

CINEMATIK

Smarter Cinema

From the team behind
elevenfiftyfive / OURscreen

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CINEMA HAS A PROBLEM

- **Context**

- 2019 was the biggest year ever (\$42.5bn worldwide).
- 59% of the UK cite the cinema as their most missed out-of-home entertainment activity.*
- Only 20% of available capacity is utilised & most films are only shown in cinema for a few weeks.

- **Problem**

- Choice is limited : The schedule is dictated by the studios new releases.
- No way of watching the biggest and best films of all time in the format they were created for.
- Customers work too hard : discovery and purchase are left to the user to find out what is playing where and when.

- **Solution**

- A great consumer app giving access to an exclusive schedule of cinematic re-releases, offering greater choice, and a unique chance to experience the greatest movies ever in all their big screen glory.

The Team

A PROVEN TRACK RECORD IN FILM AND TECHNOLOGY.
GLOBAL RELATIONSHIPS WITH CINEMAS & RIGHTS HOLDERS.

Kips Davenport

Founder / CTO



- 20 years working across technology.
- Team Building & Problem Solving.
- Head of Development at Soho House Group.
- Head of Engineering at Karhoo Mobility.

David Kapur

Founder / non-exec



- Co-Founder elevenfiftyfive & ourscreen
- Barbican Trust board member
- 20 years working across Film & Advertising industries.
- Product Development & Strategy.
- Head of Creative Development Carlton Screen Advertising.

Ian Cartwright

Founder / non-exec



- Co-Founder elevenfiftyfive & ourscreen
- 20 years film and cinema business development experience.
- Revenue Driving & Networking.
- Head of Sponsorship Carlton Screen Advertising.

Marc Allenby

Advisor / non-exec

- CEO Trafalgar Releasing
- Experienced industry professional.

Dilip Kapur

Advisor / non-exec

- Chairman Crystal Life.
- Experienced Managing Director across multiple sectors.

Smart Cinema

- At ourscreen we've been refining various concepts over many years.
- In 2019, with our limited resources, we prototyped a solution to prove our assumptions about data driven scheduling at scale.
- We created a smart cinema schedule based on industry and institutional data points.
- We then marketed this to new and existing customers via database and geo targeted social marketing solutions.

The outcomes proved us right but we quickly hit prototype and team capacity.

The Prototype

Title	Screenings	Date	Ad Spend	Box Office	Tickets	Occupancy
Shaun Of The Dead	6	2019-08	£376.88	£2,389	385	62%
Predator	5	2019-08	£339.16	£3,205	463	73%
Labyrinth	8	2019-09	£830	£5,261	747	84%
The Terminator	7	2019-09	£940	£4,225	564	67%
Terminator 2: Judgment Day	6	2019-09	£942.13	£4,227	587	71%
Labyrinth	22	2019-10	£1137.98	£17,804	2326	83%
The Muppet Christmas Carol	7	2019-11	£184.65	£4,739	602	91%
Princess Mononoke	31	2020-01	£848.49	£20,160	2738	69%
Spirited Away	35	2020-01	£652.50	£39,619	5330	90%
Results	127		£6251.79	£101,629	13742	76.7% (AVG)

Performance To Date	1965	£1,160,687	140,177	67.9% (AVG)
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Average Transaction Value (ATV) : £13.71

Cost of Acquiring (CAC) : £2.61

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Smarter Cinema

An exclusive schedule of cinematic re-releases.

Tickets only available via our app.

CURATED WITH DATA | ACCESSED VIA MOBILE | EXPERIENCED IN CINEMAS

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Data driven

- Data analysis of films, cinema, audience & costs will create smart cinema schedules at maximum ROI.
- Programming cinematic re-releases increases our understanding of demand and box office potential.
- Historic data allows us to identify and optimise screening times and locations.
- Social graphing identifies customer trends and behaviour.
- Dynamic pricing allows us to control ticket lead times and occupancy rates.

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Exclusive

- Only one movie is scheduled each day, in multiple cinemas, giving us incredible economies of scale.
- Each movie will only be screened once a year, driving demand through scarcity.
- This equates to only 1 extra screening in your local cinema per week for the first two years
- Our cinema schedules will be on sale and marketed months in advance.

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Mobile first

- A personalised user experience.
- Relevant and targeted alerts & reminders.
- Updates on your friends and families interactions.
- Promotions and pricing will encourage uptake and stickiness creating lifetime value at a low cost of acquisition.

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Additive

- Studios

- Re-releasing their content realises additional theatrical revenue.
- Re-releases of existing assets increase life time value.

- Cinemas

- Additional screenings bring new revenue for their locations.
- New customers bring additional footfall for wider sales including food & beverage.

- Audiences

- Greater choice.
- A chance to experience of the greatest movies ever made in all their big screen glory.

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Defensibility

1. We are experts in this sector
2. We have a huge first mover advantage, no one is currently releasing classic movies at scale in the cinemas
3. Speed will allow us to capture a currently untapped market
4. Why wont cinemas do this? **With Cinematik they get more and do less**
 1. **Although some cinemas are programming classic titles, this is not their primary business focus.**
 2. **They are ultimately landlords who encourage distributors to use their locations to monetise their assets, we perform this role for them**
 3. **Our “minimum guarantee strategy” is there to secure cinema supply, we are making them an offer they can’t refuse.**
 4. **We guarantee revenue for every screening, this is not true if they replicated our business model, this is truly disruptive within the industry**
 5. **This is a new revenue stream, we are programming their unused inventory.**
 6. **This defendable cinema acquisition strategy has allowed us to capture agreements with cinemas representing over 40% of the UK market.**
5. Why won't other distributors or studios do this? **The studios main income is generated by new content**
 1. **Studios proactively seek new ways to realise additional revenue.**
 2. **Our “minimum guarantee strategy” is there to secure this supply.**
 3. **This has allowed us to work with every major studio globally**
6. Our existing relationships with cinemas AND studios have been built over many years, this would be hard for a challenger to replicate.
7. We are agnostic, our impartial marketplace, with multiple cinema chains AND a catalogue of films sourced from multiple studios, uniquely allows us to succeed in this space.
8. Our traction to date, the team, the current market conditions and your investment will guarantee success.

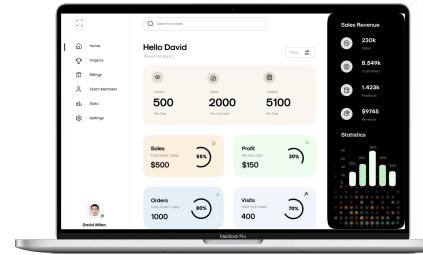
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The Product

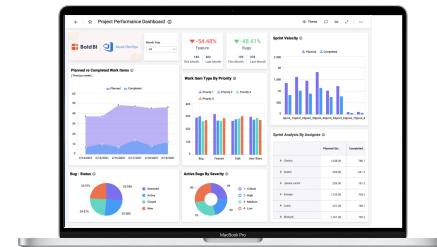
Mobile Apps



Supplier Portal



Operations Dashboard



(*Indicative only)

CINEMATIK

The Tech

Data Driven

Analysis



comscore

Rotten
Tomatoes®

IMDb

f

MOVIO

twitter

Social Promotion



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Ready to go

- We are ready to take an MVP to market proving market fit, validating our supply and demand and demonstrating our ability to scale.
- Cinematik will build on ourscreen's existing supplier relationships:
 - Agreements with organisations representing ~40% of UK cinemas.
 - Continually provided with over 8,000 peak and off-peak cinema screening slots per month.
 - Ongoing access the world's largest movie studios giving us a catalogue of over 10,000 movies.
- We are experts in this space.



STUDIOCANAL



ODEON

VUE



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What we need

- £150K SEIS investment.
- Take **CINEMATIK** to market.
 - ✓ Product Ready
 - ✓ Proving Market Fit
 - ✓ Validating Supply
 - ✓ Validating Demand

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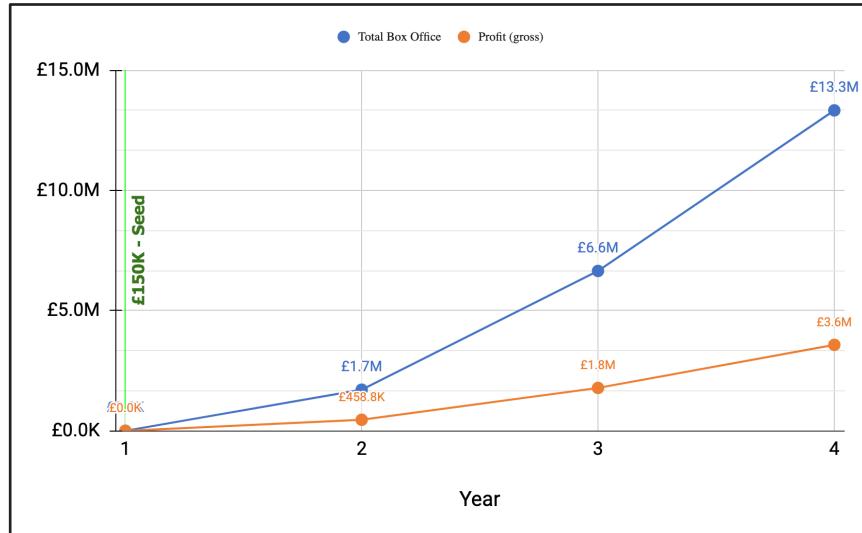
Forecasts

	YEAR1	YEAR2	YEAR3
BOX OFFICE REVENUE	£1,700,000	£6,647,000	£13,325,000
% INCREASE OF UK BOX OFFICE	0.13%	0.52%	1.04%
CINEMA & STUDIO REVENUE	£852,028	£3,311,698	£6,638,585
CINEMATIK REVENUE	£458,784	£1,783,221	£3,574,622
SEIS INVESTMENT	£150,000		

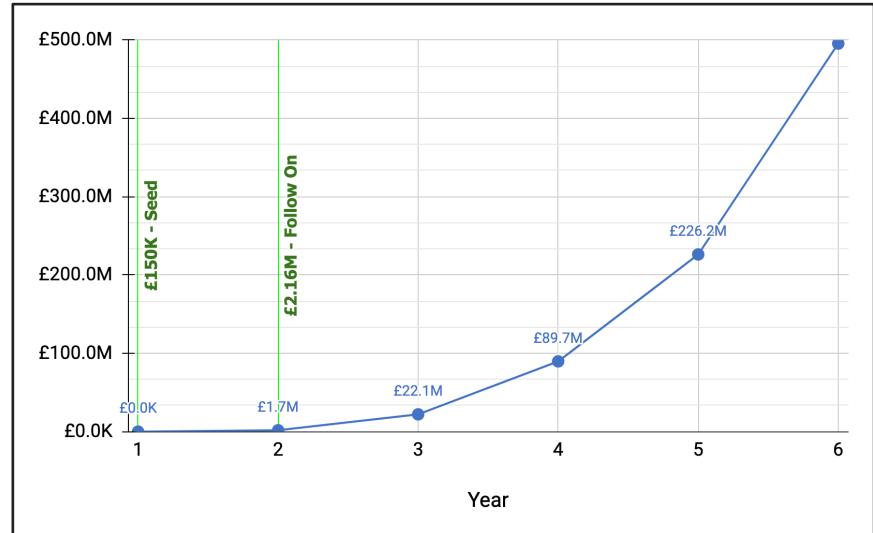
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£150K SEIS Investment (and onwards)

SEIS Investment



With Follow On Investment



- Product Ready
- Prove Market Fit
- Validate Supply
- Validate Demand

- UK Rapid Scale
- US Expansion

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Equity

- David Kapur: 30%
- Ian Cartwright: 30%
- Kips Davenport: 30%
- Advisors: 10%

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Proven

Demonstrated our ability to analyse films, cinemas, audience and costs to optimise our schedule and maximised ROI.

Proven our ability to sell tickets at attractive CAC rates in multiple locations.

Screenings have consistently exceeded forecasted occupancy levels.

Scalable

Big movies have mass appeal and we have proven there is nothing unique about the customer or the location.

This works in Manchester. It will work in Massachusetts.

It will work in any town, city or street with a cinema.

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Thank You