Digital Cinema Media's Historical TVRs: Methodology

1 January 2021 – 31 December 2022

Introduction

Digital Cinema Media (DCM) is invested in ensuring the cinema medium is accountable and that the process of planning and reporting on cinema is aligned with other AV media in the UK.

Accountability is at the heart of the business with transparent data processes and automated information exchange in place with exhibitors. Cinema partners update DCM daily on what films they plan to show over the next week (with specific showing dates and times) and DCM will then schedule adverts against these showings. Point of sale ticket information then gets sent to DCM by cinema, screen, showing and ticket type. This data is then corroborated independently with Comscore to further ensure accuracy and transparency.

DCM is aware however that solely using admissions as a language of reporting on campaigns is unique to cinema and doesn't align with how TV is reported as Television Ratings (TVRs) and how agencies are increasingly converting other audio visual (AV) formats into similar metrics (AVRs) to simplify reporting to clients. DCM wanted to better align with the wider AV landscape and complement reporting in admissions with also expressing audience delivery for the biggest releases of the year as equivalent TVRs.

As part of DCM's commitment to delivering transparent and trusted metrics, PricewaterhouseCoopers LLP UK (PwC), a leading global professional services provider whose purpose is to build trust in society and solve important problems, was commissioned to perform external verification procedures over the calculations of these metrics.

As young audiences are continuing to drive cinema attendance, with 16-34s accounting for nearly half of all cinema tickets sold on average each year, DCM commissioned PwC to perform external verification procedures over the calculation and reporting of DCM's TVRs and Industry[1] TVRs for 16-24 and 16-34 age brackets. PwC's report, including details of the procedures performed, is set out on page 10 of this document.

This document further outlines the methodology used to calculate and report the historical TVRs for DCM and the Industry. The full dataset is set out on the DCM website and the data tested by PwC is described on pages 3 to 5 of this report ("Cinema TVRs"). The report incorporates the historical TVRs – for both DCM and industry - for the Top 10 films in 2021 and the Top 30 films in 2022.

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[1] There are only two cinema sales houses in the UK: DCM and Pearl & Dean. Therefore to calculate the Industry admissions for a film DCM uses its own internal sales data by week and grosses up by Pearl & Dean's corresponding market share

Management Statement

Management of Digital Cinema Media Limited (the "Company") is responsible for the preparation and reporting of cinema equivalent historical Television Ratings "Cinema TVRs" in the UK for the Top 30 films released in 2022 and Top 10 in 2021 (the "Cinema TVRs") as laid out in this report, including the calculation of the Cinema TVRs and applying the selected methodology.

Management is also responsible for:

- Developing and implementing an appropriate methodology against which the Company's calculation and reporting of the Cinema TVRs is assessed;
- Ensuring the Methodology is relevant and appropriate to the Company and users of the Report;
- Selecting and applying appropriate policies for any estimates and assumptions that are required to calculate the Cinema TVRs, ensuring that they are reasonable in the circumstances;
- Designing, implementing and maintaining internal control procedures that provide adequate control over the Company's calculation and reporting of the Cinema TVRs that are free from material misstatement, whether due to fraud or error.

Management of Digital Cinema Media Limited can confirm that the Cinema TVRs data for 2021-22 has been prepared in accordance with the Methodology, and believe that the Methodology is a reasonable and balanced basis on which to measure Cinema TVRs.

Signed:

DocuSigned by:

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Print:

Role:

Date:

For and on behalf of Management of Digital Cinema Media Limited.

EDI Film Title Master	2022 TVRs (7 days, 28 days and 60 days)											
	16 - 24 Adults						16 - 34 Adults					
	DCM			Industry			DCM			Industry		
	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS
AVATAR: THE WAY OF WATER	4.3	12.4	15.3	5.5	15.8	19.5	4.2	12.1	14.8	5.3	15.4	18.9
BAD GUYS, THE	0.8	2.9	3.7	1.0	3.7	4.6	0.8	3.0	3.8	1.0	3.8	4.7
BATMAN, THE	5.6	10.5	11.7	6.9	13.2	14.7	4.9	9.3	10.4	6.2	11.7	13.1
BELFAST	0.5	1.3	1.6	0.6	1.7	2.0	0.5	1.5	1.8	0.7	1.9	2.3
BLACK ADAM	3.4	6.1	6.5	4.2	7.7	8.2	3.0	5.4	5.8	3.7	6.8	7.3
BLACK PANTHER: WAKANDA FOREVER	6.5	11.5	13.1	8.1	14.5	16.6	5.3	9.3	10.6	6.6	11.8	13.4
BULLET TRAIN	1.0	2.3	3.0	1.2	2.9	3.8	1.0	2.5	3.2	1.3	3.1	4.1
DC LEAGUE OF SUPER-PETS	1.3	3.1	4.2	1.6	3.9	5.3	1.5	3.6	4.9	1.8	4.5	6.2
DEATH ON THE NILE	0.7	1.6	1.7	0.9	1.9	2.1	0.7	1.6	1.7	0.9	2.0	2.2
DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS	8.4	13.9	15.1	10.5	17.5	19.0	7.3	12.1	13.1	9.1	15.2	16.5
DON'T WORRY DARLING	1.7	3.7	4.1	2.2	4.7	5.1	1.5	3.2	3.5	1.9	4.1	4.5
DOWNTON ABBEY: A NEW ERA	0.8	1.7	1.9	1.0	2.1	2.4	0.7	1.6	1.8	0.9	2.0	2.2
ELVIS	1.2	2.9	4.2	1.6	3.7	5.3	1.4	3.3	4.8	1.8	4.1	6.0
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE	2.9	5.5	6.1	3.6	6.9	7.6	2.7	5.2	5.7	3.4	6.5	7.1
JACKASS FOREVER	1.6	3.1	3.3	2.0	3.9	4.1	1.6	3.0	3.2	2.0	3.8	4.0

EDI Film Title Master	2022 TVRs (7 days, 28 days and 60 days)											
	16 - 24 Adults						16 - 34 Adults					
	DCM			Industry			DCM			Industry		
	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS
JURASSIC WORLD: DOMINION	3.5	6.9	7.7	4.4	8.7	9.7	3.8	7.5	8.4	4.8	9.5	10.6
LIGHTYEAR	1.3	2.5	2.9	1.6	3.2	3.6	1.4	2.7	3.1	1.7	3.5	3.9
LOST CITY, THE	1.4	3.3	4.0	1.7	4.1	5.0	1.3	3.1	3.7	1.6	3.9	4.7
LYLE, LYLE, CROCODILE	0.3	2.5	3.1	0.4	3.2	3.9	0.3	2.4	3.0	0.4	3.1	3.8
MINIONS: THE RISE OF GRU	5.5	12.8	17.8	6.9	16.1	22.6	4.2	9.9	13.8	5.3	12.5	17.5
NOPE	1.3	2.9	3.1	1.7	3.6	3.9	1.3	2.7	3.0	1.6	3.4	3.8
ROALD DAHL'S MATILDA THE MUSICAL	1.4	3.8	6.4	1.7	4.9	8.2	1.4	3.8	6.4	1.7	4.9	8.2
SCREAM	1.8	3.6	3.8	2.3	4.6	4.9	1.5	2.9	3.1	1.9	3.8	4.0
SING 2	2.0	6.9	8.7	2.6	8.7	10.9	2.3	7.8	9.8	2.9	9.9	12.3
SMILE	1.3	4.9	6.0	1.7	6.2	7.6	1.1	4.1	5.0	1.4	5.1	6.3
SONIC THE HEDGEHOG 2	2.2	5.9	7.3	2.7	7.4	9.1	2.2	6.0	7.3	2.7	7.4	9.1
THOR: LOVE AND THUNDER	5.0	10.2	12.2	6.2	12.9	15.4	4.5	9.3	11.2	5.7	11.8	14.1
TICKET TO PARADISE	0.3	0.7	0.9	0.3	0.9	1.1	0.5	1.2	1.5	0.6	1.5	1.8
TOP GUN: MAVERICK	3.3	8.9	11.3	4.1	11.3	14.3	3.6	9.8	12.4	4.5	12.4	15.7
UNCHARTED	4.1	10.3	12.0	5.2	12.8	15.0	3.1	7.8	9.1	3.9	9.7	11.4

EDI Film Title Master	2021 TVRs (7 days, 28 days and 60 days)											
	16 - 24 Adults						16 - 34 Adults					
	DCM			Industry			DCM			Industry		
	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS	7 DAYS	28 DAYS	60 DAYS
BLACK WIDOW	3.6	7.1	8.1	4.5	8.9	10.1	3.0	5.9	6.7	3.8	7.3	8.4
DUNE	2.2	4.8	5.5	2.7	6.1	6.9	2.3	5.0	5.7	2.8	6.3	7.2
FAST & FURIOUS 9	3.6	6.5	7.4	4.4	8.1	9.2	3.2	5.8	6.6	3.9	7.2	8.2
FREE GUY	1.8	5.1	6.4	2.3	6.4	7.9	1.8	5.1	6.3	2.3	6.3	7.8
NO TIME TO DIE	7.4	17.2	20.3	9.4	21.8	25.7	6.8	15.8	18.6	8.6	20	23.6
PETER RABBIT 2	1.7	5.0	6.3	2.1	6.1	7.8	1.8	5.2	6.6	2.2	6.4	8.1
SHANG CHI AND THE LEGEND OF THE TEN RINGS	3.3	7.4	8.4	4.1	9.2	10.4	3.1	6.9	7.8	3.8	8.5	9.7
SPACE JAM: A NEW LEGACY	0.9	3.6	4.7	1.1	4.4	5.7	0.8	3.4	4.4	1.0	4.1	5.4
SPIDER-MAN: NO WAY HOME	15.8	31.3	36.0	19.5	39.0	45.1	13.0	25.8	29.7	16.1	32.1	37.2
VENOM: LET THERE BE CARNAGE	4.1	8.0	8.8	4.9	9.6	10.6	3.6	6.9	7.6	4.3	8.3	9.1

Methodology

Definition of TVRs

A TVR measures the popularity of a TV programme, daypart, commercial break or advertisement by comparing its audience to the population as a whole.

One TVR is numerically equivalent to one percent of a target audience.

For example, if Coronation Street achieved a Housewives TVR of 20 in Yorkshire it means that on average during the programme, 20% of all Housewives in the Yorkshire region watched Coronation Street.

Cinema TVRs are equivalent to traditional TVRs based on consolidated data rather than the overnight data.

Universe is the total population of a particular audience category e.g. 16-24 is the total number of individuals aged 16-24 year old within the United Kingdom (UK).

The Cinema TVR population is national (UK).

The methodology outlines the calculation upon which the Cinema TVRs were prepared. The methodology is divided into the following sections:

- DCM TVRs
- Industry TVRs: There are only two cinema sales houses in the UK: DCM and Pearl & Dean. Therefore to calculate the Industry admissions for a film DCM uses its own internal sales data by week and grosses up by Pearl & Dean's corresponding market share.
- Audience Profiles (from the CAA Film Monitor survey run by Differentology)
- Period of time (7, 28, 60 days)

DCM TVR Ratings Project

DCM set out to produce a credible measure of film audience ratings for content across its estate using the following industry accepted sources to ensure credibility in the marketplace:

- Cinema exhibitor EPOS ticket data (97% admissions)
- Cinema exhibitor portal ticket data (3% admissions)
- Comscore cinema sales house market share information – based on admission delivery for each contractor
- CAA Film Monitor profile data, delivered by Differentology

The TVR model has been developed by DCM's Insight Team, working with internal stakeholders from around the business and aims to express:

DCM's best estimate of ratings delivery for demographics against film titles within a given time frame, both for its business and that of the industry.

Methodology Overview

DCM TVRs

- To calculate DCM 16-24 TVRs for the first 7 days the following approach is used:

    Film title: Avatar: The Way of the Water

    Release period: December 2022

    DCM Admissions for first 7 days (ticket sales): 1,389,327

    Differentology Film Monitor audience profile (16-24 adults) = 22.70%

    Admissions (ticket sales) 1,389,327 * Differentology Film Monitor Audience profile for 16-24s (22.70%%) = 305,652 16-24 Admissions

    Differentology Film Monitor 16-24 Universe = 7,273,000

    16-24 Admissions (305,652) / 16-24 Universe *100 = 4.3 16-24 DCM TVRs

A	B	C	D	E	F	G	J	K
EDI Film Title Master	EDI	FM QUARTER	RELEASE DA	RELEASE DAY	RELEASE WEEK	DCM 7 DAYS	16-24 PROFILE (FM)	1624 TVRS DCM 7 DAYS
AVATAR: THE WAY OF WATER	99196	Q1 2023	12/16/2022	Friday	2022W52	1,389,327	22.7%	4.3

Industry TVRs

Definition of Industry

This is the UK market made up of DCM and Pearl & Dean.

- Comscore independently collects ticket sales data from cinemas represented by DCM and Pearl & Dean on a weekly basis to ascertain market share. However, this data is only reported at a total ticket level and is not broken down by film. In order to report 'Industry' admissions for a film DCM uses its own internal sales data by week and grosses up by Pearl & Dean's corresponding market share (obtained from Comscore). The calculation model is the same but using industry rather than DCM admissions.

- To calculate 'Industry' 16-24 TVRs for first 7 days the following approach is used:

    Film title: Avatar: The Way of the Water

    Release period: December 2022

    Industry Admissions for first 7 days (ticket sales): 1,764,997

Differentology Film Monitor audience profile (16-24 adults) = 22.70%

Industry admissions 1,764,997 * Differentology Film Monitor audience profile 16-24s (22.70%)= 400,654 Industry 16-24 Admissions

Differentology Film Monitor 16-24 Universe =7,273,000

Industry 16-24 admissions (400,654) / 16-24 Universe *100 = 5.5 16-24 Industry TVRs

EDI Film Title Master	EDI	FM QUARTER	RELEASE DAT	RELEASE DAY	RELEASE WEEK	IND 7 DAYS	6-24 PROFILE (FM	1624 TVRS IND 7 DAYS
AVATAR: THE WAY OF WATER	99196	Q1 2023	12/16/2022	Friday	2022W52	1,764,997	22.7%	5.5

DCM Admissions collection process

- DCM receives ticket data by showing for every film across its network, either via an online portal tool (3% admissions) or via Cinema EPOS system (97% admissions).
- EPOS ticketing data is received from Vista, Veezi, AdmitOne, Savoy, Jackro or direct from the cinemas themselves in the case of major chains (Odeon, Cineworld and VUE) and imported via DCM FTP between 06:00-07:00 each day.
- Web portal submissions are entered manually at cinema site level and submitted by 12:10 daily.
- Each import contains ticket data from the previous 3-7 days, dependent on the exhibitor, this is to ensure that any missing information is backfilled and monetised.
- 07:00-08:29 – Data is imported to DCM's data warehouse and made available via web services.
- 08:30 – Quality Check email is sent to IT highlighting how many admissions each major exhibitor (Cineworld, Odeon, Picturehouse, VUE and Curzon) has delivered the previous day. This allows DCM to highlight any missing files and react quickly if a technical fix is required.
- 08:45 – Data is imported into DCM's scheduling system Accord.

  Regardless of feed type, the minimum information DCM receives per showing is as follows: Date and time of showing, cinema name, EDI Site ID (this is a universal number given to each site so that all people within the film industry have a single point of reference), Screen number, film name, Film EDI number (same as site ID but for film title) and number of admissions.

  Ticketing data is matched to movie line up information provided by cinemas the previous week. If DCM has a movie line up, but no admissions data for that showing, an automated email is sent on Tuesday each week at 3pm to the relevant exhibitor/EPOS provider to chase.

- Any admissions data not received by 'Thursday after the week is complete' will be discarded. For example - exhibition week 7 – 12 Jan 2023. Any data received by Thursday 19 Jan will be included – anything after that will not.
- In some cases, films have been shown but no tickets were sold – it is during this period DCM firms up the status of all showings to get a full picture of admissions and film delivery.

Cinema Advertising Association (CAA) Film Monitor

The Cinema Advertising Association (CAA) is the trade body for the cinema advertising industry operating in the UK, comprising of Digital Cinema Media (DCM) and Pearl & Dean.

The primary functions of the CAA are to promote, monitor and maintain standards of cinema advertising as well as commission and co-ordinate research. Part of this research is Film Monitor which delivers

audience profile data (age, demo, social class etc.) for individual films across the year (that are sold to media agency subscribers) and cinemagoing reach and frequency data which is used as the industry trading currency and implemented across industry systems. The Film Monitor survey is currently independently run by research consultancy Differentology.

Film Monitor research waves are conducted on a rolling fortnightly basis to ensure we're encapsulating the 'full cinema run' audience for blockbusters and allow smaller titles to build up to robust samples over 6+ waves.

<u>Questionnaire</u>

- What is your Cinema going frequency?
- How long has it been since your last cinema visit?
- What films have you seen in the cinema in the last 6 months?

<u>Ensuring a robust sample</u>

- DCM uses forecasted admissions to determine which films are added to the Film Monitor survey. The rules are as follows:
- Blockbuster films with DCM admissions of 1m+ are automatically added to the survey. It's estimated these titles will collect a sample of 150+ after 6 waves, after which the title will be removed from the survey.
- Films with predicted DCM admissions of 700k-1m are automatically added to the survey. DCM estimates a sample of 100+ will be collected after 6 waves.
- Films with predicted DCM admissions of 300k-700k are automatically added to the survey. DCM estimates a sample of 80+ can be achieved after 6 waves.
- Films with predicted DCM admissions of 150k-300k, will only be put on the survey if there is space and it is anticipated that a sample of 50+ will be achievable for a valid demographic profile.
- Films with predicted DCM admissions under 150k will not be put on the survey. Realistically, due to the nature of the Film Monitor survey, a valid sample is unlikely to be collected for these titles.

Removing films from the survey

- Films are removed from the survey before 6 waves for two reasons – a) they have collected a valid sample (ideally 100+) and survey space is required or b) it is the end of the current Film Monitor wave
- Films will remain on the survey after 6 waves for two reasons – a) they have under 100 respondents and are yet to be available on home entertainment platforms or b) they have collected less than 50 respondents.

The Directors
Digital Cinema Media Limited
350 Euston Road
London,
NW1 3AX

13 June 2023

FAO: Michael Tull

Dear Ladies and Gentlemen

Agreed upon procedures report of factual findings in connection with our procedures over Digital Cinema Media Limited's (DCM) methodology and calculations of Cinema TVRs

Purpose of this Agreed-Upon Procedures Report

This report is produced in accordance with the terms of our agreement dated 16 December 2022.

The procedures were performed solely to assist DCM's Directors in testing that the UK Cinema TVRs for Top 30 films released in 2022 and Top 10 films released in 2021 have been calculated in accordance with DCMs methodology and may not be suitable for another purpose.

The directors of Differentology and Comscore remain solely responsible for the underlying systems and records supporting that data provided to DCM.

Your Responsibilities

The Directors of Digital Cinema Media Limited have prepared the Methodology and Cinema TVRs and remain solely responsible for it and for the creation and maintenance of all accounting and other records supporting its contents.

You are responsible for determining that the scope of the services is sufficient for your purposes and have confirmed that the procedures described herein are appropriate for the purpose for which our services were engaged.

Our Responsibilities

We have performed the procedures agreed with you, and listed below, over the methodology and calculations of the "Cinema TVRs" in the UK for Top 30 films released in 2022 and Top 10 films released in 2021. Our work was performed in accordance with the International Standard on Related Services (ISRS) 4400 (Revised) 'Agreed-Upon Procedures Engagements.'

We have complied with the ethical requirements in the Code of Ethics issued by the Institute of Chartered Accountants of England and Wales. For the purpose of this engagement, there are no independence requirements with which we are required to comply.

An agreed-upon procedures engagement involves performing the procedures that have been agreed with you, and reporting the findings, which are the factual results of the agreed-upon procedures performed. We make no representation regarding the appropriateness of the agreed-upon procedures.

PricewaterhouseCoopers LLP, 1 Embankment Place, London, WC2N 6RH
T: +44 (0) 2075 835 000, F: +44 (0) 2072 124 652, www.pwc.co.uk

We have applied International Standard on Quality Control (ISQC) 1 'Quality Control for Firms that Perform Audits and Reviews of Financial Statements, and Other assurance and Related Services Engagements', and accordingly, we maintain a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Procedures and Findings

PwC performed the procedures listed below in accordance with the scope agreed with you:

1. Obtained the following underlying data used by DCM to calculate the "Cinema TVRs" in the UK for Top 30 films released in 2022 and Top 10 films released in 2021 from sources listed below:

   1.1 Cinema admissions data from DCM cinemas: EPOS (Electronic Point of Sale) and the online portal (admissions data to include titles premiered in the calendar years under review)

   1.2 Differentology film monitor data for 2022 and 2021

   1.3 Comscore market share data for 2022 and 2021

2. Performed the below test procedures on the data used by DCM to calculate the 7 days, 28 days and 60 day cinema TVRs (including both Industry TVRs and DCM TVRs), broken down for both 16-24 and 16-34 Adults:

   2.1 For haphazardly selected samples of 20 days from each of 2022 and 2021, compared DCM's cinema admission data (recorded in DCM's data warehouse) to the EPOS and online portal data. Differences above 5% were noted as exceptions.

   2.2 For 2022 and 2021, compare the DCM's audience profile data to all issued quarterly Differentology reports. Differences above 5% were noted as exceptions.

   2.3 For a haphazardly selected sample of 10 weeks from each of 2022 and 2021, compared DCM's market share data to Comscore market share data. Differences above 5% were noted as exceptions.

3. Using the data sourced from EPOS and online portal, Diffentology and Comscore (as identified in procedure 1), reperformed calculations of the cinema TVRs using DCM's methodology and compared results to those produced by DCM for the UK Top 30 films released in 2022 and Top 10 films in 2021. Differences above 5% were noted as exceptions.

Based on the above, we found:

2022

1. Obtain the following underlying data used by DCM to calculate the "Cinema TVRs" in the UK for Top 30 films released in 2022:	
Procedures	PwC results
1.1 Cinema admissions data from DCM cinemas: EPOS (Electronic Point of Sale) and the online portal (admissions data to include titles premiered in the calendar years under review).	No exception noted.
1.2 Differentology film monitor data for 2022.	No exception noted.
1.3 Comscore market share data for 2022.	No exception noted.

2. Perform the below test procedures on the data used by DCM to calculate the 7 days, 28 days and 60 day cinema TVRs (including both Industry TVRs and DCM TVRs), broken down for both 16-24 and 16-34 Adults:	
Procedures	PwC results
2.1 For haphazardly selected samples of 20 days for 2022, compare DCM's cinema admission data (recorded in DCM's data warehouse) to the EPOS and online portal data. Differences above 5% will be noted as exceptions.	No differences above 5% identified.
2.2 For 2022, compare the DCM's audience profile data to all issued quarterly Differentology reports. Differences above 5% will be noted as exceptions.	No differences above 5% identified.
2.3 For a haphazardly selected sample of 10 weeks from 2022, compare DCM's market share data to Comscore market share data. Differences above 5% will be noted as exceptions.	No differences above 5% identified.

3. Using the data sourced from EPOS and online portal, Diffentology and Comscore (as identified in procedure 1), reperform calculations of the cinema TVRs using DCM's methodology and compare results to those produced by DCM:	
Procedures	PwC results
3.1 For the UK Top 30 films released in 2022. Differences above 5% will be noted as exceptions.	No differences above 5% identified.

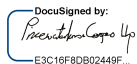| 2021	
1. Obtain the following underlying data used by DCM to calculate the "Cinema TVRs" in the UK for Top 10 films released in 2021 from sources listed below	
Procedures	PwC Results
1.1 Cinema admissions data from DCM cinemas: EPOS (Electronic Point of Sale) and the online portal (admissions data to include titles premiered in the calendar years under review).	No exception noted.
1.2 Differentology film monitor data for 2021.	No exception noted.
1.3 Comscore market share data for 2021.	No exception noted.
2. Perform the below test procedures on the data used by DCM to calculate the 7 days, 28 days and 60 day cinema TVRs (including both Industry TVRs and DCM TVRs), broken down for both 16-24 and 16-34 Adults:	
Procedures	PwC Results
2.1 For haphazardly selected samples of 20 days for 2021, compare DCM's cinema admission data (recorded in DCM's data warehouse) to the EPOS and online portal data. Differences above 5% will be noted as exceptions.	No differences above 5% identified.
2.2 For	No differences above 5% identified.

2021, compare the DCM's audience profile data to all issued quarterly Differentology reports. Differences above 5% will be noted as exceptions.	
2.3 For a haphazardly selected sample of 10 weeks from 2021, compare DCM's market share data to Comscore market share data. Differences above 5% will be noted as exceptions.	No differences above 5% identified.

3. Reperform calculations of the cinema TVR's using DCM's methodology and compare results to those produced by DCM:

Procedures	PwC results
3.1 For the UK Top 10 films in 2021. Differences above 5% will be noted as exceptions.	No differences above 5% identified.

Our procedures, as stated in our agreement, did not constitute an examination made in accordance with generally accepted auditing standards, the objective of which would be the expression of assurance on the contents of DCM's systems, methodology and calculations of Cinema TVRs. Accordingly we do not express such assurance. Had we performed additional procedures or had we performed an audit or review of DCM's methodology and calculations of Cinema TVRs in accordance with generally accepted auditing standards, other matters might have come to our attention that we would have reported to you.

This report is solely for your use in connection with the purpose specified above and as set out in our agreement. No part of this report is to be copied or distributed to any other party except as permitted under the terms of our agreement. We do not accept any liability or responsibility to any third party.

Yours faithfully,

PricewaterhouseCoopers LLP
Chartered Accountants
London
13 June 2023