALS
INVESTMENTS THAT PROVIDE CLIENTS MEDIA EFFICIENCIES	PARTNERSHIPS THAT OFFER CLIENT OPPORTUNITIES	RELATIONSHIPS THAT DELIVER BRAND STRATEGY AND CREATIVE	EXPERTISE THAT CREATES BRAND ORIGINALS
			
MEDIA ADVANTAGE	OPPORTUNITIES & CO-FUNDING	STRATEGY & CREATIVE	ORIGINAL CREATION

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Focus on:

- Global team to focus on Top 20 global clients (NY based)
- Local team: Top 20 local clients
- Local Teams to also serve all other Local client demand

### 1. Entertainment Investment with Media Vendors

***We invest our own capital into entertainment partnerships to create value and opportunities for Partners & Clients.***

In return for our investment, we secure Exclusive / First Look opportunities for Clients and Ad Credits that can be deployed against GroupM client campaigns.

WPP Approved Policy on Motion Ad Credits for North America:

**Motion US Credit Value Policy**  
**WPP Approved**

**Nicola McCormick**

**groupm**

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v06.2023

**Motion Inventory Credits: North America**

**Introduction**  
Motion is the entertainment business within GroupM working with Networks, Platforms, Producers and Creators ("Media Partners") to develop, fund, produce and distribute premium entertainment content. One aspect of the Motion business is investing into entertainment based partnerships - a risk based model, which can result in Motion securing media for our proprietary media programme. Motion takes on the risk of investing in content and in return receives a suite of benefits which may include sponsorship and/or placement rights, media inventory and inventory credits.

Motion media inventory and inventory credits are available to clients who opt in to our Flex Programme (formerly known as our proprietary media programme). Additional benefits that Motion can provide to clients can be offered by Motion to clients in various other ways outside the scope of this note.

Motion is the business that contracts directly with the Media Partner and acquires the inventory credits but it does not become involved in the consumption of those credits by clients. At all times the client campaign management and credit consumption is managed by the agency of record.

**How to buy with Motion inventory credits**  
The agency is able to access relevant credits in the Media Partner selling platform and selects when to apply them to a client campaign. The agency is accountable for ensuring that all planners and buyers are aware of those clients who are active participants in the Flex Programme and who are therefore authorised to purchase credits. The sale of Motion-acquired inventory credits is always subject to the full governance of the Flex programme. For example, necessary disclosures must be made on the media plan and invoices.

Motion's entertainment partnership contract with the Media Partner details how that partner is paid by Motion. Once the Agency has claimed the credits from the Media Partner, Motion invoices the agency of record for the credits in respect of a client minus the agreed client discount. This invoice can be shared with the client (as required). The slide below is a graphic representation of the approved structure.

**MOTION & TIKTOK ENTERTAINMENT PARTNERSHIP INVESTMENT, LEGAL AND FINANCIAL STRUCTURE**

**PLATFORM**

Nicola McCormick  
Global General Counsel

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**Ad Credits** are proprietary and require sign up from Clients to utilize. To maximize the potential of the Vendor deals we need to sign up more clients for the proprietary offering of Motion ad credits.

Explanation to Clients of Motion Ad Credits to Clients in Summary

## GROUPM MOTION AD CREDITS CLIENT EXPLANATION

Motion structures entertainment partnerships with Networks & Platforms

Sometimes, as part of the deal, Motion secures media credit or value

Media credits offered to GroupM clients at their advantage (subject to mutual contractual approval)

Credits implemented by Client and AOR as part of normal campaign buying

Client advantage delivered via invoicing process

Client spend does not have to be incremental to planned budgets/campaigns

Notes:

- Motion does not plan or buy media for clients
- Motion is not involved in client media planning
- Motion does not see client media pricing

Client Advantages of Motion Ad Credits:

## GROUPM MOTION AD CREDITS – BENEFITS

Ad credits can be realised in one of three advantageous ways, to best suit client priorities:

MEDIA DISCOUNT	ENTERTAINMENT FUND	CASH BACK
The media discount is applied directly to the client campaign.	Rather than apply the media discount to the campaign, the discount is set aside in an entertainment "fund", which the client can draw down on to fund their entertainment ambitions e.g. pay for the production of a brand original series on Amazon prime video.	Rather than apply the media discount to the campaign, the discount is returned to the client as cash, e.g. recognised as a reduction on the invoice for Agency fees.

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There is a requirement to structure a better sign-up process for Motion as currently the Motion sign up is entwined with Purchase Risk Media deals on the Flex Addendum.

## CURRENT GROUPM FLEX & MOTION'S POSITION FOR CLIENT SIGN UP

GroupM Flex US Rules and Procedures (the "FLEX US Rules")

GroupM Flex is the "wrapper" (brand name) used to describe our suite of non-disclosed and / or proprietary media solutions and includes:

- Programmatic Digital by GroupM Nexus Media Solutions (I/A/a Xaxis)\*
- Addressable TV by GroupM Nexus Media Solutions (I/A/a Finecast)\*
- "Out of Home" Performance by GroupM Nexus Media Solutions (I/A/a Sightline)\*
- Mobile Performance by GroupM Nexus Media Solutions\*
- Influencer marketing by Goat (I/A/a Inca)\*
- Media Inventory by GroupM Motion Entertainment and/ or GroupM (including OOH proprietary media I/A/a Kinetic)\*
- Media inventory acquired by Midas Exchange

The above solutions marked with \* are all forms of "Proprietary Media" which means media purchased by GroupM, as legal principal, where such media is owned at our risk and/or is enhanced by us by use of technology or data.

Client (named above) authorizes [insert full agency name] ("Agency") to purchase on its behalf (acting as the Client's agent for a disclosed principal) the media outlined in this Media Authorization Form ("MAF").

1. This MAF and the Agency's / Client's obligations and responsibilities in connection with its delivery, will be governed by the terms set forth in the contract and scope of work(s) signed between Agency and Client (the "MSA"). Accordingly, in accordance with the MSA:
  - Client agrees to pay Agency directly and in full for the above stated amount;
  - Commission rates payable on this media (if any) will be as per the terms of the MSA;
  - Agency will invoice Client in accordance with the MSA;
  - Client shall pay Agency in accordance with the MSA;
  - If other terms exist or have been agreed between the parties, the terms of the MSA shall govern and control; and
  - Client shall have the right to request cancellation or amendment of media bookings and Agency shall, in accordance with the MSA, use its reasonable efforts to facilitate the Client's direction but subject always to the contractual terms imposed by relevant media vendors.
2. GroupM Flex items on this MAF marked with "\*" are GroupM Flex components. This refers to either: (1) Proprietary Media, namely media acquired by GroupM at its own cost and/or risk and/or sold as part of the GroupM Flex programme or otherwise as non-disclosed inventory and/or as part of proprietary product offerings. It may alternatively be referred to as Inventory Media, Principal or Inventory Sales, Non-Disclosed or Non-Traditional Media, or Non-Transparent Services, and includes our influencer marketing solution known as "Goat", media acquired by GroupM or by GroupM Motion Entertainment, and solutions provided by GroupM Nexus Media Solutions (I/A/a Xaxis, Forecast and Sightline). References in this MAF (and on your invoices) to "GM Nexus Media Solutions", "Flex" and/or "GroupM-owned" should be taken to be disclosures of Proprietary Media (or the equivalent term used in your Master Services Agreement); and/or (2) Media provided by Midas, which is also a Flex component, and a form of non-disclosed / non-transparent services. It may be referred to as "Midas" or "Flex TV inventory". Note that Midas media described as "firm" is non-cancellable / non-transferable.

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### Revised Client sign up form for Motion Ad Credits – WPP Legal Approved

## GROUPM MOTION ONLY CLIENT PROPRIETARY APPROVAL

Changing from Opt In  
to Client approval  
Via Client Authorisation Form  
Approved by WPP Legal

**GROUPM MOTION ENTERTAINMENT - CLIENT AUTHORISATION FORM**

GroupM Motion Entertainment ("Motion") is GroupM's entertainment business, delivering the power of entertainment for client benefit by using its expertise and capabilities to provide bespoke entertainment solutions for clients.

Motion operates globally in the development, production, acquisition, and distribution of entertainment content across television, film, sport, music, live events, audio, publishing, and gaming.

Motion invests into entertainment partnerships and enters various types of deals with media vendors, producers, talent, and brands to create value and opportunities for media partners and clients. One of these opportunities can be for clients to participate in Media Value<sup>1</sup> or Ad Credits<sup>2</sup> acquired by Motion as part of its entertainment and creative partnerships.

**Media Value and Ad Credits - How it Works**

Motion invests capital into entertainment and creative partnerships to create value for clients and partners. As part of its investments into entertainment and creative projects, Motion may, in certain cases, secure a limited amount of Media Value or Ad Credits which can be offered exclusively to GroupM clients.

The Media Value or Ad Credits are offered to GroupM clients in order to deliver savings for clients against Client and Agency planned and bought media campaigns (i.e., same campaigns, but at a discount / saving) or, in the case of Ad Credits, also against other marketing costs.

The process will be that Motion and the Client shall agree the level of discount to be delivered via the application of Motion acquired Media Value or Ad Credits on a campaign-by-campaign basis prior to the execution of each campaign. The Agency shall book the Client's media campaign in the normal course and apply the Media Value or Ad Credits to the campaign costs.

The pre-agreed discount or saving secured by Motion via Media Value and Ad Credits shall be realised as follows:

- (i) In the case of Media Value, it will be applied to reduce the Client's cost of a media campaign; or
- (ii) In the case of Ad Credits, it can be (i) applied to reduce the Client's cost of a media campaign, (ii) held on account by GroupM or the Agency on behalf of the Client to be applied to other initiatives; or (iii) returned to the Client as cash.

By signing this authorisation form, the Client authorizes GroupM and the Agency to apply Motion acquired Media Value or Ad Credits as described above. Where such Media Value or Ad Credits are applied, they will be clearly identified on the Client's media plan.

Motion is not involved in the media planning process.

The Client understands that Motion conducts and contracts its entertainment investments at risk as a legal principal, and therefore Motion's underlying transactions, contracts, invoices, and records will not be disclosed and are not available for audit.

There may be other entertainment and creative opportunities that arise from Motion's entertainment partnerships that may be presented to the Client on a case-by-case basis and, if agreed, would be covered by separate contractual arrangements.

The points above may be different to the terms of the Client's MSA but for the purposes of the Client's participation in Motion acquired Media Value or Ad Credits, the MSA shall be amended to reflect these ways of working. The Client hereby confirms it would like to participate in Motion acquired Media Value or Ad Credits and agrees to the ways of working set out in this Client Authorisation Form.

Agency: [COMPLETE DETAILS OF AGENCY]

Client: [CLIENT FULL COMPANY NAME]

Details of MSA: [PARTIES AND DATE OF MSA]

Client Signature: \_\_\_\_\_

Agency Signature: \_\_\_\_\_

<sup>1</sup> Media Value means a defined amount of value made available by a media vendor that may be used to purchase media inventory including commercial airtime, digital advertising media, and non-traditional advertising media.  
<sup>2</sup> Ad Credits means a defined amount of value made available by a media vendor that may be used more flexibly than Media Value to pay for, or be credited against either, (i) purchases of pre-planned media inventory from a media vendor, and/or (ii) other fees charged by a media vendor.

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Target Clients:

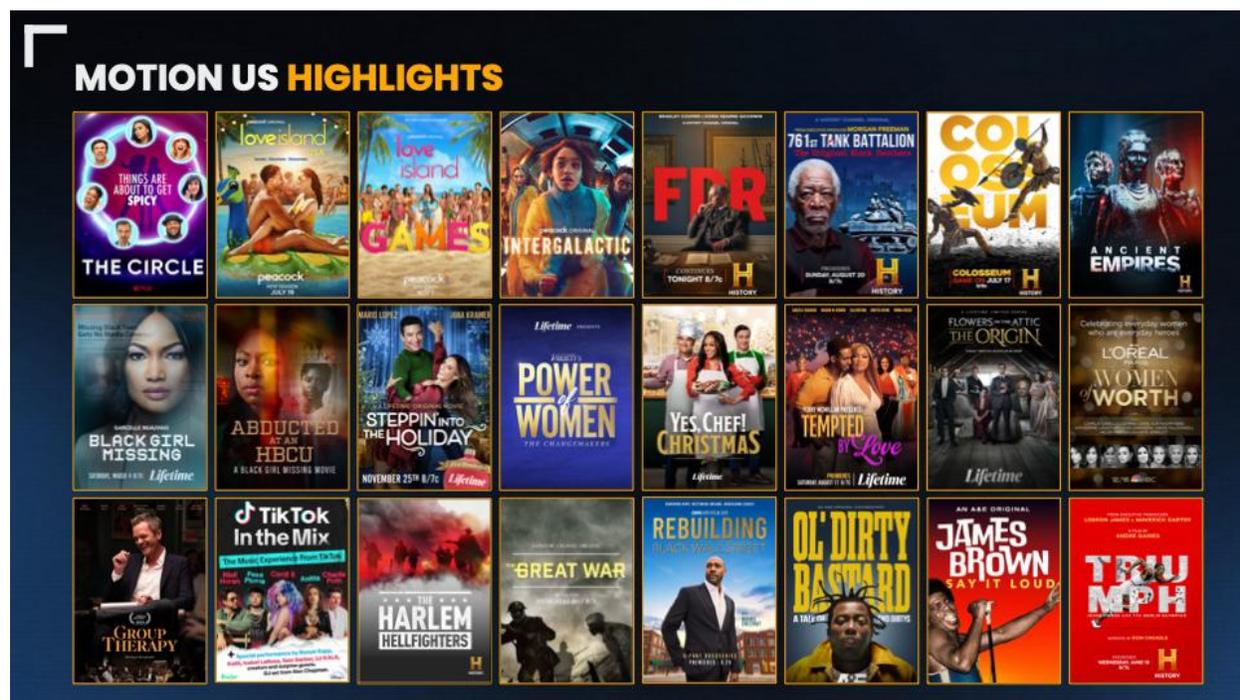
GLOBAL PLATFORMS – TOP 20 CLIENTS GLOBAL & US 2023																					
Platform	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Total
	Google	Coca-Cola	Unilever	Comcast NBCU	Ford	Mars	Nestle Purina	L'Oréal	Colgate Palmolive	Dell	Discover Financial	Amazon	Uber	Paramount	Sony	Adidas	Airbnb	Mazda	General Mills	Volvo	
Amazon	57,736,657	15,403,713	72,871,495	58,444,100	9,689,897	48,812,768	80,618,879	65,391,465	48,327,849	31,814,810	6,122,471	97,491	8,880,720	33,674,588	7,021,703	12,828,288	6,919,105	6,310,998	15,325,524	2,288,480	615,243,987
Google	1,780,275,561	187,740,071	194,309,475	267,884,245	289,320,289	180,988,137	154,771,392	233,148,490	200,769,937	183,798,274	257,154,068	169,882,357	87,838,936	191,705,516	113,147,567	101,489,220	84,977,739	48,287,076	99,024,965	69,898,182	8,602,238,634
LinkedIn	46,266,340	1,416,327	447,412	4,674,718	4,686,449	793,204	-	-	25,140	19,109,812	-	-	18,926	-	42,898	-	24,646	286,063	8,805	7,020,256	81,184,297
Meta	170,131,088	125,239,961	127,752,504	162,858,809	56,381,474	96,830,340	158,039,248	106,619	43,058,434	40,739,476	3,458,815	45,565,338	50,109,659	32,555,764	53,441,044	67,283,401	81,681,845	28,339,883	55,420,861	53,973,215	1,450,417,041
Microsoft	159,642,207	363,431	6,450,888	-	39,662,616	6,705,633	3,873,644	332,494	3,167,668	17,534,860	-	-	-	1,042,948	1,335,470	-	1,139,230	998,954	9,615,161	249,816,043	-
Pinterest	1,051,936	16,832,590	17,281,982	2,083,429	10,485,719	30,162,152	14,285,295	12,958,152	6,056,642	-	6,376,268	320,279	2,250,817	1,174,987	162,176	5,068,915	2,798,559	6,288,714	21,234,212	4,714,195	163,562,998
Snap	43,783,286	50,049,818	10,882,216	14,692,132	498,771	2,309,270	893,004	4,536,208	2,216,977	2,797,283	6,171,823	-	-	8,778,218	4,273,886	671,261	10,477,695	-	5,088,813	-	188,386,963
Spotify	15,282,452	20,469,818	5,819,700	8,613,371	9,908,845	16,833,891	8,629,868	1,776,401	9,866	3,207,801	4,378,104	4,280	16,162,181	3,145,327	1,232,917	1,918,370	3,038,348	380,956	4,803,988	4,038,384	118,208,257
Trade Desk	-	141,672,905	75,137,960	7,992,249	123,776,551	36,377,864	62,811,349	1,863,840	48,157,336	10,304,652	8,649,001	4,782,270	24,240,835	-	529,205	4,788,081	-	95,337,796	3,865,140	1,147,823	658,948,446
TikTok	76,625,201	53,093,434	46,945,148	41,237,487	7,876,468	10,264,254	32,939,564	51,826,842	7,663,512	6,409,687	8,469,138	1,633,208	25,868,373	10,869,541	24,753,696	8,243,081	3,183,110	730,199	12,200,861	431,225	493,381,529
Twitter	36,781,615	4,722,291	1,179,307	15,459,805	-	42,781	-	798,880	-	1,326,210	4,146,022	583,090	11,052,146	5,890,540	113,069	1,741,427	687,890	40,896	75,000	249,956	84,892,811
Yahoo!	10,837,728	5,271,550	2,818	6,713,914	1,734,182	45,422,576	869,292	129,590	102,893	5,818,828	3,824,738	1,265	41,443	1,502,123	85,187	598,167	489	840,889	35,016,455	393,200	118,601,462
Grand Total	2,397,710,021	682,627,658	969,267,803	1,621,815,859	558,892,782	1,153,302,789	498,084,558	372,232,445	389,581,957	333,890,616	305,684,945	204,955,748	226,464,151	207,507,377	205,946,293	204,634,541	203,978,235	190,330,410	179,181,238	177,843,575	9,603,852,440

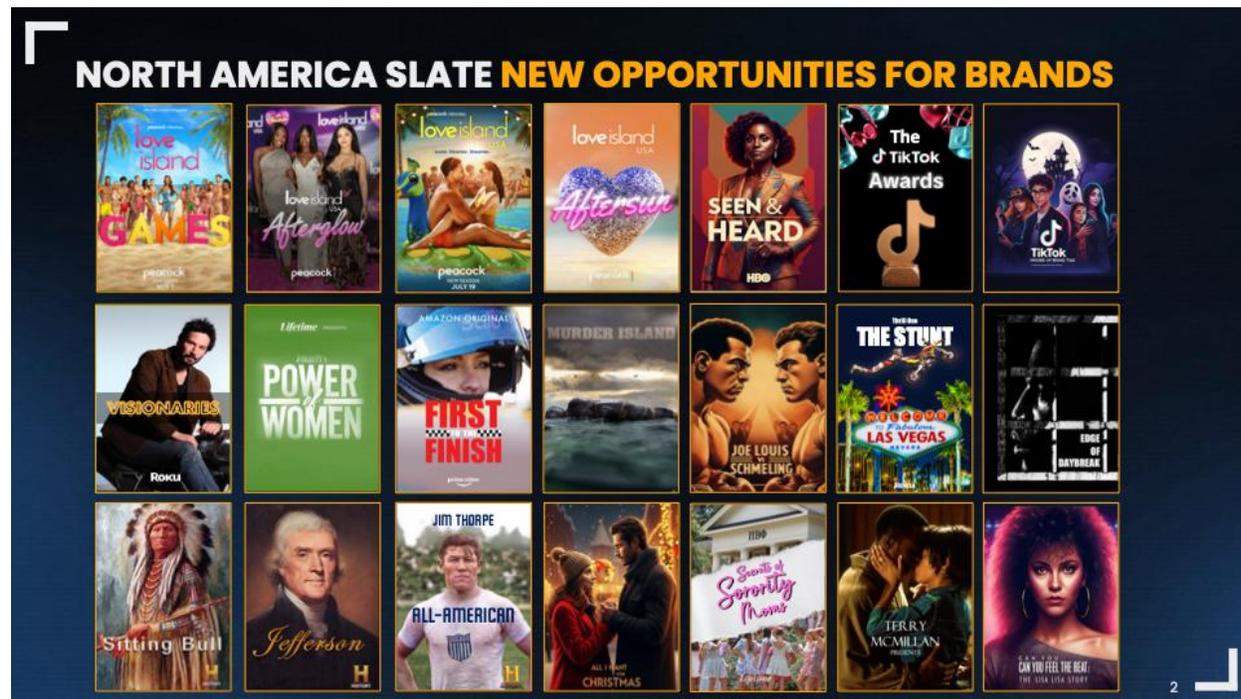
GLOBAL PLATFORMS – TOP 20 CLIENTS GLOBAL & US 2023																					
Platform	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Total
	Google	Ford	Coca-Cola	Nestle Purina	Mars	Discover Financial	Comcast NBCU	Unilever	Colgate Palmolive	Dell	Amazon	General Mills	Airbnb	T.J.K	Paramount	Mazda	Uber	IBM	Volvo	Sony	
Amazon	36,239,085	8,151,973	46,861,445	64,921,241	31,923,589	6,122,471	45,482,534	64,888,499	38,739,971	23,164,039	-	15,314,247	8,103,118	-	38,596,917	5,138,789	4,115,964	-	1,134,703	1,638,434	421,242,456
Google	1,780,275,561	184,876,008	41,900,324	78,806,415	61,789,016	237,154,068	121,849,323	46,443,519	115,388,821	127,209,826	153,096,543	27,814,858	88,443,358	40,809,511	77,653,517	25,524,769	68,649,075	45,189,237	67,335,603	52,678,164	5,463,202,716
LinkedIn	33,183,458	743,270	-	189,337	-	34,919	301,790	-	6,308,548	17,044	-	-	19,925	-	19,925	17,841,224	5,228,382	-	-	-	64,030,888
Meta	99,068,889	17,292,509	44,000,820	114,465,805	50,854,175	3,400,298	43,962,983	42,711,864	29,583,124	23,769,561	31,061,226	42,813,071	44,812,063	86,264,710	7,745,146	13,548,263	9,799,962	4,763,525	12,361,883	25,168,808	774,544,977
Microsoft	144,188,622	36,871,727	363,431	2,311,967	6,903,300	-	6,466,674	-	3,167,668	15,761,292	-	-	989,954	-	105,152	-	172,510	-	12,276,283	7,731,224	1,542,948
Pinterest	-	7,748,478	11,379,901	12,466,595	23,328,129	6,376,268	1,454,539	15,355,148	3,870,538	-	-	19,031,283	1,295,420	2,763,452	674,615	7,339,250	2,035,955	-	3,384,095	146,283	118,480,240
Snap	43,783,286	59,994	50,049,818	8,603,004	-	6,171,823	12,327,505	15,728,492	2,216,977	2,542,138	-	5,215,542	10,477,695	8,313,468	-	-	-	-	-	-	4,273,886
Spotify	14,381,328	1,888,058	10,882,216	9,312,778	14,182,379	4,170,104	4,025,371	187,220	-	2,949,880	-	-	3,180,382	2,882,937	1,736,790	73,036	14,124,244	-	4,617,445	-	167,705,939
Trade Desk	-	123,033,241	108,629,427	9,370,093	33,053,596	5,840,001	5,848,150	47,930,239	45,545,105	3,108,806	51,471	3,589,526	-	309,418	-	94,180,426	21,236,155	2,320,745	-	388,530	552,213,300
TikTok	50,148,043	6,758,036	42,844,680	30,691,224	42,575,681	8,469,638	30,186,138	38,900,821	469,951	2,737,916	1,457,434	11,409,114	2,352,340	12,604,698	14,228,913	13,192,780	504,191	-	12,432,377	318,793,883	
Twitter	27,898,038	-	3,239,265	-	-	4,146,022	11,988,011	99,900	-	205,768	-	75,000	534,043	-	5,304,662	-	-	-	-	249,956	72,784,614
Yahoo!	10,837,728	1,039,345	6,234,049	48,769	45,189,149	3,824,738	6,160,871	671	89,444	4,836,556	-	34,802,420	8	728,566	598,184	100	683	81,821	34,250	34,250	113,621,144
Grand Total	2,239,225,414	297,498,297	372,419,878	362,846,971	309,779,840	365,879,428	302,710,210	271,853,366	239,666,239	211,879,990	185,646,718	165,278,101	166,022,851	146,207,321	147,262,668	146,563,175	132,692,730	113,402,689	107,138,214	95,859,479	6,418,911,714

2. Entertainment Opportunities through our Vendor Investments

Historic First Look opportunities for GroupM Clients include;



Currently we have the following available for Clients in the US, which have been secured as part of our entertainment investments with Vendor Partners.



### Entertainment Partnerships with non-Vendors

From Potential Competitor to Partner – example Range Media

Our market position and market leading track record makes us an attractive partner for entertainment companies seeking investment into their IP and Talent relationships.

Below are the headlines from a pitch from Range Media who are seeking GroupM/WPP as a strategic partner. The proposal includes a minority investment of between \$5-\$10m which is being handled in coordination with WPP Corporate.

Range is already working with a number of our clients, most notable Google with whom they have launched a Studio. We envisage a non-exclusive partnership that gives GroupM/WPP preferred access to all Range IP and Talent activity for our Clients.

We are beyond excited for this partnership. The following is a framework for specific ways we can begin to define the connectivity and value creation between your clients & vendors and our talent, production & IP.

As we solidify these commercial opportunities, let's keep in mind the enormous opportunity to completely redefine and dominate the space where brands and entertainment intersect.

Every advertising holding company is maneuvering in this space, as are most entertainment studios, talent agencies and production companies. No one has connected the dots at scale.

**Together we will.**

With your strategic investment and our extensive commercial partnership, let's structure and launch this in a way that undeniably positions our partnership as the leading entertainment solution for brands globally, full stop.

Takeover the ad and entertainment press... Sundance Launch Event... Entertainment Beach at Cannes... TV, Film, Audio, Products, Events everywhere solving real business and marketing challenges for brands and vendors while creating more opportunities for talent and stories to find new audiences.

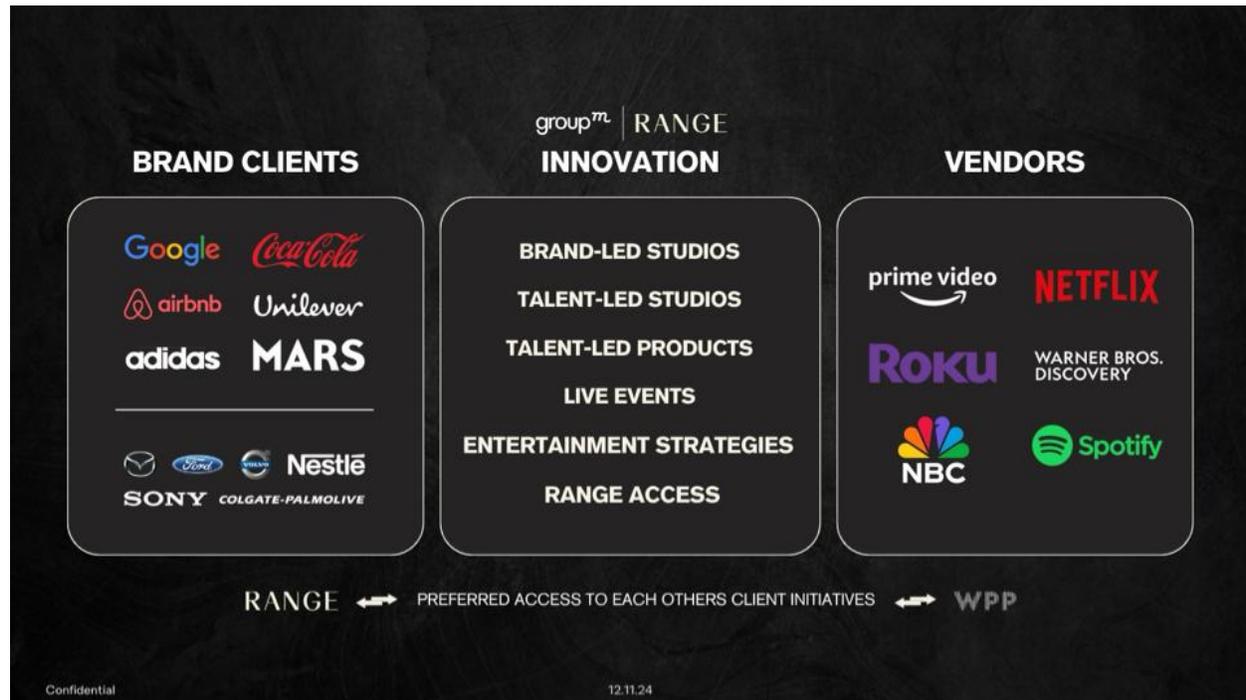
Our first-mover advantage will make sure we own the conversation. And our relentless execution will ensure we keep it.

GroupM + Range redefining brand and entertainment innovation.

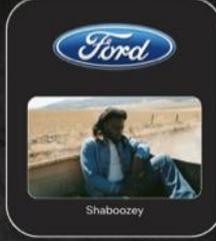
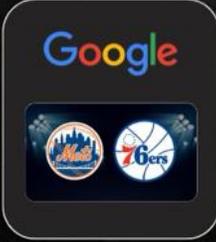
**Let's go!**

Confidential

12.11.24



**EXAMPLE OPPORTUNITIES / CLIENT CROSSOVER POTENTIAL**

RANGE group™					<p><b>TALENT</b></p> <ul style="list-style-type: none"> <li>• New products</li> <li>• Partnerships</li> <li>• Appearances</li> <li>• Co-developed IP</li> </ul> <p><b>FILM &amp; TV</b></p> <ul style="list-style-type: none"> <li>• Integrations</li> <li>• Partnerships</li> <li>• Brand Studios</li> <li>• Co-financing</li> <li>• Disruptive DTC strategies</li> </ul> <p><b>MUSIC</b></p> <ul style="list-style-type: none"> <li>• Music video integrations</li> <li>• Events, festivals &amp; touring partnerships</li> <li>• Custom scoring &amp; marketing promotions</li> </ul> <p><b>SPORTS</b></p> <ul style="list-style-type: none"> <li>• Premium Content</li> <li>• Live events</li> <li>• Sponsorships</li> </ul> <p><b>FUTURES</b></p> <ul style="list-style-type: none"> <li>• Entertainment Strategies for WPP brand clients</li> <li>• Culture hacking</li> <li>• AI strategies</li> <li>• Range Access (Corporate Hospitality/VIP packages)</li> </ul>
RANGE group™					

Confidential 12.11.24

We have received similar approaches from WME, UTA, various production management companies and production companies. To date, we have not had the correct infrastructure to support these investments and develop exclusive opportunities for Clients at scale.

The new company will look to strike preferred partnerships with leading non-Vendor entertainment companies to provide preferred access to opportunities for GroupM/WPP clients.

### 3. Brand Partnerships

***Our extensive media vendor, producer and talent relationships and insights enable us to deliver and execute a best-in-class entertainment strategy for our clients, connecting them to audiences and culture through premium entertainment opportunities.***

Opportunities can take the form of sponsorship, product integration, prop integration, talent partnerships, co-marketing etc. across a wide spectrum of premium content on global and local platforms, as informed by the client's needs, the appropriate audience, and the impact required.

### RELATIONSHIPS & EXPERTISE DELIVER ADVANCED INSIGHTS: TOP SHOWS, MAJOR PLATFORMS

NETFLIX	prime video	Disney+
 STRANGER THINGS	 TOMB RAIDER	 BEYOND BELIEF WITH DAVID BLAINE
 WEDNESDAY	 MR BEAST	 DANCE THE WORLD WITH DERICK HOUGH
 BERLIN	 UNSTOPPABLE	 AGATHA COVERN OF CHAOS
 CALABASSAS	 THE THURSDAY MURDER CLUB	 SISTER ACT 3
 NOBODY WANTS THIS	 CRUEL INTENTIONS	 CAPTAIN AMERICA BRAVE NEW WORLD
 THE BLACK RABBIT	 HOUSE OF GUINNESS	 THUNDERBOLTS
 RUNNING POINT	 THE PRAISES OF PITTSBURGH	
 QUARTER LIFE		

### ENTERTAINMENT SCALE, EXPERTISE, ACCESS & RELATIONSHIPS

ALLOW US TO DO GREAT WORK FOR CLIENTS

 India (TCCC)	 US DVA (Dominoes)	 US x France (AXA)	 US (Mazda)	 Global (Tiffany & Co.)	 UK (L'Oréal)	 US (Garnier)
 Canada (Kruger)	 Netherlands (IKEA)	 UK (Dove)	 Chile (Flores)	 LatAm (Nestle)	 India (Britannia)	 Netherlands (Drosch)

#### 4. Brand Originals

Our in-house expertise can support clients to create brand originals, providing a full spectrum of entertainment consultancy services from ideation, production partner selection, negotiation, programme due diligence, to distribution strategy and execution.



**Mazda**  
**FIRST TO THE FINISH**  
**CREATING AN ORIGINAL TV SERIES**  
**WITH POTENTIAL 3<sup>RD</sup> PARTY SPONSORSHIP OPPS**

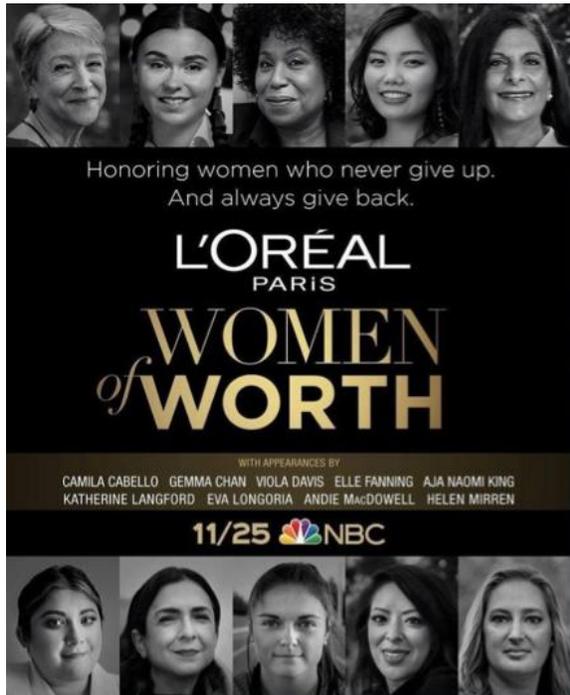
**CLIENT OBJECTIVE**  
 Raise Mazda brand favorability, drive upper-funnel engagement, and increase sales.

**SOLUTION**  
 Premiering on **Amazon Prime Video** in March 2025, this Amazon Sports Original is a six-episode high stakes, premium documentary series that showcases the trailblazing women of the Mazda MX-5 Cup and their journey across the 2024 season.

Producing Partner **Boardwalk Pictures** (*Welcome to Wrexham, Last Chance U, Cheer, Chef's Table*).

**DELIVERABLES**  
 A multi-channel campaign built around the original TV series, created in collaboration with the full WPP Mazda team (Mindshare, VML, Burson, et al).

STRICTLY PRIVATE & CONFIDENTIAL 1



**L'Oréal Paris**  
**WOMEN OF WORTH:**  
**CREATING ORIGINAL TV SHOW FROM BRAND IP**

**CLIENT OBJECTIVES**  
 Find a solution for replacing the well regarded in-person Women of Worth gala, the brand's longstanding philanthropic initiative.

**ENTERTAINMENT SOLUTION**  
 Motion is proud to have helped transform L'Oréal's traditional gala dinner into an emotional, prime time television event airing on NBC and streaming on Peacock exclusively for an additional six months.

The ambitious project was pulled off in nine weeks, from beginning of creative development to show delivery. Production required 36 separate COVID friendly shoots in 15 cities, across four countries, with celebrity talent.

**DELIVERABLES**  
 One-hour prime time special television event airing on NBC and streaming on Peacock exclusively for an additional six months.

**RESULTS**  
 Season 2 raised the bar by moving production to Paris, bringing the honorees and many of the stars together to share their stories.

Motion is proud to have helped transform our client's traditional dinner event into a bona fide media property, burnishing the L'Oréal Paris brand, increasing exposure for their philanthropic platform, and bringing more awareness to the extraordinary work of the honorees.

11/25 NBC

25

## Helping GroupM Win – New Business & Marketing

The specialist unit will also support the GroupM Growth team with new business with a dedicated resource to new business pitches, which is already in discussion with GroupM Growth Leadership (Toby and Hamish).

Example: Integrated Motion and Agency team presented for successful pitch to Honor (via Alex Altman @ WM)

**PITCH WIN - ENTERTAINMENT BOLSTERS OUR USP FOR CLIENTS**

**A SPECIALIST ENTERTAINMENT TEAM TO HELP HONOR WITH STRATEGY, NEGOTIATION AND ACTIVATION**

**SARAH**  
INNOVATION  
STRATEGY

**PETE**  
GAMING

**BUKKY**  
PLATFORMS

**ABBI**  
CONTENT AND  
PRODUCTION

**RYAN**  
BRAND  
PARTNERSHIPS

**Wavemaker** **INTEGRATED MOTION**

## Marketing Advantages

Entertainment Partnerships, unlike Purchase Risk Investments, provide marketing opportunities for GroupM and Clients, around the television shows, films and live events we have invested into, firmly cementing our credentials within the Entertainment Industry.

External marketing events such as invites to show premieres, special screenings, and Q&A's with producers and talent, provide exclusive opportunities and experiences for our clients – from A&E and GroupM Motion's *James Brown Say it Loud* exclusive screening & conversation, *Variety's Power of Women* dinner with Mazda, to Stax Soulsville USA film festival screening with Domino's.

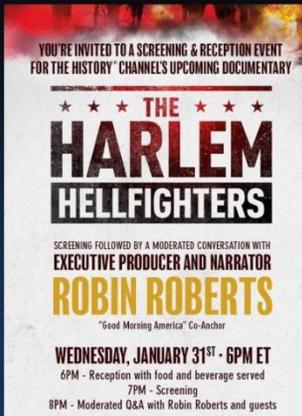
Internal marketing events with industry experts for WPP & GroupM staff provide insights into the industry, aid cross-agency collaboration, and spark important conversations around the

power of entertainment to shift perceptions and normalize equitable and sustainable behaviours - from a screening and Q&A session with producers of *The Nevermet's*, a screening and discussion in partnership with Roots, to a panel discussion around Sustainability x Entertainment with ITV, Love Island Creatives & Ebay leads for WPP Sustainability's Earth Day celebrations.

And finally, the numerous, prestigious awards from around the globe, for both the shows and films we've invested into and the entertainment solutions we've provided for clients, speak for themselves – from a daytime Emmy for *Variety's Power of Women*, a BAFTA for *Love Island*, to a Madrid Film Award for *Lazarus Path*.

## EXTERNAL MARKETING HIGHLIGHTS

### SHOW PREMIERES, EXCLUSIVE SCREENINGS AND Q&AS



**YOU'RE INVITED TO A SCREENING & RECEPTION EVENT FOR THE HISTORY CHANNEL'S UPCOMING DOCUMENTARY**

★ ★ ★ **THE HARLEM HELLFIGHTERS** ★ ★ ★

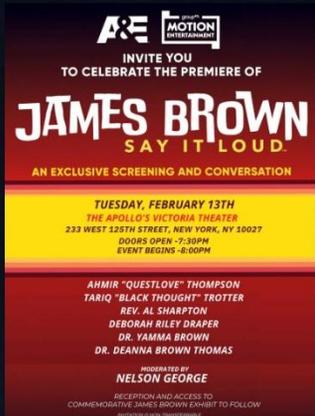
SCREENING FOLLOWED BY A MODERATED CONVERSATION WITH EXECUTIVE PRODUCER AND NARRATOR **ROBIN ROBERTS**

"Good Morning America" Co-Anchor

**WEDNESDAY, JANUARY 31<sup>ST</sup> - 6PM ET**

6PM - Reception with food and beverage served  
7PM - Screening  
8PM - Moderated Q&A with Robin Roberts and guests





**AE** THE JAMES BROWN **MOTION ENTERTAINMENT**

INVITE YOU TO CELEBRATE THE PREMIERE OF

**JAMES BROWN**  
**SAY IT LOUD.**

AN EXCLUSIVE SCREENING AND CONVERSATION

**TUESDAY, FEBRUARY 13<sup>TH</sup>**  
THE APOLLO'S VICTORIA THEATER  
233 WEST 125<sup>TH</sup> STREET, NEW YORK, NY 10027  
DOORS OPEN - 7:30PM  
EVENT BEGINS - 8:00PM

AHMIR "QUESTLOVE" THOMPSON  
TARIQ "BLACK THOUGHT" TROTTER  
REV. AL SHARPTON  
DEBORAH RILEY DRAPER  
DR. YAMMA BROWN  
DR. DEANNA BROWN THOMAS

MODERATED BY  
**NELSON GEORGE**

RECEPTION AND ACCESS TO  
COMMEMORATIVE JAMES BROWN EXHIBIT TO FOLLOW

WITH THANKS TO: [unreadable]

## GROUP THERAPY – SCREENING EVENT

### TRIBECA FESTIVAL, MAY 27<sup>TH</sup>

**MARKETING HIGHLIGHTS:**

- Worked with Hartbeat & AXA to set up screening & panel, which included comedians Neil Patrick Harris, Tig Notaro, Mike Birbiglia, London Hughes, Gary Gulman and Atsuko Okatsuka.

**SHOW PREMISE:**

A hilarious and surprisingly honest look at mental health through the testimonies of many of today's most talented comedians. Moderated by Neil Patrick Harris, Group Therapy features candid and humorous conversations revealing the connections between the comedian's professional lives and mental health struggles.



## VARIETY'S POWER OF WOMEN – LUNCHEON

### SMITHSONIAN DESIGN MUSEUM (NEW YORK), MAY 2<sup>ND</sup>

**MARKETING HIGHLIGHTS:**

Motion attended the luncheon in New York and was happy to extend invitations to guests from both our internal GroupM & WPP teams.

**EVENT PREMISE:**

Variety's Power of Women luncheon continued its tradition of honoring female powerhouses in entertainment and their philanthropic work for its 2024 edition. This year's honorees included actress-comedian Amy Schumer, actress Mariska Hargitay (pictured here), Latin popstar Anitta, and television producer Shonda Rhimes.

Included honoree introductions by award-winning actress Glenn Close, screenwriter and Jerry Seinfeld's daughter, Sascha Seinfeld, Brazilian actress Bruna Marquezine, and Netflix Chief Content Officer, Bela Bajaria. Comedian, writer, and late-night talk show host, Amber Ruffin, served as host for the afternoon.



## THE NEVERMETS – UK SCREENING EVENT

### ROSE COURT, MAY 23<sup>RD</sup>

**SESSION PREMISE:**

Hosted a Q&A and screening event with Melissa Brown (Executive Producer) and Gavin Rota (Director of Development) from Wall to Wall for an exclusive look at the first episode of *The Nevermets*, a day before it premiered on Channel 4 – Martin moderated the 20-minute Q&A session. The session lasted for just over an hour.

35 attendees from across the GroupM UK business including Luke Bozeat (GroupM UK COO), Claire Prince (Director, Head of Branded Entertainment), and Maya Hart (Director of Communications, EMEA).

**FEEDBACK:**

- Gavin Rota (Director of Development, Wall to Wall): "Thanks for having us! Really enjoyed and it was great to see everyone's live reactions to the show."
- Maya Har (Director of Communications – EMEA, GroupM): "Beautifully done and much enjoyed."
- Harriet Ingram (Junior HR Business Partner, GroupM): "Great afternoon watching the screening and Q&A of the new Channel 4 show *The Nevermets!* show right up my street! Thank you GroupM Motion Entertainment for putting this on for the team."



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## GLOBAL AWARDS

OUR WORK IS RECOGNIZED AROUND THE WORLD

 <p>US</p>	 <p>US</p>	 <p>INDIA</p>	 <p>LATAM</p>
<p>Daytime Emmy Variety's Power of Women</p>	<p>HCA Astra Award Black Girl Missing</p>	<p>Abby Award Coke Studio Tabli project</p>	<p>YouTube Works Awards Kellogg's campaign</p>
 <p>UK</p>	 <p>INDIA</p>	 <p>UK</p>	 <p>SRB</p>
<p>RTS Programme Award The Evolution of Black British Music</p>	<p>EMVIES My Start-up Show</p>	<p>BAFTA Television Award Love Island</p>	<p>Madrid Film Awards Lazarus Path</p>

NOMINATED FOR 438 AWARDS ACROSS 153 PROJECTS. **WON 101 AWARDS**

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### FURTHER CONSIDERATIONS

There are several active discussions which could be additions and compliment the above recommendation. For example (more details available if required);

- **Sport** – active discussions with Dom Grainger;
- **WPP Creative Agency** support – in discussion and supported by Rob Reilly
- **Live Events, Music, Gaming** – lots of local client demand; should we expand to make a global offering?
- Overall positioning – **Motion / GroupM / WPP Entertainment & Sports?**

## MOTION LEADERSHIP

MGL team to be integrated into GroupM and WPP

### **Motion Global Executive Leadership – New York, LA, London**

- Richard Foster (NY/LA/London) – CEO – reports to [Brian Lesser](#)
- Chris Baldwin (London) – Commercial / Finance – reports to [Carlos Catalan/Stuart Diamond](#)
- Robin O’Neill (currently London, relocate to NY) – Global Investment - reports to [[Global Head of Investment](#)]
- Matt Sweeney (NY) - NA Investment - reports to [GroupM NA CEO](#)
- Chet Fenster (LA/NY) – Chief Content Officer – [connected to Rob Reilly](#)
- Adam Puchalsky (NY) – Chief Client Officer – new hire / see bio – [connected to Toby Jenner](#)
- James Hayward (London) – Head of Legal – reports to [Nicola McCormick](#)
  
- Abigail Adams (London) – Managing Director, International ex. NA
- Jenna Fidelow (NY) – Managing Director, USA
- TBC (LA/NY) Head of Brand Partnerships – new hire – see bio
- Others for consideration according to scale incl. COO, Marketing Officer.

The priority focus for the Motion Global team are the largest Vendors and our largest clients.

### **Motion Global Vendor Team**

These need to be led and developed by **an integrated Global and US team** given that approx. 50% of our global spend with these Platforms is in the US.

However, due to US ‘Golden Rule’ and that US leadership do not have extensive experience of proprietary deal structures, I propose the following team to be responsible for Global & NA proprietary deals with Global Partners (note: this is the team that led, developed and sold the US TikTok deal)

- *Richard Foster, Chet Fenster (Motion) with Robin O’Neil, Matt Sweeney (Investment)*

This team would be supported by GroupM Finance (Chris Baldwin, Joe Scangamor/Frank Borgese) and Legal (James Hayway, Nicola Mc).

Further management team to be included at the direction of Richard/Chet and Robin/Matt.

### **Motion Global Client Team**

We require Motion Global Client leadership based in New York. This lead (new hire) will work closely with the GroupM Global Client leaders to develop bespoke Entertainment based propositions for our Top 20 clients.

They will also work closely with Toby Jenner to market our specialism and support GroupM Growth including new business pitches.

Note: there are some staff challenges in the US that impact our Global strategy that need to be resolved asap.

### **Motion Global Management Team - (Monthly)**

- Motion Global Executive Leadership
- Motion Local Leads – Top 10 markets

### **Motion 'BOARD' Meeting - (Quarterly)**

- Motion Global Executive Leadership
- Brian Lesser
- Stuart Diamond
- Toby Jenner
- Sharb Farjami
- Ron Mangiacapra
- GroupM EMEA CEO
- GroupM UK CEO
- GroupM APAC CEO
- GroupM Latam CEO

### **WPP Update – (Quarterly)**

- Brian Lesser
- Richard Foster
- Select Others from Motion/GroupM
  
- Mark Read & Rob Reilly