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INTRODUCTION INTRODUCTION INTRODUCTION INTRODUCTION INTRODUCTION INTRODUCTION

Since reopening its doors in May 2021, the cinema sector has been stabilising itself after the difficult challenges faced during the COVID-19 pandemic when cinemas were forced shut for 16 months.

The unique power of the darkened room, big screen and immersive sound has prevailed, and audiences have been returning to once again be captivated by great stories on the big screen, offering advertisers a media sanctuary where they can entertain and engage people.

In fact, three films released in the post-pandemic era – *Top Gun: Maverick*, *Spiderman: No Way Home* and *No Time To Die* – have become three of the highest grossing films ever. 2023's film slate is even more impressive. Cinema is set to continue attracting big audiences, especially that hard-to-reach 16-34-year-old demographic which makes up almost 50% of cinemagoers.

The cinema advertising offering remains strong, with revenue figures well on the way to matching those of 2019, which was a peak year for the medium. Both traditional advertisers and new spenders have been investing in our medium.

To showcase the very best in cinema advertising, the Digital Cinema Media Awards, held in partnership with *Campaign*, are back for the sixth year to celebrate and reward your best work for the big screen – a place we believe offers the best seat in media.

Thank you for all your support and congratulations to all the winners and nominees.

We look forward to seeing you again in 2023!

In association with:

campaign

FOREWORD FOREWORD FOREWORD FOREWORD FOREWORD FOREWORD



Karen Stacey CEO / Digital Cinema Media

Movies love a comeback story and in this past year, the cinema medium has had a revival of its own. Judging the Digital Cinema Media Awards is always a highlight for me, so I'm thrilled they have made a return for 2022!

Our stellar panel of judges were outspoken, candid and energetic, with stimulating debate and discussions. The best part is reading the entries and being inspired by great media ideas that showcase the powerful use of cinema and how the medium is more essential than ever as part of advertisers' AV schedules.

This year we saw a high number of entries, which in turn proves the powerful influence of cinema. Most impressive was the use of innovation and how brands have really embraced cinema beyond just a single placement in the ad reel. The Grand Prix winner truly exemplified how cinema's unique environment can deliver unbeatable impact and drive impressive business results.

We also rewarded our first Talent awards, bringing a focus to the individuals who champion the cinema medium and go above and beyond to get the best from the growing opportunities the medium presents to brands. This has been more relevant than ever following the stormy time we experienced during the pandemic and the endless encouragement the industry has shown us since we've returned. The calibre of entries was high, and we couldn't pick just one winner, rewarding individuals who have trailblazed both from a media and production perspective!

I hope our winning campaigns will continue to set a high standard for smart media planning and inspire how cinema can be used differently to maximise the commercial opportunities available across a whole variety of media challenges and budgets.

Thank you to our judges, to Gurjit, Maisie and the team at *Campaign* for continuing to be fantastic partners and to all our nominees and winners. See you next year!



Gurjit Degun / Creativity and Culture Editor, *Campaign* Co-Chair of the Judges, Digital Cinema Media Awards

After a two-year hiatus, the Digital Cinema Media Awards are back with a bang. This year's entrants proved that there is always a way to push boundaries when it comes to innovation and creativity in the medium.

The work was filled with emotion, tapped into new insights and used technology in ways that cinema goers may not have previously experienced.

The panel of judges, made up of some of the most senior media leaders in the industry, rewarded work that put cinema at the heart of the campaign plan and really understood how to make the best of the medium. And let's not forget the proof that the campaign worked.

This year's judges took no prisoners when they felt a campaign failed to show an impressive return on investment or did not reach a significant audience. They were looking for brands and agencies that went the extra mile, not just "doing the day job" as one judge put it.

But as the years go by – this is the sixth DCM awards – the breadth of entries show that the industry is working hard to create better quality work especially for cinema, the biggest screen in media.

So thank you to all of the entrants, the judges and to DCM – and congratulations to the winners.

THE JUDGES THE JUDGES THE JUDGES THE JUDGES THE JUDGES THE JUDGES

Davina Barker	Sales Director	Digital Cinema Media
Dino Myers-Lampzey	Founder	The Barber Shop
James Bailey	CEO	iProspect
Jonathan Durden	Co-founder	PHD
Karen Stacey	CEO	Digital Cinema Media
Katie Lee	Chief Growth Officer	Wavemaker
Lucy Barbor	Chief Strategy Officer	PHD UK
Mark Clancey	Managing Director	Smart Media Buying
Naren Patel	CEO	Media for All & Geoprove
Natalie Cummins	CEO	Zenith UK
Patrick Affleck	CEO	Havas Media Group UK
Paul Knight	CEO	OmnigoV
Sharon Dhillon	Managing Director	Initiative
Sue Todd	CEO	NABS
Co-Chairs of the judges		
Maisie McCabe	UK Editor	Campaign
Gurjit Degun	Creativity & Culture Editor	Campaign





BEST USE OF CINEMA (SMALL)

This category rewards campaigns under £250,000 (DCM ratecard) which demonstrate the best strategic use of cinema. As well as impactful big screen advertising, entries could include campaigns that employ tactical and topical messaging and engagement, proximity targeting or different touchpoints of the cinema going journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

Ancestry	the7stars	Bringing Backstories to the Big Screen
Dubai Tourism	Publicis	Dubai Presents...
Ernest Jones	Bountiful Cow	The End Frame is Just The Beginning
Froneri	the7stars	Dramatise the Extrême
Penguin Random House (Transworld)	the7stars	No-one is Bigger than Jack Reacher — The Sentinel Hardback Launch
Peugeot	Starcom	Peugeot & Starcom's Need for Speed
TalkTalk	m/Six and Partners	Growing Full Fibre Through The Big Screen
The Guardian	PHD Media	Saturday Magazine Relaunch 'Forgotten how to Saturday?'
Virgin Media	MGOMD	Harnessing ROI to re-establish cinema within Virgin Media's AV mix

WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

'THE END FRAME IS JUST THE BEGINNING'
ERNEST JONES / BOUNTIFUL COW



“A smart and tactical use of the cinema medium to create a highly targeted, bespoke piece of activity. Ernest Jones’ premium campaign cleverly aligned to cinema’s premium environment to deliver really strong results including an impressive uplift in local sales.”

An already suffering UK High Street was dealt a further blow, as 18 months of stop-start lockdowns and endless changing restrictions put further pressure on bricks-and-mortar retailers in Q4 2021. Ernest Jones was not exempt from the pressure. Relying on heritage alone would not be enough as a growing number of digital-first competitors were beginning to push the brand down shopper’s consideration list.

Ernest Jones needed to tell a story that explicitly stated their luxury and premium credentials, both nationally and while supporting individual stores. Premium for the masses, brought to you locally, was therefore the idea for the campaign. Cinema was the answer and became the driving force of Ernest Jones’ Christmas plan.

Not only would the premium environment and content influence rational and emotional brand perceptions, but using cinema they could target

stores within metres, not just drivetime minutes. A bespoke piece of activity was run in locations where key Ernest Jones outlets and cinemas within shopping malls overlapped. These cinemas showcased a 30” creative across a range of titles, dominated by *House of Gucci*, and the long form ad was accompanied by a bespoke 5” end frame that highlighted the store location of Ernest Jones to drive direct footfall to store.

Investing in a new media channel was a bold and risky move, but one that produced substantial results, as selected stores saw a double-digit increase in sales versus 2019. According to the client: “Selecting cinema locations in close proximity to Ernest Jones stores delivered an exceptional uplift in sales performance, demonstrating the power of cinema as both a brand-building and sales-driving platform.”

BEST USE OF CINEMA (LARGE)

This category rewards campaigns over £250,000 (DCM ratecard) which demonstrate the best strategic use of cinema. This can be an individual campaign or multiple campaigns over a long period. As well as impactful big screen advertising, entries could include campaigns that employ tactical and topical messaging and engagement, proximity targeting or different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

Audi	PHD Media	Audi Gold Spot Strategy
BT	Essence	BT Banish the Ultimate Cinematic Cliffhanger with Unbreakable Broadband
Cazoo	Goodstuff	Cazoo: Scaling a Start Up
Deliveroo	Initiative	Deliveroo Presents... The Ultimate Gift
IKEA	iProspect	IKEA's Sustainability Campaign Delivered Successful Results with The Use of Cinema
McDonald's	OMD UK	McDonald's Happy Meal
Nissan	Nissan United & OMD UK	Using Theatrical Content to Drive Excitement for Nissan Juke
OREO	Carat/The Story Lab	Two Icons Unite: OREO and The Batman
Paramount+	Wavemaker UK	What do The King of Rock and Roll, The God of Thunder and an Animated Dog called Krypto have in common?

HIGHLY COMMENDED

McDonald's	OMD UK	McDonald's Happy Meal
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WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

'BT BANISH THE ULTIMATE CINEMATIC CLIFFHANGER
WITH UNBREAKABLE BROADBAND'
BT / ESSENCE



“BT demonstrated a big commitment to support cinemas as they reopened. This was an excellent entry founded on great insight and capitalised on smart planning and contextual relevance to deliver impressive results.”

BT welcomed film fans back to cinemas after two years of struggling with poor home internet during lockdowns, with a view to attract new customers with a campaign that communicated absolute certainty in their unbreakable connection. To do this, BT had to highlight the need for quality wi-fi in every entertainment scenario.

As a cinema advocate, BT knew the cinema environment was perfect to showcase the need for unbreakable broadband in a unique and authentic way. BT challenged Essence and DCM's creative arm, DCM Studios to position poor wi-fi as the real villain for movie fans. By centring the creative on legendary moments of cinematic tension inspired by Hollywood blockbusters, two pieces of content were created by DCM Studios and Recipe to play a prank on cinemagoers.

Each ad opens with an iconic jeopardy scene taken from a well-loved film. Just as something tense was about to happen the movies start

to buffer, which sends the audience into a mild panic thinking that something has gone awry with the internet connection in the cinema. A young family in the auditorium groans with disappointment at the poor wi-fi connection disrupting their experience. But thankfully this is short lived when a reassuring voiceover states 88% of UK cinemas depend on BT broadband to bring the films we love to life. If it's good enough for the ultimate big screen experience, it will fulfil all your needs at home.

BT's powerful content series celebrated British cinema and challenged viewers to question their home broadband. A nationwide cinema campaign ran across 500+ sites for three months alongside a wider AV campaign, with cinema specifically delivering increased cut-through for the campaign, with 1 in 2 cinemagoers recognising the creative and 47% agreeing it was memorable vs 32% who just saw the TV ad.

BEST BESPOKE FOR CINEMA CAMPAIGN

This category celebrates content that has been created or adapted for the cinema medium. From idents to blipverts, tailored copy to long-form to live ads – any content that maximises the unique power of the big screen and the context of cinema can be entered.

NOMINEES

BT	Essence	BT Banish the Ultimate Cinematic Cliffhanger with Unbreakable Broadband
Disney+ The Walking Dead	Publicis Imagine	Frighteningly Good: How Disney+ Jump Started Their 18+ Audience
Erdinger	Mediacom North	Erdinger 'Best Bit' Launch
Netflix	Wavemaker	Man Vs Bee
OREO	Carat/The Story Lab	Two Icons Unite: OREO and The Batman
Peugeot	Starcom	Peugeot & Starcom's Need for Speed
YouTube	OMD UK	YouTube Shorts

WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

DISNEY+ THE WALKING DEAD, PUBLICIS IMAGINE,
"FRIGHTENINGLY GOOD: HOW DISNEY+ JUMP
STARTED THEIR 18+ AUDIENCE"



"This campaign was a brilliant example of using cinema's unique and immersive environment to target a specific audience to drive a change in brand perception. It was a really powerful, brave and innovative use of the channel, making it an engaging and impactful experience for the captive cinema audience."

After launching in March 2020, Disney+ had quickly become established as a family entertainment streaming service in the UK. With the final series of the hit zombie thriller, The Walking Dead, becoming exclusively available on Disney+, Disney needed to shift perception that the service was not just for families and kids.

Disney+ ran a 30" gold spot brand ad and 40" ident across national Cineworld, Odeon and Vue cinemas for maximum reach of its Adult Streamers audience. By securing Gold spots adjacent to big horror hits *Censor*, *Night House*, *The Candyman*, and *Don't Breathe 2* they ensured the exact target audience was reached.

Appreciating that the power of a good horror often comes from the audience's imagination rather than visuals on screen, Disney+ realised that cinema was the perfect medium to harness this. Publicis Imagine, Disney+ and DCM Studios created a 40" ident that played with the audience's imagination through the power of 5.1 surround sound and a black screen, rather than relying on visuals.

Building on a standard 30" Gold Spot creative for The Walking Dead, Disney took advantage of a captive audience in a dark auditorium and built anticipation and imagination by overly stimulating the senses. After being plunged into darkness, the audience were left with a chilling sound of panicked breathing that was played in surround sound so that they didn't know where it was coming from. The creative ratcheted up the tension as the breathing continued, peaking with a heart-stopping moment where a zombie launches towards the screen. Creating a 'jump out of your seat' moment befitting of The Walking Dead series.

By targeting horror at the cinema with a shocking, bespoke ident, Disney+ created an affiliation that surprised its audience and shifted perceptions, with results showing that the campaign delivered a significant uplift in Disney+ being seen to have 'great content for adults'.

BEST USE OF INNOVATION IN CINEMA

This category rewards campaigns that can demonstrate innovative thinking, whether through new technology, new formats, new insight or planning.

NOMINEES

BT	Essence	BT Banish the Ultimate Cinematic Cliffhanger with Unbreakable Broadband
Deliveroo	Initiative	Deliveroo Presents... The Ultimate Gift
Disney+ The Walking Dead	Publicis Imagine	Frighteningly Good: How Disney+ Jump Started Their 18+ Audience
Ernest Jones	Bountiful Cow	The End Frame is Just The Beginning
Netflix	Wavemaker	Man Vs Bee
OREO	Carat/The Story Lab	Two Icons Unite: OREO and The Batman

WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

'MAN VS BEE'
NETFLIX / WAVEMAKER



“This campaign delivered a hugely entertaining and immersive experience in a disruptive and lively manner. It maximised unique cinema’s offerings, utilising Dolby Atmos alongside a high impact creative execution that absolutely fitted the ambition of the product.”

Netflix is always pushing boundaries when it comes to delivering audiences unique content. For its new 9-part series starring renowned actor and comedian Rowan Atkinson, *Man Vs Bee*, the aim was to drive nationwide buzz and creatively push the idea that Atkinson and the Bee were disruptively causing chaos around the UK across a variety of media formats.

Cinema, as a shared viewing experience and one that delivers the highest levels of attention, was the perfect choice for activating the campaign. Cinema-going also over-indexed significantly for its ‘sweet spot’ audience, families with kids 7-9, and provided an assortment of innovative activation tools (i.e 4D audio) to really bring the mayhem to life.

Disney Pixar’s *Lightyear* was identified as the perfect environment to deliver this campaign, but the approach had to be disruptive. To guarantee high impact, Netflix executed bespoke sequential messaging (2 x 5” blips either side of the bronze spot + 1 x 60” in the silver spot) to make Atkinson and the Bee unmissable during audience’s visits.

Netflix also made use of Dolby’s ‘Immersive Atmos 4D audio’ to create distraction within an environment of no distraction. The innovative technology – which delivers sound which moves around you in an immersive soundscape – was perfect to replicate the buzzing of a bee around the theatre.

The campaign was supported with OOH activity with spoof *Man Vs Bee* movie posters featuring classic movies including *Ghostbusters* and *Jaws*, to cleverly integrate the campaign within the cinema environment, as well as dominating Digi-Walls, to drive frequency of message for cinema-goers.

Man Vs Bee shot to #3 in the top 10 TV programmes in the UK on the Netflix service in its opening weekend, with the disruptive approach in cinema being central to bringing the chaos of *Man Vs Bee* to life.

BEST 'MARKETING FOR GOOD' CAMPAIGN

This category recognises campaigns that have delivered a tangible impact for good. We believe advertising is a force for good and will celebrate entries that demonstrate how cinema contributed to delivering value to a cause or organisation, changed consumer attitudes and behaviour or delivered sustainable benefits to society or the environment.

NOMINEES

Cancer Research UK	MediaCom	CRUK Positive Feeling
IKEA	iProspect	IKEA's Sustainability Campaign Delivered Successful Results with The Use of Cinema
Mind	Media Lab	Connecting Mind and its services with those who need it most
Veganuary	Media Clarity	Cut Your Carbon Footprint

WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

'CONNECTING MIND AND ITS SERVICES WITH THOSE WHO NEED IT MOST' MIND / MEDIA LAB



“Driven by clever insights, this campaign was personal, reflective and powerful, truly utilising the emotional impact of the big screen. Audiences were inspired to take a moment of introspection in a communal entertainment environment, with strong results.”

Mind has been gaining visibility and relevancy in recent years, but with 1 in 4 people in the UK specifically worried about their own personal mental health, Mind needed to connect with certain priority groups – young men and non-white communities – where there was a lack of knowledge in available resources and services.

A modest budget had to be really focused and, with London the region that has the highest proportion of its core groups, the campaign would focus on connecting audiences here.

With a creative platform centred around the call to action of ‘If this speaks to you, speak to us’ Medialab, Mind and creative agency, Langland put the charity front and centre, creating two powerful films featuring spoken word artists showing the different ways people talk about their mental health experiences. The challenge was how to bring these to priority audiences in a highly memorable way.

Capitalising on people’s full attention in ‘moment’s of reflection’, cinema was chosen as the key channel for the campaign due

to audiences’ attentive and relaxed moods while focusing on the big screen.

Finally, with *Doctor Strange In the Multiverse of Madness*, a film favoured most strongly by the target audience, launching during Mental Health Awareness week (MHAW), the creative aligned with the blockbuster movie, alongside other big titles.

The cinema activation launched in all major London cinemas on the first day of MHAW, and the ads were shown in films across the week, while support from OOH, social media and Spotify. Digital and print OOH activations were designed to support the audience journey to/in/from cinemas in London. Using the DCM portfolio, they ran screentime activations in every London cinema, and in locations/tube stations located nearby.

The campaign was a resounding success and through driving association and belief, Mind experienced an 8x increase in monthly website traffic in London.

TALENT—BEST CONTRIBUTION TO CINEMA

This category celebrates the individuals who champion cinema and go above and beyond to get the best from the growing opportunities that the medium presents for brands.

NOMINEES

Alex d'Albertanson	Investment Associate Director	OMD UK
Calum Coghill	AV—Account Director	PHD
Raja Sehgal	Director of Sound / Co-founder of GCRS	GCRS
Zoe Bond	Planning and Buying Lead (including the7stars Cinema Champion)	the7stars

WINNER WINNER WINNER
WINNER WINNER WINNER
WINNER WINNER WINNER

BEST CONTRIBUTION TO CINEMA ADVERTISING—CALUM COGHILL, AV – ACCOUNT DIRECTOR, PHD



As an AV Account Director at PHD, Calum works hard to demonstrate the importance of cinema on AV plans, not just as a luxury but as a key driver of brand metrics.

His extensive understanding of cinema and the opportunities that lie within has benefited many clients, including Audi and Virgin Atlantic. He leads with innovation to deliver plans that drive scale and impact. For Audi, his work has not only grown spend but led to cinema being a central channel for the advertiser. He is a true cinema advocate, collaborating well with the DCM to prove the medium's value far and wide. A worthy talent winner!

“Calum evidently lives and breathes cinema. His understating of the medium sees him take client challenges and turn them into solutions, proving the value of cinema to help change the perception of its role within the AV landscape while delivering impactful results for brands.”

BEST CONTRIBUTION TO CINEMA PRODUCTION—RAJA SEHGAL, DIRECTOR OF SOUND / CO-FOUNDER OF GCRS



Raja has been at the forefront of the development of cinematic sound for over 25 years. In the 90s, Raja pioneered the move from Dolby Stereo to Dolby Digital 5.1 partnering with Dolby to integrate one of the first digital processors. Within three months, Raja had integrated the use of Dolby Stereo to 5.1 digital on all cinema ads. He has influenced industry-wide standardisation on mix levels for advertising campaigns, ensuring the best immersive experience in the cinematic environment.

The power of sound and use of audio by two winning campaigns in this year's DCM Awards showcases the importance of sound-design and its influence on cinema campaigns. His contribution to this industry deserves to be recognised with the Award.

“Raja's dedication to the cinema industry for over two decades is inspiring. His pioneering work in cinematic sound innovations is not only changing the cinemagoing experience but also helping to drive the cinema advertising industry forward, as is evident from many of this year's entries successfully utilising this unique cinema feature.”

GRAND PRIX GRAND PRIX
GRAND PRIX GRAND PRIX
GRAND PRIX GRAND PRIX

The Grand Prix is chosen by the Judging Panel solely from the winners of the six main entry categories. The winner receives a red carpet experience for four people and a cinema screen-time campaign to the value of £100,000.

SPINE
TINGLING
HORROR

'FRIGHTENINGLY GOOD: HOW DISNEY+ JUMP STARTED THEIR 18+ AUDIENCE' DISNEY+ THE WALKING DEAD / PUBLICIS IMAGINE

“A stand-out favourite, this campaign excited us and was a top contender among multiple categories. Clever insights and a creative execution that could have only been delivered with cinema’s unique environment, saw Disney+ successfully access the right audience with a strong uplift in brand perception and delivering across all KPIs.”

Cinema is the perfect place to connect horror fan audiences in an unforgettable way and Disney+ leveraged the cinema environment to maximum effect.

After 10 seasons of The Walking Dead on Fox, viewing numbers had started to decline. Disney+ therefore needed to reignite interest from both existing and lapsed fans with a high impact format to celebrate the release of the final Season. Disney+ were looking to drive an increase in subscriptions from their key growth audience of ‘Adults Without Kids’. Pre-campaign Kantar brand health tracking found that 20% of respondents associated Disney+ as being primarily for kids. With the addition of Star to the Disney+ platform offering more 18+ and general entertainment content, the challenge was to shift brand perceptions that Disney+ is not ‘just for kids’ while growing awareness of Disney+ as the new home of The Walking Dead.

With admissions normalising across the second half of 2021, the campaign harnessed the return of cinema, knowing that horror fans would want to view new releases in theatres. Building on a standard 30” Gold Spot creative, Disney took advantage of a captive audience in a dark auditorium and creating a head-snap moment that forced audiences to pay attention. Cinema was the ultimate environment for this and was supported through other media such as TV, AdSmart, BVOD, Radio, 3D Digital Audio, Programmatic, Social, 3D OOH and influencers.

The client celebrated this approach, commenting: “Disney have long been purveyors of emotion on the silver screen but making horror fans jump from their seats before their film had even started is testament to this simple and effective creative. The successful The Walking Dead launch has helped us establish Disney+ as an entertainment hub and increased subscriptions from a previously untapped audience.”

THE DIGITAL CINEMA MEDIA AWARDS 2022
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Thank you from Digital Cinema Media and *Campaign* for all your support in 2022. The Awards will be open again for entry next year. Find out more and contact us at dcm.co.uk.

