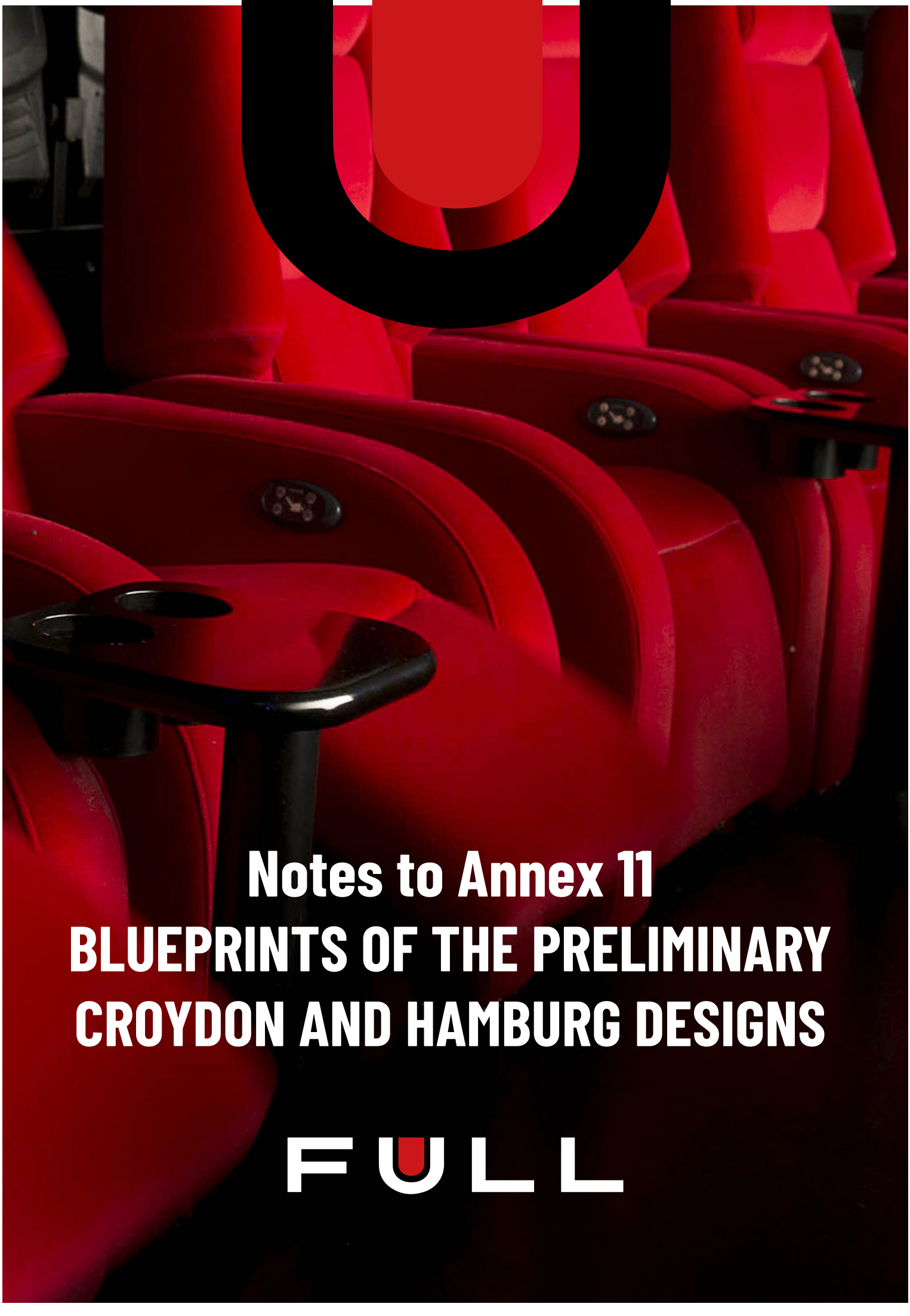

Notes to Annex 11
BLUEPRINTS OF THE PRELIMINARY CROYDON AND HAMBURG DESIGNS

FULL

BLUEPRINTS OF THE PRELIMINARY CROYDON AND HAMBURG DESIGNS

These blueprints contain the preliminary designs of two big multiplexes that our company bid for in 2016. Neither ended up being built. Our financial capacity was limited, and our bid was basically a construction and management proposal but, in both cases, the shopping malls in which the multiplexes were located would have had to assume the lion's share of the investment. Under these circumstances and in that year in particular, it came as no surprise that they rejected our bids.

The Croydon project in Greater London would have been a big multiplex with 22 rooms and 3,124 seats, while the Hamburg project would have had 19 rooms and 2,273 seats. In general, both preliminary designs followed the guidelines of our model, but with certain important exceptions. In both locations, the screen format we proposed was 1.77:1, as it was the most widely used format in Premium Large Format theatres. However, in both cases, we suggested the 1.90:1 format as an alternative. The reason is easy to understand: an immersive multiplex requires very big screens, which, in turn, require great heights. We realized that the heights that we were proposing would have been difficult to achieve. In Croydon, this was due to the urban planning regulations, while, in Hamburg, it was because the multiplex was located on the top floors of a tall building and the height of the rooms would have complicated the project as a whole. The 1.90:1 format would have considerably reduced the height required. This helped us realize that the most suitable format for an immersive multiplex would be Scope 2.39:1, because it would significantly reduce the screen height (a full 35% compared to the 1.77:1 format). However, the first factor that we have to examine when building an immersive multiplex is which lenses we will have access to. It is ridiculous to embark on a project without knowing which lenses you will be able to project with. Right now, it is relatively simple to find suitable lenses for a 1.77 or 1.86 format, but very hard to find them for 2.39. In view of the fact that the screens must obviously be big and immersive, any new multiplex will have to adjust to the available lenses and choose the screen format that adapts to them.

We are very proud of the Croydon project. It could have revolutionized the world of cinema exhibition, as the venue covered a big, clear area that would have enabled us to take maximum advantage and capitalize fully on the virtues of our model. We would have obtained lots of rooms with enormous screens and a moderate number of seats in each of them. In contrast, the Hamburg project was located on the top three floors of a huge building and, on reflection, we believe that we were forcing our model into a space that was not the most suitable for it.

Studying these projects thoroughly might prove useful when determining accesses to different sets of rooms and the entrances and emergency exits of each of the rooms. This is no easy task when there are stadium-seating rooms with an enormous height difference between the front and back rows. It is also worth noting the bars at the entrances in the Croydon multiplex. These bar units would have consisted of several identical circular or oval units that movie-goers would have found in the lobby on the way to access their rooms. This arrangement would have optimized sales by offering a very simple, natural and fluid service for the customers. It would also have given the option of opening more or fewer bar units depending on the expected attendance level at any given time.

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