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CINEMA: AN ACCOUNTABLE MEDIUM

Why brands can trust cinema

WHY YOU CAN TRUST CINEMA

Since becoming a fully digital operation in 2012 DCM offer an accountable and transparent process

1. INFORMED FORECASTS

We forecast admissions for each film, forming the basis of our buying routes. Over 5 years' worth of admissions data is used to inform average footfall by site and screen predictions

2. DAILY UPDATES

Cinemas update us daily on what movies they plan to show over the 7-14 days, by site, date and time so we can schedule adverts against them

3. TICKET SALES REPORTED

Box office ticket sales are delivered directly from the cinema's in house POS system or web portal to our Data Warehouse

4. ACCOUNTABLE REPORTING

If a film starts outside of its allocated time band, is cancelled, or is shown without our prior knowledge, these admissions are automatically detected and discarded. We only report admissions for films that have a live and accountable playlist and then allocate these to campaigns.

5. INDEPENDENT CORROBORATION

Each week, ComScore who independently measure 95% of worldwide box office data, collect admissions and report these to our campaign management team. This data is used to corroborate our own admissions, ensuring transparency

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FORECASTING ADMISSIONS

Various factors are considered when making informed decisions about how many admissions a film could deliver

- **When is the film being released?** Time of year is often a good indicator to the likely performance of the film during the time of the market

- **Is the film getting a 'Saturation' release (in 250+ screens)?** If a film has a Saturation release it has a good chance of delivering in excess of 150k admissions. 'Wide' releases will likely play in 100-250 screens) and 'Limited' releases will likely appear in less than 100 screens.

- **Which studio is distributing the movie in the UK?** This can be a good indicator of whether film is likely to have big marketing power behind it and the ability to cross the £10m box office mark (c.1m DCM admissions).

- **What have similar films and other works of the featured directors / lead actors achieved at the UK box office?**

- **What are DCM's major exhibitor partners (Cineworld, Odeon and Vue) predicting?** Liaising with each exhibitor's expert film booking teams allows DCM to sense-check forecasts

- Once a total admissions forecast has been set DCM's system will then use historic admissions data to automatically calculate likely site by site share of the admissions across the DCM estate.

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AUDIENCE PROFILE OF NEW THEATRICAL RELEASES

Using audience profile data from the CAA Film Monitor survey, DCM can help you identify which films are the best fit for the campaign's target audience

FILM MONITOR

Film Monitor is an online face-to-face survey independently run by Differentology on behalf of the Cinema Advertising Association

Bi-weekly survey will amass a nationally representative sample of c.24,000 respondents (aged 7+) across a calendar year

Film Monitor will collect audience profiles for c.100 theatrical releases that account for c.90% of all UK admissions

COMPARATIVES FOR UPCOMING RELEASE

Every new major theatrical release is given a 'comparative title'.

This will be a film released in the last couple of years (that has a robust Film Monitor audience profile) that is a good proxy for the upcoming release and its likely audience demographics.

For films that are sequels/part of a franchise selecting a comparative is quite obvious (e.g. *Wicked* is the comparative for *Wicked: For Good*). For others, the selection of a comparative will be based on the BBFC certificate and influenced by genre and factors including director, lead actor/actress and audience trends.

Using comparatives helps inform which buying routes a film will be sold within.

EXAMPLE: 16-34 WOMEN

Wicked: For Good
Comparative: Wicked
23% 16-34 Female
16-34 Female Index: 170
16-34 TVRs: 20

The Housemaid
Comparative: Anyone But You
40% 16-34 Female
16-34 Female Index: 300
16-34 TVRs: 7

PREDICTING REACH & FREQUENCY FOR UPCOMING FILMS

DCM's planning system collates together admissions forecasts by film/buying routes, comparative film demographic profiles and this is fused with RSMB's gold standard coverage and frequency model.

ADMISSIONS FORECAST

COMPARATIVE FILM DEMO. PROFILE

CAMPAIGN LENGTH

RSMB GOLD STANDARD REACH & FREQUENCY MODEL

– Coverage and frequency calculations are based on 1) The predicted audience demo profile (based on Film Monitor profile of the allocated comparative title) 2) Admissions forecast for the upcoming release(s) and 3) Campaign length

– The gold standard RSMB model used by DCM to calculate C&F is based on 52 weeks of recency and frequency data from the CAA's Film Monitor survey – and allows DCM to provide accurate C&F/TVR estimates for every campaign

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HOW WE COLLECT, VERIFY AND REPORT ADMISSIONS

Cinemas update us daily on what movies they plan to show over the next week (with specific showing dates and times) and we schedule ads against these showings
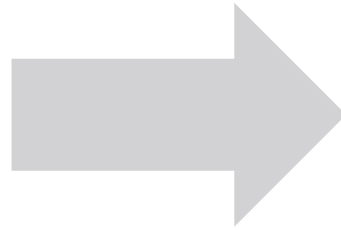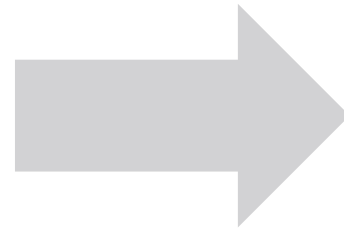
Point of sale ticket information gets sent to our 'data warehouse' by cinema, screen, showing and ticket type

DCM corroborates this with Comscore to ensure accuracy and transparency

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HOW WE COLLECT, VERIFY AND REPORT ADMISSIONS

Data is then matched to campaign playlists in our scheduling system, Accord

Any film showings we can not match (e.g. a showing we didn't have prior knowledge of) or where any issues have occurred (e.g. cancelled) has its admissions automatically detected and discarded.

Admissions are only reported for films that have a live and accountable playlist and these are then allocated to the campaigns featured.

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HOW WE COLLECT, VERIFY AND REPORT ADMISSIONS

Weekly campaign performance report sent by DCM sales team to agencies & clients
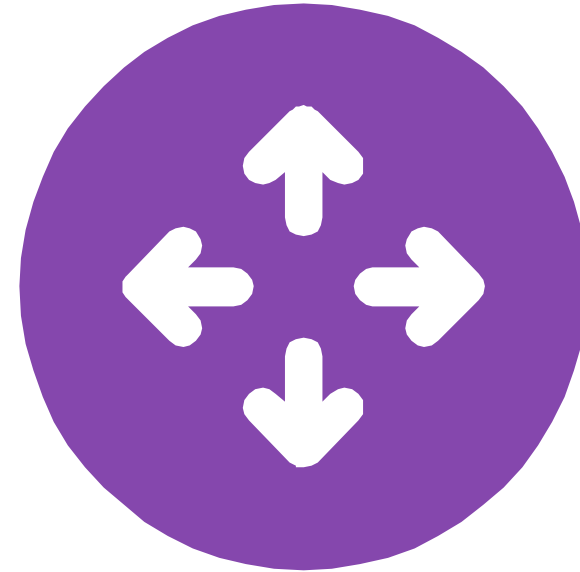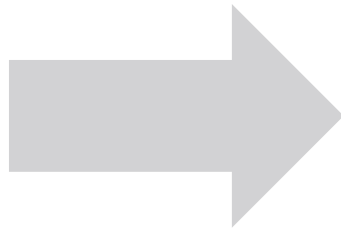
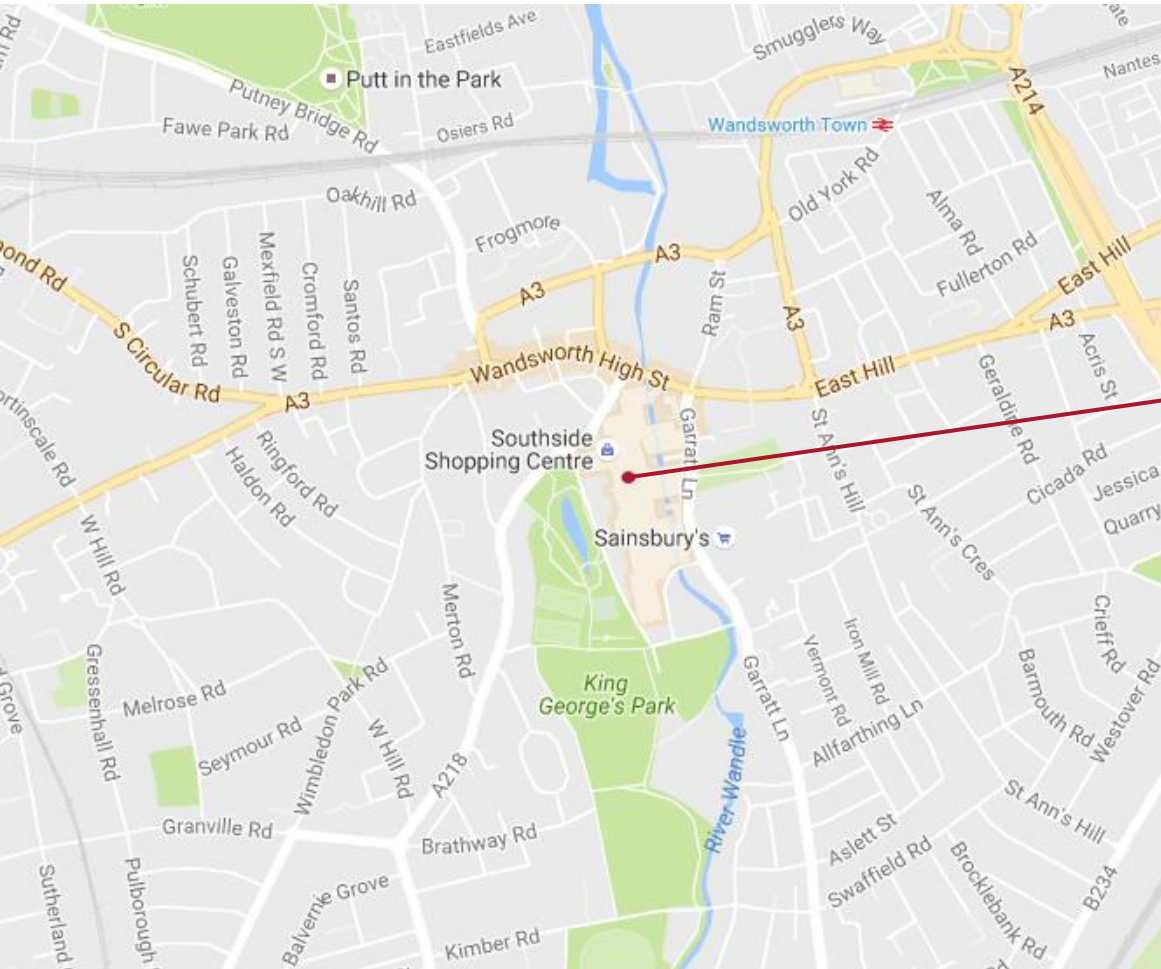Detailed spot by spot breakdown can be supplied if required by clients or econometric agencies

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DETAILED SPOT BY SPOT BREAKDOWN SPREADSHEET CAN BE SUPPLIED FOR EVERY CAMPAIGN

Cineworld Wandsworth

Date	TV Region	Film	Delivered Admissions	Location	Postcode
06/09/2024	LONDON	Beetlejuice Beetlejuice	38	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	40	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	36	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	45	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	31	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	56	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	35	Cineworld Wandsworth	SW18 4TF
06/09/2024	LONDON	Beetlejuice Beetlejuice	63	Cineworld Wandsworth	SW18 4TF

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CALCULATING C&F AND TVRS FOR CINEMA (POST-RELEASE)

FINAL ADMISSIONS

A film's final admissions figure (DCM or Industry):

7 days
28 days
60 days

CAA FILM MONITOR PROFILE

A film's final CAA Film Monitor profile that provides demographic breakdown of the cinema audience

KANTAR GB UNIVERSES

Cinema C&F and TVRs are calculated based on Kantar's GB universes

EXAMPLE

Deadpool & Wolverine

Industry Admissions (28 days): 5,190,749

Film Monitor Profile (16-34%): 52%

= 2,699.189 16-34 admissions

16-34 Universe: 15,262,000

(16-34 Admissions / 16-34 Universe * 100)

= 17.7 16-34 TVRs

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INDEPENDENT PRESHOW AUDITS

BACKGROUND

Assosia, a trusted retail research and quality assurance specialist, has been engaged to undertake regular audits that would capture presence during various intervals of the preshow experience.

Assosia act as a third-party independent agency on behalf of clients to provide unprejudiced and impartial auditing information.

METHODOLOGY

Assosia auditors visit selected cinemas monthly across the UK over a weekend (Friday, Saturday and Sunday) to review the pre-reel experience and collate presence throughout the reel data.

Auditors arrive to sit in the auditorium at least 15 minutes prior to the film start time. They are briefed to collect the following information for each screening:
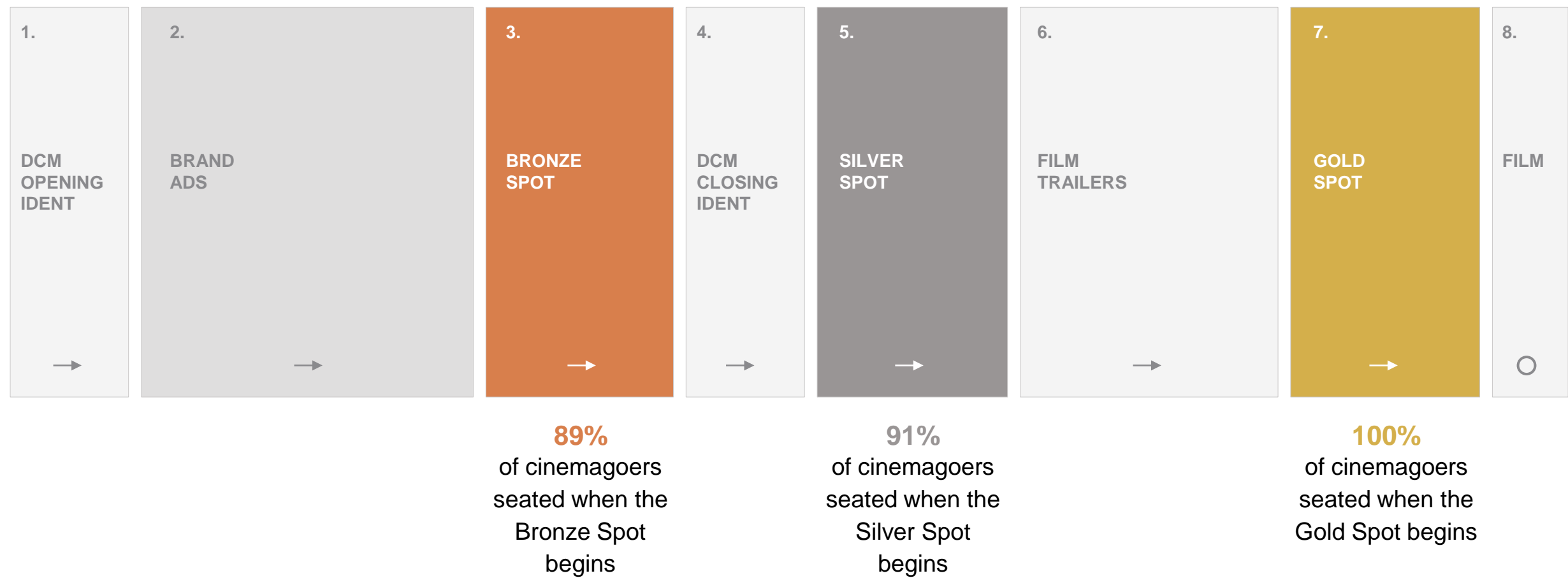
— Number of cinemagoers present during the main ad reel
— Number of cinemagoers present during the bronze spot
— Number of cinemagoers present during the silver spot
— Number of cinemagoers present during the gold spot

The auditor will leave the showing once the film has begun.

Audit data has been collated with results published highlighting the latest averages (% of total audience present) for the different stages of the ad reel.

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AUDIENCE PRESENCE THROUGHOUT CINEMA PRESHOW

Findings are based on over 2,200 audits conducted by independent auditors Assosia

1. DCM OPENING IDENT →	**2.** BRAND ADS ○ →	**3.** BRONZE SPOT →	**4.** DCM CLOSING IDENT →	**5.** SILVER SPOT →	**6.** FILM TRAILERS →	**7.** GOLD SPOT →	**8.** FILM ○

89%
of cinemagoers seated when the Bronze Spot begins

91%
of cinemagoers seated when the Silver Spot begins

100%
of cinemagoers seated when the Gold Spot begins

Source: DCM

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SUMMARY: WHY CINEMA PROVIDES THE BEST AV EXPERIENCE FOR BRANDS

Full (big) screen

Sound (always) on

Viewed by humans

Shared viewing

Brand safe films & pre-cleared advertising

Robust processes & reporting

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