

# Digital Cinema Media's Historical TVRs Report

## 1 January 2023 - December 2023

### 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 ("Cinema TVRs").

As part of DCM's commitment to delivering transparent and trusted metrics, PricewaterhouseCoopers LLP (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.

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 has commissioned PwC to perform external verification procedures over the calculation and reporting of DCM's TVRs and Industry<sup>1</sup> TVRs for 16-24 and 16-34 age brackets. PwC's report, including details of the procedures performed, is set out on page 8 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 5 to 7 of this report. The report incorporates the historical TVRs – for both DCM and industry - for the Top 20 films released in 2023.

### **Management Statement**

Management of DCM are responsible for the preparation and reporting of cinema equivalent historical Television Ratings "Cinema TVRs" in the UK for films released in 2023 (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:

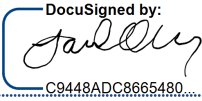
- Developing and implementing an appropriate methodology against which DCM's calculation and reporting of the Cinema TVRs is assessed;
- Ensuring the Methodology is relevant and appropriate for DCM and users of the Report;
- Selecting and applying appropriate policies for any estimates and assumptions that are required to calculate the Cinema TVRs, ensuring that they are reasonable in the circumstances;

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<sup>1</sup> 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

- Designing, implementing and maintaining internal control procedures that provide adequate control over DCM's calculation and reporting of the Cinema TVRs that are free from material misstatement, whether due to fraud or error.

Management of DCM can confirm that the Cinema TVRs data for 2023 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:  
C9448ADC8665480

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**Print:**

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**Role:**

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**Date:**

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

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	Top 20 Films 2023 by Audience											
	Target Audience 16-24 Adults (TVR)						Target Audience 16-34 Adults (TVR)					
	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
Barbie	11.1	25.7	29.9	13.8	32.2	37.5	9.6	22.1	25.7	11.9	27.8	32.3
Super Mario Bros. Movie, The	4.8	10.0	11.2	6.0	12.5	14.1	5.2	10.8	12.2	6.5	13.6	15.3
Oppenheimer	5.3	12.1	14.2	6.6	15.2	17.9	4.7	10.8	12.7	5.8	13.6	15.9
Wonka	2.4	9.9	12.2	3.0	12.6	15.6	2.3	9.3	11.6	2.9	11.9	14.8
Guardians Of The Galaxy Vol. 3	3.9	7.5	8.4	4.9	9.4	10.5	3.9	7.5	8.3	4.9	9.4	10.5
Spider-Man: Across The Spider-Verse	4.4	9.1	11.4	5.3	11.2	14.1	3.4	7.1	8.9	4.2	8.8	11.1
Little Mermaid, The	3.2	6.0	7.1	4.0	7.5	8.8	3.4	6.2	7.3	4.2	7.7	9.1
Puss In Boots: The Last Wish	1.8	6.5	7.7	2.3	8.2	9.8	1.5	5	6.4	1.9	6.8	8.1
Mission: Impossible - Dead Reckoning Part One	1.5	3.4	3.9	1.9	4.3	5.0	1.7	3.9	4.5	2.2	5.0	5.7
Elemental	1.1	3.8	5.5	1.4	4.9	6.9	1.1	3.6	5.2	1.4	4.6	6.6
Ant-Man And The Wasp: Quantumania	3.0	4.8	5.0	3.7	6.1	6.3	3.3	5.3	5.4	4.1	6.6	6.8
Trolls Band Together	1.3	2.6	2.9	1.6	3.3	3.6	1.8	3.7	4.0	2.2	4.7	5.1

Indiana Jones And The Dial Of Destiny	1.0	2.2	2.4	1.4	2.8	3.0	1.3	2.7	2.9	1.7	3.5	3.8
Hunger Games: The Ballad Of Songbirds And Snakes, The	2.4	5.0	6.0	3.1	6.4	7.6	2.3	4.8	5.7	2.9	6.1	7.3
John Wick: Chapter 4	1.8	3.9	4.5	2.3	5.0	5.7	1.9	4.0	4.6	2.3	5.0	5.8
Meg 2, The	1.8	3.7	4.2	2.3	4.7	5.3	1.7	3.4	3.9	2.1	4.3	4.9
Fast X	2.2	4.0	4.1	2.7	5.0	5.2	2.3	4.2	4.4	2.9	5.2	5.4
Dungeons And Dragons: Honour Among Thieves	1.3	2.8	3.2	1.7	3.6	4.0	1.3	2.8	3.1	1.6	3.5	3.9
Creed III	2.6	5.1	5.5	3.2	6.4	7.0	2.3	4.5	4.9	2.9	5.7	6.2
Teenage Mutant Ninja Turtles: Mutant Mayhem	1.2	2.5	3.2	1.5	3.2	4.1	1.0	2.1	2.7	1.2	2.6	3.3

## Methodology Overview

Please see below a worked example for DCM and Industry TVRs:

### DCM TVRs

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

Film title: Barbie

Release period: July 2023

DCM Admissions for first 7 days (ticket sales): 3,083,256

Differentology Film Monitor audience profile (16-24 adults) = 26.2

(Admissions ticket sales) 3,083,256 \* (Differentology Film Monitor Audience profile for 16-24s) 26.2 = 807,813 (16-24 Admissions)

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

(16-24 Admissions) 807,813 / (16-24 Universe) 7,273,000 \*100 = 11.1 16-24 DCM TVRs

A	B	C	D	E	F	I	J
EDI Film Title Master	EDI	FM QUARTER	RELEASE DATE	RELEASE DAY	DCM 7 DAYS	16-24 PROFILE (FM)	1624 TVRS DCM 7 DAYS
Barbie	220934	Q3 2023	7/21/2023	Friday	3,083,256	26%	11.11

### 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: Barbie

Release period: July 2023

Industry Admissions for first 7 days (ticket sales): 3,840,094

Differentology Film Monitor audience profile (16-24 adults) = 26.2

(Industry admissions ticket sales) 3,840,094 \* (Differentology Film Monitor audience profile 16-24s) 26.2 = 1,006,105 (Industry 16-24 Admissions)

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

(Industry 16-24 admissions) 1,006,105 / (16-24 Universe) 7,273,000 \* 100 = 13.8 16-24 Industry TVRs

A	B	C	D	E	F	G	H
EDI Film Title Master	EDI	FM QUARTER	RELEASE DATE	RELEASE DAY	IND 7 DAYS	16-24 PROFILE (FM)	1624 TVRS IND 7 DAYS
Barbie	220934	Q3 2023	7/21/2023	Friday	3,840,094	26%	13.8

### 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) 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.

### Questionnaire

- 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?

### **Ensuring a robust sample**

- 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

20 May 2024

FAO: Paul Maloney

Dear Ladies and Gentlemen

## **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 20 February 2024.

The directors of DCM have prepared the schedule of DCM's cinema TVR data and remain solely responsible for it and for the creation and maintenance of all accounting and other records supporting its contents. The procedures were performed solely to assist DCM in verifying that the UK Cinema TVR's for Top 20 films released in 2023 have been calculated in accordance with DCM's methodology.

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 20 films released in 2023. 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.

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.

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## Procedures and Findings

We performed the following procedures:

Obtained the following underlying data used by DCM to calculate the “Cinema TVRs” in the UK for Top 20 films released in 2023 from sources listed below:

- Cinema admissions data: EPOS (Electronic Point of Sale) and the online portal (admissions data to include titles premiered in 2023)
- Differentology film monitor data for 2023
- Comscore market share data for 2023

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:

- For a haphazardly selected sample of 20 days from 2023, we compared DCM’s cinema admission data (recorded in DCM’s data warehouse) to the EPOS and online portal data. Differences above 5% have been noted as exceptions.
- For 2023, we compared DCM’s audience profile data to all issued quarterly Differentology reports. Differences above 5% have been noted as exceptions.
- For a haphazardly selected sample of 10 weeks from 2023, we compared DCM’s market share data to Comscore market share data. Differences above 5% have been noted as exceptions.
- Using the data sourced from EPOS and the online portal, Differentology and Comscore (as identified in procedure 1), we reperformed calculations of the cinema TVRs using DCM’s methodology and compared results to those produced by DCM for the UK Top 20 films released in 2023. Differences above 5% have been noted as exceptions.

Based on the above, we found:

2023	
1. Obtain the following underlying data used by DCM to calculate the “Cinema TVRs” in the UK for Top 20 films released in 2023 from sources listed below	
<u>Procedures</u>	<u>PwC results</u>
Cinema admissions data: EPOS (Electronic Point of Sale) and the online portal (admissions data to include titles premiered in the calendar years under review)	No exception noted.
Differentology film monitor data for 2023	No exception noted.
Comscore market share data for 2023	No exception noted.

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<p>2. Test 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. Specific testing to be performed:</p>	
<p><u>Procedures</u></p>	<p><u>PwC results</u></p>
<p>Sample test 20 days of cinema admission data (per year), comparing the data back to underlying sources identified in procedure 1</p>	<p>No differences above 5% identified.</p>
<p>Compare audience profile data back to the quarterly Differentology reports provided for the periods under review.</p>	<p>No differences above 5% identified.</p>
<p>Sample test 10 weeks of market share data, comparing the data back to underlying sources identified in procedure 1</p>	<p>No differences above 5% identified.</p>
<p>3. Reperform calculations of the cinema TVR's using DCM's methodology and compare results to those produced by DCM:</p>	
<p><u>Procedures</u></p>	<p><u>PwC results</u></p>
<p>For the UK Top 20 films released in 2023</p>	<p>No differences above 5% identified.</p>



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,

DocuSigned by:  
  
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