

Digital Cinema Media's Historical TVRs: Methodology

1 January 2025 – 31 December 2025

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 audio visual (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 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, MediaSense Compliance and Assurance Limited (mediasense), a leading global media advisor with significant experience in verification of audience data, 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 mediasense to perform external verification procedures over the calculation and reporting of DCM's TVRs and Industry¹ TVRs for 16-24 and 16-34 age brackets. mediasense's report, including details of the procedures performed, is set out on pages 8 to 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 mediasense is described on pages 4 to 6 of this report. The report incorporates the historical TVRs – for both DCM and industry - for the Top 20 films in 2025.

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 20 films released in 2025 (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 2025 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:
Michael Tull
16CBA71DD87401

Print: Michael Tull

Role: Head of Strategy & Insight

Date: 14/5/2026

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

| EDI Film Title Master | 1624 Adults | | | | | | 1634 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 |
| A Minecraft Movie | 5.6 | 12.2 | 13.4 | 6.8 | 15.1 | 16.5 | 5.3 | 11.7 | 12.7 | 6.5 | 14.4 | 15.7 |
| Lilo & Stitch | 3.7 | 7.9 | 8.5 | 4.6 | 9.8 | 10.6 | 3.8 | 8.2 | 8.9 | 4.7 | 10.2 | 11.0 |
| Wicked: For Good | 3.3 | 6.0 | 6.9 | 4.0 | 7.3 | 8.4 | 4.0 | 7.3 | 8.3 | 4.9 | 8.8 | 10.1 |
| Bridget Jones: Mad About The Boy | 2.4 | 5.2 | 5.8 | 3.0 | 6.7 | 7.4 | 2.7 | 6.0 | 6.7 | 3.4 | 7.7 | 8.5 |
| Jurassic World Rebirth | 2.0 | 4.2 | 5.1 | 2.5 | 5.2 | 6.3 | 2.5 | 5.2 | 6.3 | 3.1 | 6.4 | 7.8 |
| Superman | 2.1 | 4.7 | 5.2 | 2.6 | 5.8 | 6.4 | 2.5 | 5.6 | 6.2 | 3.1 | 6.9 | 7.6 |
| How To Train Your Dragon | 1.8 | 4.1 | 5.1 | 2.3 | 5.1 | 6.4 | 1.8 | 4.1 | 5.2 | 2.3 | 5.2 | 6.4 |
| The Fantastic Four: First Steps | 1.8 | 3.3 | 3.8 | 2.2 | 4.1 | 4.7 | 2.5 | 4.8 | 5.5 | 3.1 | 5.8 | 6.7 |
| Zootropolis 2 | 1.3 | 3.8 | 5.7 | 1.6 | 4.5 | 6.9 | 1.7 | 4.8 | 7.4 | 2.1 | 5.8 | 8.9 |
| Mission: Impossible - The Final Reckoning | 1.1 | 2.9 | 3.2 | 1.3 | 3.6 | 4.0 | 1.2 | 3.3 | 3.6 | 1.4 | 4.1 | 4.5 |
| F1 The Movie | 1.5 | 3.9 | 4.6 | 1.8 | 4.8 | 5.7 | 1.5 | 3.9 | 4.7 | 1.9 | 4.9 | 5.8 |
| The Bad Guys 2 | 0.6 | 1.5 | 2.1 | 0.7 | 1.9 | 2.6 | 0.9 | 2.5 | 3.4 | 1.1 | 3.0 | 4.2 |
| Captain America: Brave New World | 1.8 | 2.9 | 3.1 | 2.2 | 3.7 | 3.9 | 2.4 | 4.0 | 4.2 | 3.0 | 5.1 | 5.4 |
| The Conjuring: Last Rites | 2.8 | 5.1 | 5.5 | 3.5 | 6.3 | 6.9 | 2.8 | 5.1 | 5.6 | 3.5 | 6.4 | 7.0 |
| Dog Man | 0.9 | 2.9 | 3.2 | 1.1 | 3.7 | 4.1 | 0.8 | 2.8 | 3.0 | 1.1 | 3.5 | 3.9 |
| Thunderbolts* | 1.7 | 3.0 | 3.2 | 2.1 | 3.7 | 3.9 | 2.1 | 3.7 | 3.9 | 2.5 | 4.5 | 4.7 |
| Downton Abbey: Grand Finale | 0.8 | 1.5 | 1.7 | 1.0 | 1.9 | 2.1 | 1.0 | 2.1 | 2.3 | 1.3 | 2.7 | 2.9 |
| 28 Years Later | 2.0 | 4.0 | 4.4 | 2.4 | 5.0 | 5.5 | 1.8 | 3.7 | 4.0 | 2.2 | 4.6 | 5.0 |
| Sinners | 1.1 | 2.9 | 3.4 | 1.3 | 3.6 | 4.2 | 1.6 | 4.3 | 5.0 | 2.0 | 5.3 | 6.2 |
| Disney's Snow White | 0.9 | 2.0 | 2.3 | 1.2 | 2.5 | 2.8 | 1.2 | 2.5 | 2.8 | 1.5 | 3.1 | 3.5 |

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: A Minecraft Movie

Release period: April 2025

DCM Admissions for first 7 days (ticket sales): 2,258,361

Differentology Film Monitor audience profile (16-24 adults) = 18%

Admissions (ticket sales) 2,258,361 * Differentology Film Monitor Audience profile for 16-24s (18%) = 406,504 16-24 Admissions

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

16-24 Admissions (406,504) / 16-24 Universe *100 = 5.6 16-24 DCM TVRs

| | A | B | C | D | E | F | I | J |
|---|-----------------------|-------|------------|--------------|-------------|------------|--------------------|----------------------|
| 1 | EDI Film Title Master | EDI | FM QUARTER | RELEASE DATE | RELEASE DAY | DCM 7 DAYS | 16-24 PROFILE (FM) | 1624 TVRS DCM 7 DAYS |
| 2 | A Minecraft Movie | 97332 | Q2 2025 | 04/04/2025 | Friday | 2,258,361 | 18% | 5.59 |

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: A Minecraft Movie

Release period: April 2025

DCM Admissions for first 7 days (2,258,361) / Comscore market share (81.8%) = 2,759,048

Industry Admissions for first 7 days (ticket sales) Differentology Film Monitor audience profile (16-24 adults) = 18%

Industry admissions 2,759,048 * Differentology Film Monitor audience profile 16-24s (18%)= 496,628 Industry 16-24 Admissions

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

Industry 16-24 admissions (496,628) / 16-24 Universe *100 = 6.8 16-24 Industry TVRs

| | A | B | C | D | E | F | G | H |
|---|-----------------------|-------|------------|--------------|-------------|------------|--------------------|----------------------|
| 1 | EDI Film Title Master | EDI | FM QUARTER | RELEASE DATE | RELEASE DAY | IND 7 DAYS | 16-24 PROFILE (FM) | 1624 TVRS IND 7 DAYS |
| 2 | A Minecraft Movie | 97332 | Q2 2025 | 04/04/2025 | Friday | 2,759,048 | 18% | 6.8 |

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 and Omniplex) 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 5 – 11 Jan 2025. Any data received by Thursday 18 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
13 May 2026

Dear Ladies and Gentlemen,

Report of factual findings in connection with our Agreed-Upon 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 Statement of Work signed on 20 January 2026 and the variation letter dated 6 May 2026.

The directors of DCM have prepared the schedule of DCM's Cinema TVR data in accordance with their methodology in order to align cinema reporting with other audio visual media in the UK. The procedures were performed solely to assist DCM in verifying that the UK Cinema TVRs for Top 20 films released in 2025 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 the Top 20 films released in 2025. 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.

Procedures and Findings

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.

Our procedures performed, and corresponding results, are detailed in the table below:



| Procedure | Results |
|---|---|
| 1) Obtain the following underlying data used by DCM to calculate the "Cinema TVRs" in the UK for Top 20 films released in 2025 from sources listed below: | |
| EPOS and online portal cinema admissions data recorded in DCM's data warehouse for titles premiered in 2025 | No exceptions noted. |
| Differentology film monitor data for 2025 | No exceptions noted. |
| Comscore market share data for 2025 | No exceptions noted. |
| 2) Perform the following 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 in 2025, for each day select a random film from the Top 20 films and compare DCM's cinema admissions data for that day from the data warehouse to the Accord scheduling system, and DCM's PowerBI dashboard. | No exceptions noted. |
| For 2025, compare DCM's audience profile data to all issued quarterly Differentology reports. Differences above 5% will be noted as exceptions. | No exceptions noted. |
| For a haphazardly selected sample of 10 weeks from 2025, compare DCM's admissions data to Comscore's admissions data. Differences above 5% will be noted as exceptions. | Exception noted. For one of the ten sampled weeks, the difference between Comscore's admissions data and DCM's admissions data was 6.23%. DCM Management Comment: We are unable to obtain the historic data for this week from Comscore at the granularity required to explain this difference. We provided mediasense with a reconciliation of aggregate weekly admissions for all weeks of 2025 which illustrated that aggregate differences were lower than the 5% threshold for all other weeks. |
| For all weeks where admissions form part of the TVRs calculation, compare DCM's market share data to quarterly Comscore market share data. | No exceptions noted. |
| 3) Using the data sourced from EPOS and the online portal, Differentology and Comscore (as identified in procedure 1), perform the following procedure: | |
| Reperform calculations of the cinema TVRs using DCM's methodology and compare results to those produced by DCM for the UK Top 20 films released in 2025. | No exceptions noted. |

Yours faithfully,

ADAM EDELSHAIN
VP, CLIENT SOLUTIONS