



Who we are.

KINEPOLIS GROUP | COMPANY REPORT

2020

PART I

COMPANY REPORT

Who we are.

KINEPOLIS GROUP

2020

This Company Report is part of the Kinepolis Group Annual Report 2020, which consists of three parts:



PART I
COMPANY REPORT



PART II
SUSTAINABILITY REPORT



PART III
FINANCIAL REPORT

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PART I

COMPANY REPORT

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2020 was not a year to cheer about, but it was confirmation for us that we can handle a lot as a team, and that our corporate strategy over the past 13 years has put us in the best possible position to overcome this crisis.

Eddy Duquenne and Joost Bert

WORD FROM THE CHAIRMAN AND THE CEO



Joost Bert, Chairman of the Board of Directors and Eddy Duquenne, CEO of Kinepolis Group

Ladies and gentlemen,
Dear shareholder, customer and employee,

After a fantastic 2019, we were suddenly confronted with a completely different reality last year. The Covid-19 pandemic broke out worldwide at the beginning of March, resulting in months of closure for all our cinema complexes. What initially seemed to be a matter of months soon turned into a protracted crisis in which we have had to continually adapt to an ever-changing context. As the pandemic progressed, local authorities imposed increasingly drastic measures, which ensured that, even when our cinemas were not closed, cinema attendance was strongly impacted by capacity restrictions, an obligation to wear a mouth mask in the theatre, a curfew and/or a ban on sales of popcorn and other snacks in the cinema. Unfortunately, a second lockdown in the autumn could not be avoided.

All of this also had a significant impact on the film offering. With cinemas in the USA (35% of the world market) remaining closed during the summer months, and with no prospect of improvement worldwide, international blockbusters failed to materialise. Hollywood studios announced one postponement after the other in an effort to safeguard their income and recoup their investment at a later date. The new James Bond film, *No Time to Die*, also disappeared from the calendar for 2020. In search of short-term revenue and in fierce competition for subscribers, some producers chose to release films directly onto their own streaming platforms. That's how *Mulan* and *Soul* ended up directly on Disney+. Most of the blockbusters that were planned for 2020 are still being held back for a cinema release, however, which indicates the importance of the cinema window in the payback model of a movie.

We are proud of how we, as a Kinepolis team, dealt with this crisis. After the initial shock, we were able to act very quickly to limit the damage to our customers, our employees, our company and our shareholders as much as possible, thanks to the flexibility and commitment of everyone involved. The consistent implementation of our corporate strategy and the way we are organised within Kinepolis have helped us to respond quickly to the crisis. Our prudent financial policy, with a low debt ratio and solid real estate position, has also paid off. This did not, of course, alleviate the need for decisive cost control measures, something to which everyone within our company, including our partners, contributed.



Happy to see you again campaign

And we did not give up, instead elaborating safety protocols, developing new concepts, thinking about diverse, alternative programming and continuing to build new cinemas. 2020 was not a year to cheer about, but it was confirmation for us that we can handle a lot as a team, and that our corporate strategy over the past 13 years has put us in the best possible position to overcome this crisis.

The approval of a number of vaccines and the roll-out of vaccination programs in all countries gives us hope for the future. 2021 will still be strongly impacted by this pandemic, but we are confident that cinema attendance will recover, aided by the determination and commitment of all actors in the film industry.

The resilience of cinemas, and of the cultural sector as a whole, should not be underestimated. In the months after the first reopening, a lot of people found their way back to the cinema, even without major crowd pullers. The successful release of *Tenet* in late August, the only blockbuster of 2020 since the virus outbreak, confirmed that movie fans would soon be resuming their old habits. As much as cinema and home entertainment have also become polarised in the face of this pandemic, they remain two fundamentally different experiences that need not to interfere with each other. At best, they will have to find a new balance again in the post-corona era. It's like cooking at home (or take away) and a visit to a restaurant. In the same way as people will continue to go to restaurants, they will also go back to the cinema. We may even witness a real revival because, while many have discovered convenience, the lack of out-of-home entertainment has undoubtedly benefited our appreciation of it. This is what we notice in the many heart-warming reactions from our customers.

It strengthens our belief that experiencing things together will be more valued than ever, and that the importance of creating experiences will increase further. Kinopolis has always been a pioneer in this respect and has the ambition to remain so. It motivates us to focus even more on the uniqueness of watching a film in a dark room and surrendering to emotions, together with others. We are sure that, for many, it will feel like a privilege and relief after a year in which nothing could be taken for granted.



'Social distance' floor stickers in Canada





Kinepolis Haarlem (NL)



A talented and motivated team, a rich range of films and a premium cinema experience that respects everyone's safety: more than ever, this remains the recipe for our company's success. Starting from this strength, we will work hard on our recovery and that of our sector. The film offer for 2021 has never been more promising, with numerous blockbusters looking forward to their long-awaited theatrical release.

Kinepolis would not be able to achieve its ambitious goals without the commitment and trust of its employees, movie lovers, partners, investors and other stakeholders. We are grateful to each of them, and make every effort to earn that trust every day.

We look forward to soon being able to welcome you back to our theatres.

Eddy Duquenne
CEO Kinepolis Group

Joost Bert
Chairman of the Board of Directors

2020 at a glance

2020

DEC | JAN | FEB | MAR | APR | MAY | JUN | JUL

Lockdown 1

13-18 MARCH 2020

Successive closure of all cinemas in all countries as a result of the Covid-19 pandemic

FEBRUARY 2020

Opening of the ScreenX theatre in Antwerp



MAY 2020

Renovation of the 'Full' cinema in Barcelona (ES)



Happy to see

1 JULY 2020

Re-opening of the Belgian cinemas



FEBRUARY 2020

Kinepolis receives permission from the BCA to open new cinemas in Belgium from August 2021



APRIL-MAY 2020

Further roll-out of the food delivery service at Landmark Cinemas (CA)



1 JUNE 2020

Re-opening of the Dutch cinemas

6 JUNE 2020

Re-opening of Schaffhausen (CH)

17 JUNE 2020

Re-opening of Luxembourg cinemas

22 JUNE 2020

Re-opening of the French cinemas

FROM 26 JUNE 2020

Gradual re-opening of the Spanish and Canadian cinemas



MAY 2020

'Héroïnes et héros du quotidien' (Everyday heroes and heroines) campaign Kinepolis France



you again!

JULY – AUGUST –
SEPTEMBER 2020

Kinepolis on Tour drive-in campaign
in Belgium



Lockdown 2

29 OCTOBER-4 NOVEMBER 2020

Successive closure of the Belgian, French and Dutch cinemas, as well as a number of Spanish cinemas and most of the Canadian cinemas

12 NOVEMBER 2020

Closing of the MJR cinemas

19 NOVEMBER 2020

Re-opening of the Dutch
cinemas

25 NOVEMBER 2020

Closing of the cinemas in
Luxembourg

2021

MARCH 2021

Opening of Kinepolis
Metz-Waves (FR)



AUG

SEP

OCT

NOV

DEC

JAN

FEB

MAR

8 OCTOBER 2020

Opening of Kinepolis Haarlem (NL)



9 OCTOBER 2020

Re-opening of the MJR
cinemas (US), launch of
Private+ screenings



DECEMBER 2020

Re-opening of the cinemas in
Granada and Barcelona (ES)

6 DECEMBER 2020

Closure of Schaffhausen (CH)

10 DECEMBER 2020

Launch of Kinepolis Home
Delivery in Antwerp (BE)



15 DECEMBER 2020

Third closure of the
Dutch cinemas

23 DECEMBER 2020

Re-opening of the MJR cinemas



MARCH 2021

Opening of Landmark
Tamarack, SE Edmonton (CA)



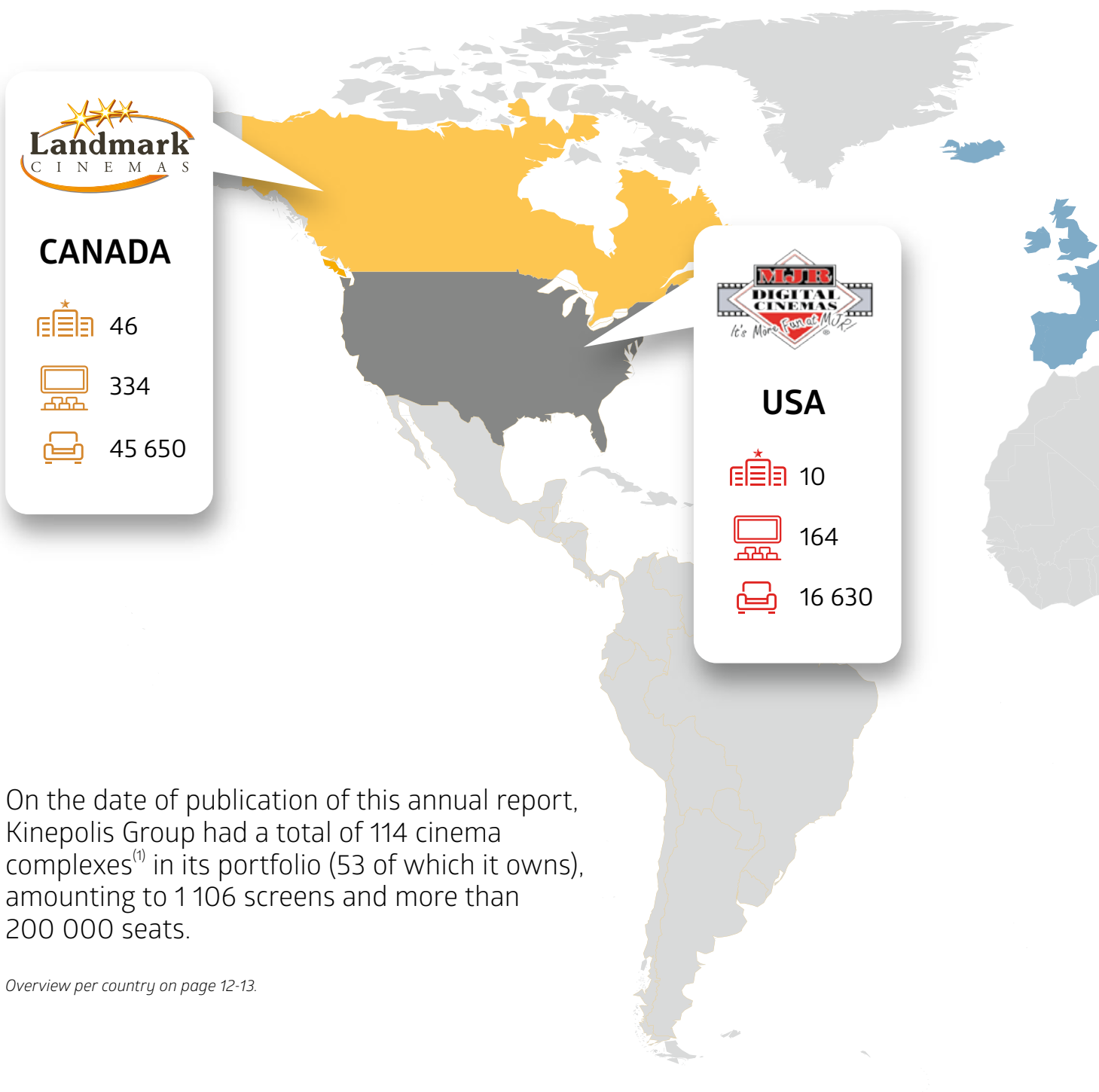
MARCH 2021

Opening of Kinepolis
Leidschendam 'Westfield Mall of
the Netherlands' (NL)



©Bouwwereld.nl

Kinepolis worldwide



On the date of publication of this annual report, Kinepolis Group had a total of 114 cinema complexes⁽¹⁾ in its portfolio (53 of which it owns), amounting to 1 106 screens and more than 200 000 seats.

Overview per country on page 12-13.



9
COUNTRIES



40.3 million
VISITORS IN 2019⁽²⁾



1777
EMPLOYEES

at 31 December 2020


⁽¹⁾ Belonging to the real estate portfolio on the date of publication, regardless of whether used for cinema activities or not. Including one complex operated by Cineworld (Poznań, PL), of which the number of screens and seats are not included in the total.
⁽²⁾ 12.1 million visitors in 2020 due to the Covid-19 impact.



EUROPE

 58

 608

 134 123

In Europe, Kinepolis currently has **58 cinemas**, spread across Belgium, the Netherlands, France, Spain, Luxembourg, Switzerland and Poland.

As from the end of 2017, Kinepolis has been operating **46 cinemas** in Canada under the 'Landmark Cinemas' brand name.

Following the acquisition of MJR Digital Cinemas in October 2019, Kinepolis also has **10 cinema complexes** in Michigan (USA).



114
COMPLEXES

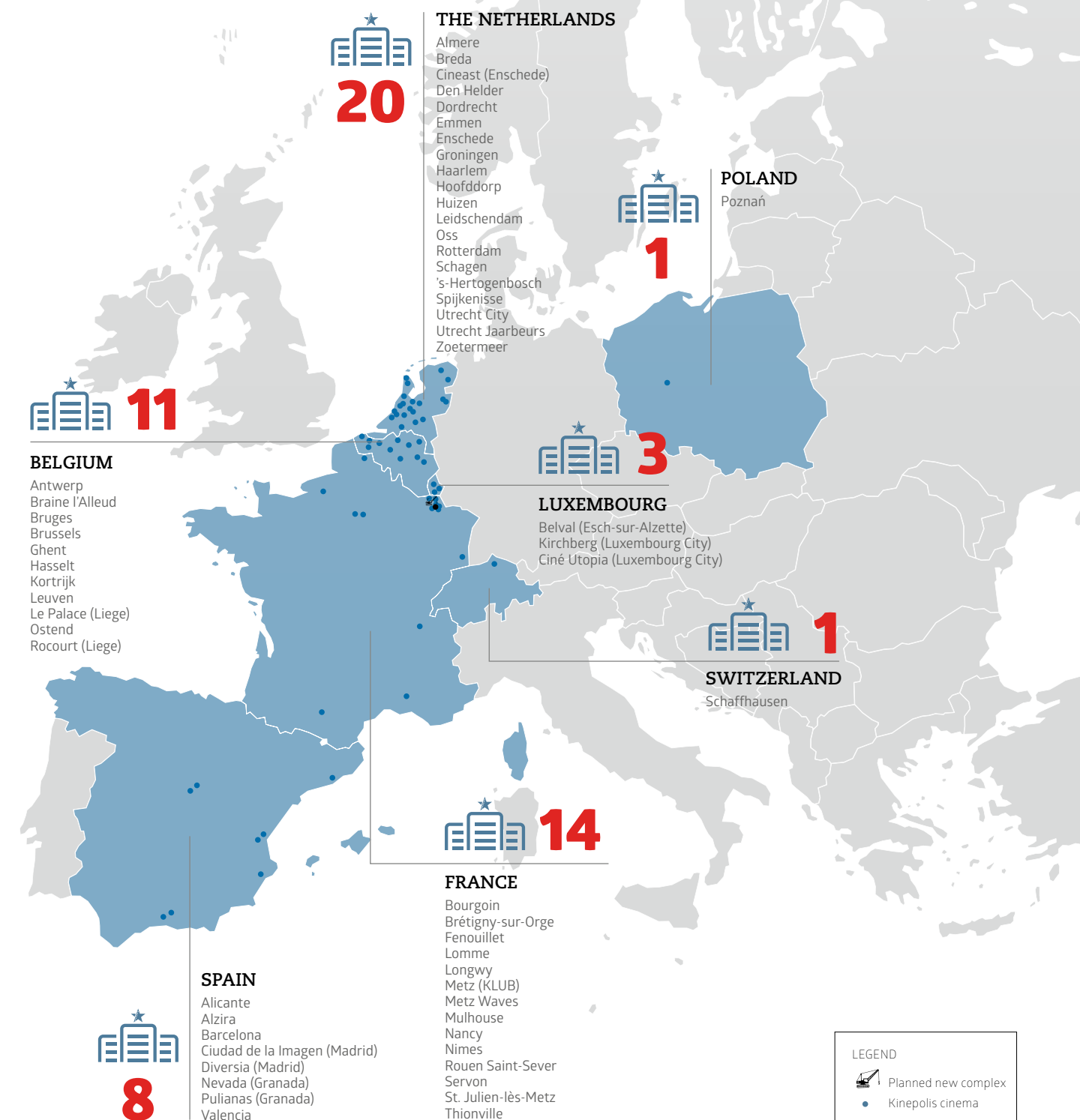


1 106
SCREENS

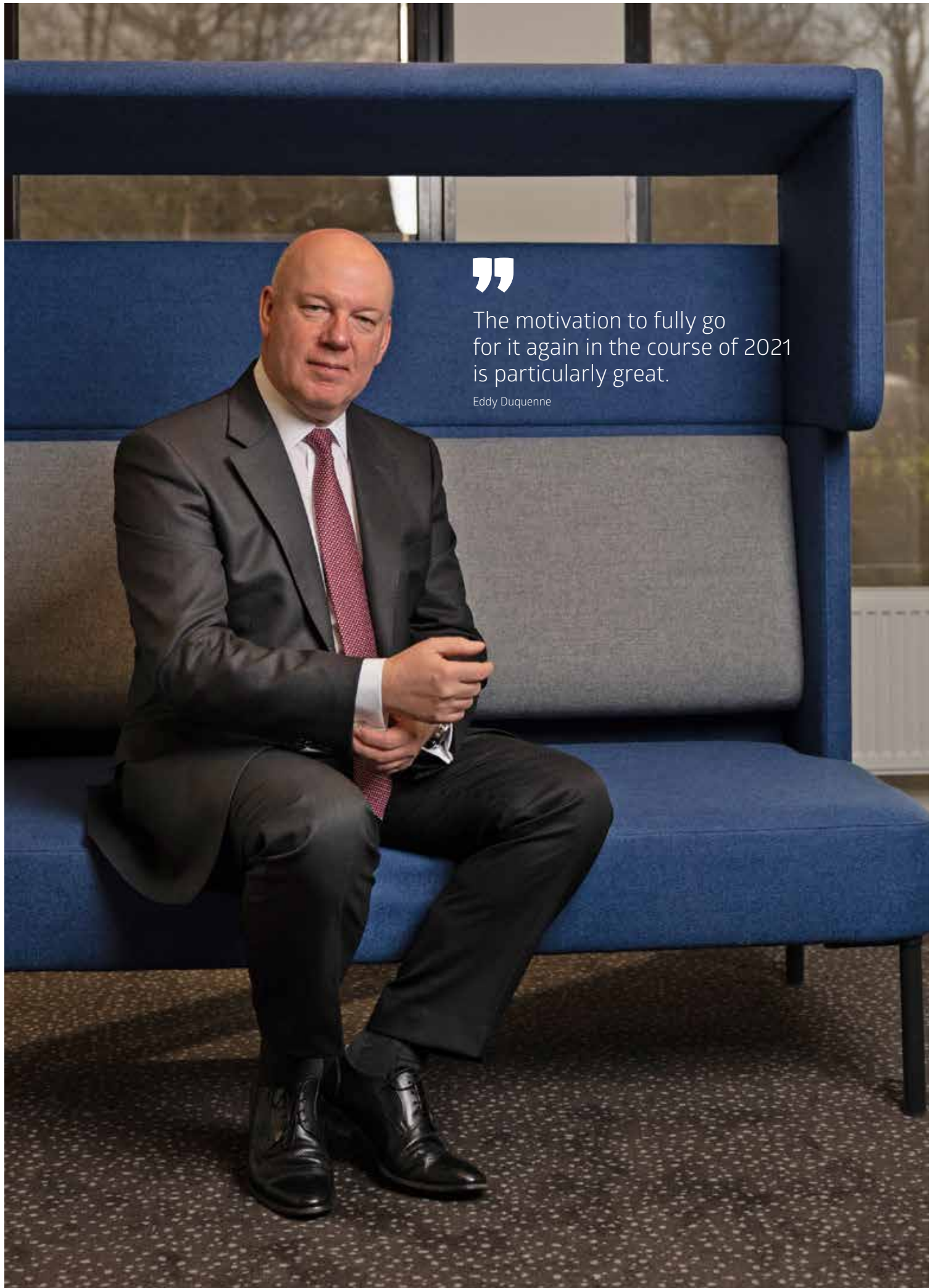


196 403
SEATS

Kinepolis Europe







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The motivation to fully go
for it again in the course of 2021
is particularly great.

Eddy Duquenne

INTERVIEW

Eddy Duquenne CEO Kinopolis Group



“We were in the eye of the storm this past year, but there was never any panic,” says Eddy Duquenne, CEO of Kinopolis Group since 2008. He explains how the business strategy of Kinopolis, as well as the nature of the company, ensured that Kinopolis started this crisis in the best possible position, and subsequently succeeded in limiting the damage as much as possible. We also asked him what the possible long-term consequences could be for the business model of Kinopolis.

Many cinemas were closed for about half of the year. Was the impact of the pandemic also felt in other areas?

Eddy Duquenne: “As Kinopolis, and as the cinema sector in general, we were hit particularly hard. Our core activity is bringing people together to experience films together. If that’s no longer possible, or only to a limited extent and with drastic measures that are often experienced as being necessary but unpleasant, you have a problem. As a result, there was also a lack of international content, as Hollywood studios were reluctant to release their films under such circumstances. And then you get into a vicious circle, of course, with the studios waiting for the cinemas to recover and the cinemas depending on content in order to do that.

As a cinema operator, we have tried to deal with this as positively and creatively as possible. Receiving our customers in safe conditions was, of course, our main concern. We set to work with an enthusiastic reopening campaign, and an offer that featured new, often smaller or local films, as well as so-called re-runs or movie classics. We also continued to work on new concepts, such as our *Kinopolis on Tour* drive-in cinema in Belgium, *Private Cinema* in the USA and a food delivery service in Canada. And, in the meantime, we did everything possible to keep our costs as low as possible and to strive for the most optimal staffing and organisation in line with the level of activity. A constant balancing act, which has had a major impact on our employees. Apart from all the initiatives I mentioned above, the reality

is that many employees have been technically unemployed for much of 2020. Fortunately, there was a lot of understanding for the situation, but after all these months, this weighs on people, of course. The motivation to fully go for it again in the course of 2021 is therefore particularly great.”

What has helped Kinopolis to get through the past year better than many other hard-hit companies?

Eddy Duquenne: “For 13 years now, we have had a strategy at Kinopolis that is aimed at improving ourselves every year, and this at every level of the organisation.



Kinopolis on Tour drive-in cinema



This is possible thanks to increasing efficiency, but also by finding new sources of income through improving the customer experience. This approach ensures that we force ourselves to achieve the same results every year with a hypothetical 5% fewer visitors, thereby lowering the company's break-even point. Apart from the fact that we have firmly covered ourselves against possible setbacks in this way, this also creates great awareness and an important sense of responsibility for everyone keeping track of partial aspects of our business at the international, national and cinema level. The fact that everyone knows their income and expenditure very well, down to the last detail, and can take action on this themselves, meant that we were able to react very quickly. I was amazed at how quickly we were able to shut down the machine.

In addition, we have always pursued a prudent financial policy, which has resulted in a low debt ratio, despite the growth of the Group, and ample cash reserves. We also have a large part of our cinema real estate in our own hands, which creates an additional buffer. This important real estate position ensures that we do not have to pay rent during periods of inactivity – or of very limited activity.”

Streaming platforms have grown tremendously over the past year, and have benefited from exclusive content. Do you think the traditional distribution model will survive?

Eddy Duquenne: “The developments we have seen in this area over the past year have everything to do with the battle for streaming subscribers. More and more platforms are emerging, and they all have to secure their share of the pie. This fight had actually already started before the pandemic, but has increased in intensity due to the fact that people had to stay at home. In addition, the studios were forced to take measures that would allow them to survive as a company themselves. The home entertainment market has really gained momentum in the past year. But we must not forget that watching a film in the cinema and doing this at home on your couch are fundamentally different experiences. Going to the movies is a night out, it is experiencing emotions together. In the cinema, the lights and the mobile phone are switched off, and you surrender yourself to the moment.

During the lockdowns, people also couldn't go to a restaurant, and fell back on take-away or their own kitchen, but does that mean that they will go to restaurants less in the future? I don't believe that. As a cinema operator, this should motivate us to invest even more in the unique experience of watching a film in the cinema.

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We want to become the ‘sommelier’ of the film.

Eddy Duquenne



We have seen for some time that people are more willing to pay for the experience than for content. Which is not to say that we don't need exclusive content. In this regard, I think the pandemic will have accelerated some trends without fundamentally changing the chronology. A more dynamic approach to exclusivity would seem to be in line with the expectations, but the cinema window still remains the largest source of income for a film, and also has a value that should not be underestimated in terms of marketing for the home entertainment market. Producers will need to provide the right content for the right platform. I expect the cinema itself will be playing an increasing role in terms of content selection. Providing the pearls that you have to see on the big screen. We've been saying for a number of years that we want to become the 'sommelier' of the film."

Finally, how do you see the future?

Eddy Duquenne: "Positive. The Corona virus will still have a strong impact in 2021, but we are convinced – and will do everything in our power to ensure – that our cinemas fill up again in due course. We are sufficiently prepared financially if this recovery takes longer than expected. Everything depends on how quickly 'normal' life can resume in the various countries in which we are active."

With regard to the measures – and their duration – we would refer to the competent authorities in each country. The sector has been hit hard, but a crisis like this invariably leads to new balances and opportunities. Creativity and entrepreneurship will make the difference more than ever and, as Kinepolis, we are well placed to take the lead in this.

What I have noticed in the past year is that cinemas are really part of people's daily lives. We have been missed. People long to escape reality for a while and relax, preferably together with others. This surely underlines the social role played by cinemas, both culturally and socially. As a 'non-essential' sector – as we are referred to in these times of pandemic – we have never felt so essential."



THE VISION OF TOM EVENS, PROFESSOR OF MEDIA STUDIES AT UGENT

"Corona is accelerating the trend of bringing films directly to the customer. Disney has set the tone, and the other studios can't lag behind as they watch Disney+ take off. The cinema is still the first opportunity to recoup the costs of the film, however. Given the low subscription rates, this is not self-evident via streaming."

"Cinemas offer a special experience. You can compare it to football: you can watch it on TV, but the stadium experience remains unsurpassed. A certain segment of film lovers wants this experience of better sound and image, in addition to 3D glasses and scent effects in the room. People still have money for a night out at the cinema."

Source: De Morgen, December 2020

Our Country Managers have their say

Kinepolis was hit worldwide, but had to react at different speeds in each country, in line with local government policy. National teams have shown unprecedented flexibility in dealing with an ever-changing local context. **Six operational Country Managers look back.** How did they experience the past year, and what have they learned?



Dave QUICK

Country Manager Operations
Kinepolis Spain

“After the end of the national alert phase on 21 July, the Covid policy became the responsibility of the 17 regions in Spain. That made it more complex for us, because the regions had different policies, resulting in regional differences between, for example, the sales channels we could use, the number of people in our theatres and whether or not we could sell drinks and snacks in the cinema.

Once it became clear that the regions were taking different measures according to the course of the pandemic, we decided to give more responsibility to the local teams, including staff planning, programming, how many screens were opened per cinema and how in-theatre sales were organised. It has to be said that the colleagues of the *Cinema Support Centre* have done their utmost to support the local teams in this to the greatest possible extent. The professionalism, flexibility and maturity with which our teams have dealt with this goes a lot further than what you can normally expect as a company.

A crisis means change. You must always be ready to respond to changes that you cannot control. We have succeeded in doing this at Kinepolis thanks to

our budget strategy, in which we strive to improve both our efficiency and the customer experience every year. This strategy stimulates entrepreneurship and autonomy in our local teams. Our people know what they are doing, down to the smallest detail. This also makes them proud, and motivates them to take on their responsibility and take the lead, even in challenging circumstances. Over this past year, we have proven that we have the tools to handle any situation and, in the coming period, we will focus on the recovery of cinema attendance by offering our customers a unique, relaxing experience.



Once it became clear that the regions were taking different measures, we decided to give more responsibility to the local teams.

The pressure on our sector will force us to take advantage of new opportunities. I am convinced that, as a team, we will be more motivated than ever, and that this will also arise from a kind of pride about the path we have taken together over the past year.”

Carl LENAERTS

Country Manager Operations
Kinepolis BeLux

"The most difficult period was probably the first few weeks of the lockdown in the spring, when all operational matters related to a closure were completed. There was an emotional impact, and almost everyone was in temporary unemployment. But we quickly turned everything around, and started working on the reopening with a limited team. A protocol was drawn up, and was elaborated down to the smallest level. This restored everyone's energy. Everything was new because the situation was unique, and that gave great satisfaction to those involved. You see how people develop faster in times of crisis. People really rose above themselves, and showed our self-learning organisation at its best.

Another positive aspect of such a crisis is that creativity and entrepreneurship are stimulated. There was a limited time horizon, and people were

thinking more out of the box. Everyone supported a common goal and did their utmost. Our *Kinepolis on Tour* drive-in campaign during the summer is a good example of that entrepreneurship and special teamwork.

Short reporting lines benefit communication and the speed of decision-making. It is often also 'daring to decide', even if you don't know everything you need in order to take the decision on its merits. We have learned to continuously adjust according to progressive insight.

As long as the pandemic continues to seriously disrupt our activities, it will remain important to keep in touch with employees and provide some perspective. In this regard, the empathic aspect is much more important than the concrete information, which is often lacking. We master all process-related matters in the meantime, but the human aspect remains a challenge, especially the longer the crisis lasts."



Joel KINCAID

Vice President Operations
MJR, USA

"In the USA, the Covid pandemic will by no means be the only event of 2020 that will go down in world history. *Black Lives Matter* and the presidential election were milestones that were at least as historic. Each US state was confronted by specific Covid challenges, and dealt with them in a different way. All of our MJR cinemas are located in Michigan, and had to close on 16 March. Only seven months later, on 9 October, we were allowed to welcome movie goers back to our cinemas. We successfully launched *Private+*, a new concept for organising private screenings for groups of up to 20 people. Given the severe capacity constraints, this was the right time to offer a private experience to our customers,

especially as many people were still hesitant about public places. Barely a month later, however, an increasing number of infections caused our cinemas to close again, lasting until 23 December.

The majority of MJR's senior management have been here for more than 20 years. This means that, as a group, we have already faced major problems before. Obviously, nothing could have prepared us for the Covid crisis, but with experience comes confidence about the obstacles we can overcome together. Uncertainty was by far the most difficult aspect of the past period. Uncertainty about when you can open again, and how the entire sector would adapt to the new context means that you are sometimes navigating blind. But the cinema industry is resilient and flexible and, as a company, we have shown best-in-class adaptability in all markets.



In times of crisis, it is important to take decisions quickly and implement changes efficiently. In normal circumstances, as a growing company, you will add more and more layers to your organisation in order to facilitate growth. In times of crisis, however, these layers often slow down the process and overall efficiency. Kinopolis understood the importance of agility by giving country

management autonomy and striving for flexibility in processes.

We have learned that growth should not come at the expense of flexibility and agility, and that our strategy of continuous improvement supported by active and driven employees is more important than ever.”



Bill WALKER

Country CEO
Landmark Cinemas Canada

“After the initial lockdown, we adjusted our operations in line with the restrictions imposed by

each of the provinces in Canada. The restrictions varied from a maximum capacity percentage to a fixed number of visitors per theatre, as well as which snacks we could or couldn't sell. The second wave in the autumn quickly closed nearly all the Landmark cinemas again (except for two by the end of December 2020).



Movie Lovers thanked us for being able to escape from reality in a safe way.

A few days after the initial closure, however, we immediately started to focus on a safe reopening of our theatres. It was clear that safety was the top priority, and that it would be important to explain this aspect in detail to our customers via all our media channels. There was fantastic collaboration, both within the teams and across the departments.

We were very pleased with the appreciation of our customers: Movie Lovers thanked us for being able to escape from reality in a safe way. In addition to

the security measures, the lack of new content was a challenge. With the slogan *Movies Are Better Together*, we still managed to stay connected with Movie Lovers by letting them rediscover a selection of movie classics on the big screen. Our market share showed that this approach and the marketing around it were paying off.

We also looked for new sources of revenue. For example, we launched a food delivery service, and had already sold almost 30 000 bags of popcorn via this route by the end of 2020. It's one way to keep the cinema experience top-of-mind, but we are convinced that our food delivery service will continue to be successful, even after this pandemic. And, in the meantime, we also continued to build a new cinema in Edmonton, Alberta. This cinema contains all the new concepts that we have introduced to the Landmark circuit in recent years: Laser ULTRA, a fully-fledged *MarketPlace* self-service shop, luxurious recliners and *Premiere Seats* (the Canadian translation of the Kinopolis' *Cosy Seats*).

I'm proud that the commitment of the Landmark team and the commitment to the company and our business have never wavered. We have always sought new solutions to improve our way of working within the current context, without losing focus on long-term strategic priorities. We communicated with our Canadian teams on a weekly basis, celebrating small successes and remaining true to the importance of our mission: to entertain people, and to enrich people's lives through the power of movies.”

Kassandra DOMMISSE-REEBERGEN

Country Manager Operations
Kinopolis Netherlands

"The Netherlands was the first country within Kinopolis where cinemas reopened their doors at the beginning of June 2020. We were the first in the Group to roll out a strict security protocol, the insights of which have certainly been valuable to other countries that only re-opened later. Fortunately, we had a lot of local films in the Netherlands during the summer, followed by the successful release of *Tenet* at the end of August. New closings followed in November and December, so we unfortunately also missed the Christmas period.

I'm very proud of the hands-on mentality and flexibility of our teams. Traffic flows had to be adjusted, new procedures and seating plans implemented, clear communication via social media, financial forecasts: it was challenging to have to always adapt to the current situation, and do this with limited resources, but we went for it as a team and managed to maintain a positive atmosphere, despite everything. Via the cinema federation, there was also good collaboration with

our competitor colleagues in developing a Dutch sector protocol, in which the safety of customers and employees was paramount.

And, even in Covid times, we managed to open a new cinema, Kinopolis Haarlem. An opening without a festive premiere, unfortunately, but this brand new Dutch Kinopolis cinema is all set to conquer the local market in 2021.

Being confronted with something you cannot control ensures that you, as a team, show more creativity and entrepreneurship. The mission was very clear to everyone: limit the damage as much as possible, for both the company and for everyone involved. In times like these, I think we should above all remain focused on what is possible, concentrating on opportunities instead of on what's not possible (anymore), or what we would rather have seen differently. Working constructively together with distributors to bring great films back to the big screen, and allowing our visitors to enjoy a great cinema experience: that remains the essence, also for the future."



Philippe HALHOUTE

Country Manager Operations
Kinopolis France

"After 100 days of closure, our French cinemas resumed their operations on 22 June, at that time without a mask obligation during the screening. This was introduced at the end of August, but food and drinks were still allowed. There was a 9 pm curfew from mid-October, followed by a complete closure two weeks later.

As a team, we were able to adapt relatively quickly to this new context, through good communication at local, national and international level and, of course, also thanks to the flexibility and strength of our teams. We very quickly took measures to limit our costs. The most difficult thing was that decisions by

the Government often came through late, but required an immediate reaction from the teams. In addition, it is also a challenge to keep all employees motivated and involved during prolonged periods of closure.

I'm very proud of the pragmatic and positive way in which our teams have dealt with the exceptionally difficult circumstances. The situation has also resulted in closer contacts with international colleagues and our CEO.

Although there is still a lot of uncertainty today, we remain positive about the future. I am convinced that the cinema sector will no longer be quite the same after this crisis, but that stimulates us to adapt and take on new projects in order to be able to perform and grow as before. The new cinema that we opened in Metz will help us in this regard."



Kinepolis Thionville (FR)

Our visitors

CINEMA IS FOR EVERYONE

Young and old, the inveterate film lover or the occasional blockbuster fan, couples, families, friends, horror fans and even opera fans: cinema is for everyone. Kinopolis has made the switch from passive to active programming in recent years. This means that Kinopolis always ensures that it has a varied offer in which everyone will find something to his or her taste. Taking account of our multi-cultural society, films from many different cultures are featured.

VISITORS TO CORPORATE EVENTS

Many visitors find their way to the cinema through corporate events. 12.9% of our revenue in 2020 was generated by business-to-business activities. This can be avant-premieres, congresses, private film screenings, company presentations, and so on.



Belgian reactions
to Tenet

*Our visitors
have their say*



Walk-in toddler cinema



'Birthday room' in Landmark Regina (CA)

Our brands

KINEPOLIS, OUR BRAND IN EUROPE



The origins of Kinepolis Group go back to the end of the 1960s, when the late Albert Bert took over the neighbourhood cinema in Harelbeke from his father and expanded it into a cinema with two screens. In the years that followed, Albert Bert opened cinemas with more and more screens, thereby laying the foundation for the multiplex concept. He opened Kinepolis Brussels with his sister-in-law, Marie-Rose Claeys-Vereecke, in 1988. With no fewer than 25 screens, this was the world's first megaplex. The Bert and Claeys families merged into one concern in 1997, Kinepolis Group. From 2006 onwards, the Bert family has been the only family shareholder.

Driven by the same urge for innovation and customer focus that the founders demonstrated from the very start, Kinepolis has grown into a leading European cinema operator over the course of the years. Kinepolis was launched on the stock market in 1998 and, from 2008, has been led by CEO Eddy Duquenne, who introduced a new, successful business strategy and has substantially expanded the Group since 2014, thanks in part to the acquisition of Landmark Cinemas Canada and American MJR Digital Cinemas.



Albert Bert



First cinema in Harelbeke



More than 20 years on the stock market



KLUB, THE ART HOUSE CINEMA CONCEPT OF KINEPOLIS

In 2018, Kinepolis developed an alternative cinema concept and brand for a small cinema in the centre of Metz (FR). 90% of the programming of the KLUB consists of art house films.



Kinopolis Breda (NL)



MJR Digital Cinemas Partridge Creek (USA)



Landmark Cinemas Calgary (CA)

LANDMARK CINEMAS, OUR BRAND IN CANADA



Landmark Cinemas is the second-biggest cinema group in Canada. The Group was formed in 1965, consisting mainly of smaller, regional cinemas until, together with TriWest Capital, it took over the 22 Empire Theatre cinema complexes located in Ontario and the West of Canada in 2013. At the end of 2017, Landmark Cinemas was acquired by Kinopolis Group, enabling it to enter the North American market for the first time. The Canadian cinemas continue to operate under the registered 'Landmark Cinemas' brand.

MJR DIGITAL CINEMAS, OUR BRAND IN THE USA



MJR Digital Cinemas was founded in 1980 by Mike Mihalich, and grew into a group of ten multi- and megaplexes in Michigan (Metro Detroit area). The American cinema group was acquired by Kinopolis Group in October 2019, thereby taking its first steps in the United States. The American cinema complexes continue to operate under the registered 'MJR Digital Cinemas' brand.

Our team

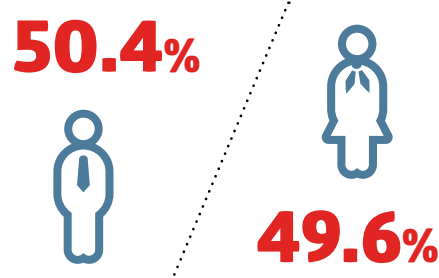
Thousands of employees are committed each day to providing millions of cinema visitors with an unforgettable movie experience. Due to the corona crisis, however, many of these talents became temporarily unemployed in 2020, pending a resumption of our cinema activity.

The *Ultimate Movie Experience* begins and ends with the people who make their contribution every day, in front of or behind the screens. Kinopolis is therefore aiming for sustainable growth by attracting, nurturing and developing talent. It is essential to have a working environment in which our people can optimally use and develop their talents, i.e. a place where the Kinopolis values are put into practice and where everyone is offered opportunities for further growth on both a professional and/or personal level.

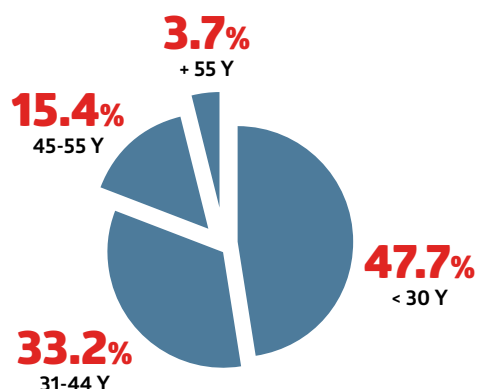
ENTREPRENEURSHIP IS CENTRAL

Entrepreneurship and the empowerment of employees is stimulated and facilitated to the maximum at Kinopolis. We want to give responsibility for departmental targets and budgets to as many people as possible in order to let them actively contribute to the continuous improvement of Kinopolis' business operations. This bottom-up approach is part of the DNA of Kinopolis and, in the light of the Covid-19 pandemic, has helped the company to react very quickly according to current events and take measures at every level of the company.

M / F RATIO



AGE DISTRIBUTION



CLIENT FOCUS



TEAMWORK



EXCELLENCE



FLEXIBILITY



HANDS-ON

K VALUES

Putting the customer first, working together constructively, doing your job correctly and efficiently, dealing with change in a flexible way, and having a sense of initiative and entrepreneurship: everyone is expected to fulfil each of these aspects, individually or as a team.



Employee testimonials



This approach goes hand-in-hand with the creation and stimulation of 'learning networks', in which employees in similar functions, but from different cinemas, hold discussions with each other in order to gain new insights and learn from each other. This is what we mean by the 'self-learning' culture of our organisation.

Kinepolis also tries to be a 'self-innovating' organisation. To this end, the Innovation Lab was established in 2016, in which all employees – from student to manager – are encouraged to constantly question things, to actively listen to customers and to come up with creative ideas, both within their positions and beyond.

KINEPOLIS ACADEMY



Kinepolis introduced a renewed Kinepolis Academy in 2019, with various new e-learning

and training programmes at different levels (Star(t)s, Professional, Lead & Develop). In addition, there are also personal coaching programmes for managers, and 'Insights Discovery' training sessions have been organised for teams since 2017.

Training courses in 2020 were entirely dedicated to the Covid-19 security measures in our cinemas. Almost all other training activities were put on hold.

TALENT FACTORY

Kinepolis tries to stimulate internal mobility through talent reviews and an open dialogue between employee and manager. A large number of employees have moved from operational cinema functions to middle and higher management in recent years.

As a cinema operator, Kinepolis also relies on a large number of temporary employees, including hundreds of students each year in Belgium. Kinepolis thereby provides these young people with a first work experience, and helps them to acquire many professional skills, such as working in a team and bearing responsibility.

For more information about our personnel policy, please refer to Part II: 'Sustainability Report'.

Core activities

Our organisation consists of seven core activities, all the ingredients for the ultimate movie experience.



BOX OFFICE

Box Office activities comprise the sale of cinema tickets. The evolution of these sales is highly dependent on a number of external factors, including the weather and the film offering.

Kinepolis endeavours to continuously optimise its seating capacity and occupation by providing a varied range of films and cultural events, thereby reaching the widest possible audience. By means of an active programming policy, we aim to provide an offer for various target groups at all times. The classic film range is also permanently supplemented with alternative content (art, opera, ballet, concerts, etc.) and event formulas (marathons, Ladies at the Movies, horror nights, etc.).





Kinopolis shop in Brétigny-sur-Orge (FR)

IN-THEATRE SALES

In-theatre Sales (ITS) include all activities relating to the sale of beverages and snacks in the cinema complexes. This business has become more important in recent years, due to innovations in the infrastructure and the products offered. Today, most European cinemas have the well-known Kinopolis self-service shop. This took shape in Canada under the name *MarketPlace*. The products offered in the shop are complemented by specific local products per country or region. In addition, Kinopolis is also developing other ITS concepts within this activity, such as the coffee corners and the 'Leonidas Chocolates Café'. We are aiming to provide a range of ITS that suits various target groups.



ROLL-OUT OF 'MARKETPLACE' IN CANADA

The Kinopolis shop concept was also introduced in Canada from the end of 2018. In the meantime, the Landmark cinemas in Kanata, Whitby, Shawnessy and Edmonton have a so-called *MarketPlace*.



Kinepolis Rouen (FR)

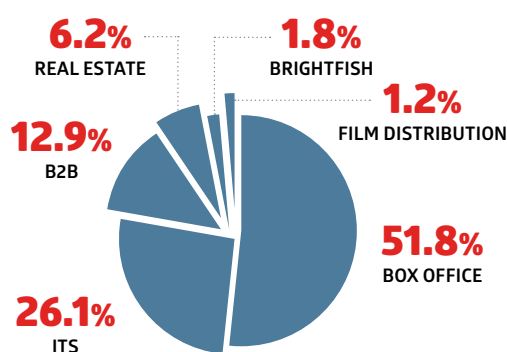


B2B event Kinepolis Madrid (ES)

BUSINESS-TO-BUSINESS

As a result of the digitisation of the cinema medium and through their advanced, flexible infrastructure, Kinepolis cinemas are also ideal B2B venues for conferences, avant-premieres and corporate events. In addition to the organisation of corporate events, the B2B activity also includes the sale of vouchers to companies and publicity campaigns in the cinema.

REVENUE PER ACTIVITY IN 2020



REAL ESTATE

Kinepolis has a department that is specifically tasked with the coordination of the management, utilisation and development of the Group's property portfolio. Kinepolis stands out from many other cinema operators thanks to its unique real estate position, as the Group owns a major part of its real estate (53 cinemas, which together generate 59% of the visitors). In the cinemas that Kinepolis owns, more than 90 000 m² are leased to third parties. The flow of customers to these businesses (mainly shops and cafés) is mostly generated by the presence of the cinema.

DIGITAL CINEMA SERVICES

Digital Cinema Services (DCS) comprises all the technical expertise that Kinepolis possesses in terms of digital projection and sound. Although this expertise is primarily used in-house, Kinepolis DCS also occasionally provides technological services to third parties.

FILM DISTRIBUTION IN BELGIUM AND LUXEMBOURG

Kinepolis Film Distribution (KFD) focuses on distributing international and domestic movies in Belgium and Luxembourg. As a specialist in the area of Flemish film, KFD has earned itself a strong position in Belgium. As a media company, Kinepolis stimulates the production and promotion of Flemish films via KFD. KFD also works closely together with other partners, including Dutch FilmWorks (DFW), the largest independent film distributor in the Netherlands. Within this partnership, KFD distributes the DFW film catalogue in Belgium and Luxembourg.

SCREEN ADVERTISING IN BELGIUM

Brightfish, the Belgian screen advertising agency, offers a wide array of media channels in and around cinema for anyone who wishes to communicate with cinema visitors in a targeted way.



Our strategy

THE ULTIMATE MOVIE EXPERIENCE

Through its business strategy, Kinepolis aims to create sustainable value for its customers, employees, shareholders, partners and the environment. The three pillars of its strategic model go hand-in-hand with sustainable enterprise.

All these pillars are focused on creating the *Ultimate Movie Experience*, a unique cinema experience for film and culture lovers, by means of a cinema concept that revolves around the visitor's total experience.



Kinepolis Brétigny-sur-Orge (FR)

The 3 pillars



KINEPOLIS WANTS TO BE THE
**Best cinema
operator**



KINEPOLIS WANTS TO BE THE
**Best
marketer**



KINEPOLIS WANTS TO BE THE
**Best real estate
manager**





Best cinema operator

We want to be the best cinema operator, and therefore strive to provide a top-quality customer and film experience, so that visitors can enjoy a film or business event in the best possible conditions.

The internal engine for this is a **self-learning organisation** in which ideas for the continuous improvement of business operations and the customer experience are encouraged from the bottom up.



Kinepolis Innovation Lab

Every year, all the cinema teams propose both revenue-generating and efficiency-driven measures to systematically reduce the break-even point (in proportion to a hypothetical 5% fewer visitors per year⁽¹⁾). Together with a uniform company structure, management reporting at a detailed level and the organisation of contact moments so that business and budget owners can inspire each other, this annual exercise has realised a continuous improvement potential in both mature and new cinema complexes for almost 15 years.

The increasing importance of product innovation in order to ensure the long-term success of the company led in 2016 to the establishment of the **Kinepolis Innovation Lab**, an internal platform that aims to stimulate innovation and entrepreneurship to the maximum in every employee.

EMPLOYEES BECOME ENTREPRENEURS

Within each cinema, a number of local managers are each responsible for a specific aspect of the business. These business or budget owners are given the opportunity to be a 'mini-entrepreneur', and regularly exchange experiences and ideas with their colleagues in other cinemas. In this way, they can draw on a wealth of cinema knowledge and experience, and this allows employees to inspire each other, even across national borders.

More than 1 in 10 employees have ultimate responsibility for departmental objectives and budget at Kinepolis. Striving to position responsibilities as low as possible within the organisation creates a large number of growth and development opportunities for all employees and cultivates entrepreneurship within the cinemas.

Following the outbreak of the Corona crisis, this bottom-up business strategy and culture greatly helped Kinepolis to take appropriate measures quickly. Business and budget managers know their income and expenditure, and can take immediate action themselves. Thanks to everyone's responsibility

(1) Five percent fewer visitors is, of course, not a target, but merely an approach to simulate a lowering of the break-even point.



Team Kinopolis Haarlem (NL)

*Entrepreneurship
is stimulated to
the maximum*



and quick action, Kinopolis was able to further reduce its fixed costs. In 2020, budget owners and their teams were challenged more than ever to think about solutions and be creative in managing 'their' business.

MEASURING IS KNOWING

In addition to the financial parameters, the essential KPIs at Kinopolis include customer satisfaction (Customer Satisfaction Index, CSI) and employee satisfaction (People Satisfaction Index, PSI), and these are closely monitored at every level of the organisation.

CUSTOMER SATISFACTION INDEX

Via the Customer Satisfaction Index, we gauge the various aspects of the customer experience after each visit via an online survey: what did people think of the film, the image and sound quality, the service, cleanliness, customer-friendliness, waiting times, etc. The CSI enables Kinopolis to continually collect customer feedback at a highly detailed level. The reporting and assessment of these results takes place on a daily basis at team, cinema and country level, and Kinopolis constantly refines its operational management and film programming on the basis of this customer feedback.

PEOPLE SATISFACTION INDEX

Kinopolis measures the satisfaction of its employees every year using the People Satisfaction Index (PSI). Employees are invited to share their experience of Kinopolis as an employer, completely anonymously, indicating what they like and what they feel could be improved. The results are then discussed in each team, and converted into concrete actions.

INVESTING IN TALENT

With a strategy that is strongly driven by the creativity of employees, our human capital is our greatest asset. Recruiting, coaching and retaining employees who fit into the corporate culture of Kinopolis, and who can give substance to the continuous improvement of the business operations and customer experience from the bottom up, is crucial for Kinopolis. Entrepreneurship is deeply embedded in the DNA of the organisation and, in this regard, we very consciously aim to attract employees who are self-managing but who are also excellent team players with an eye for detail at the same time.



Best marketer

Through intensive interaction with our visitors, we want to provide a customised offer that meets the wishes and needs of the public.

In recent years, Kinopolis has developed a best-in-class relationship marketing strategy (based on extensive knowledge of the customer and his/her preferences) and an active programming policy.



RELATIONSHIP MARKETING

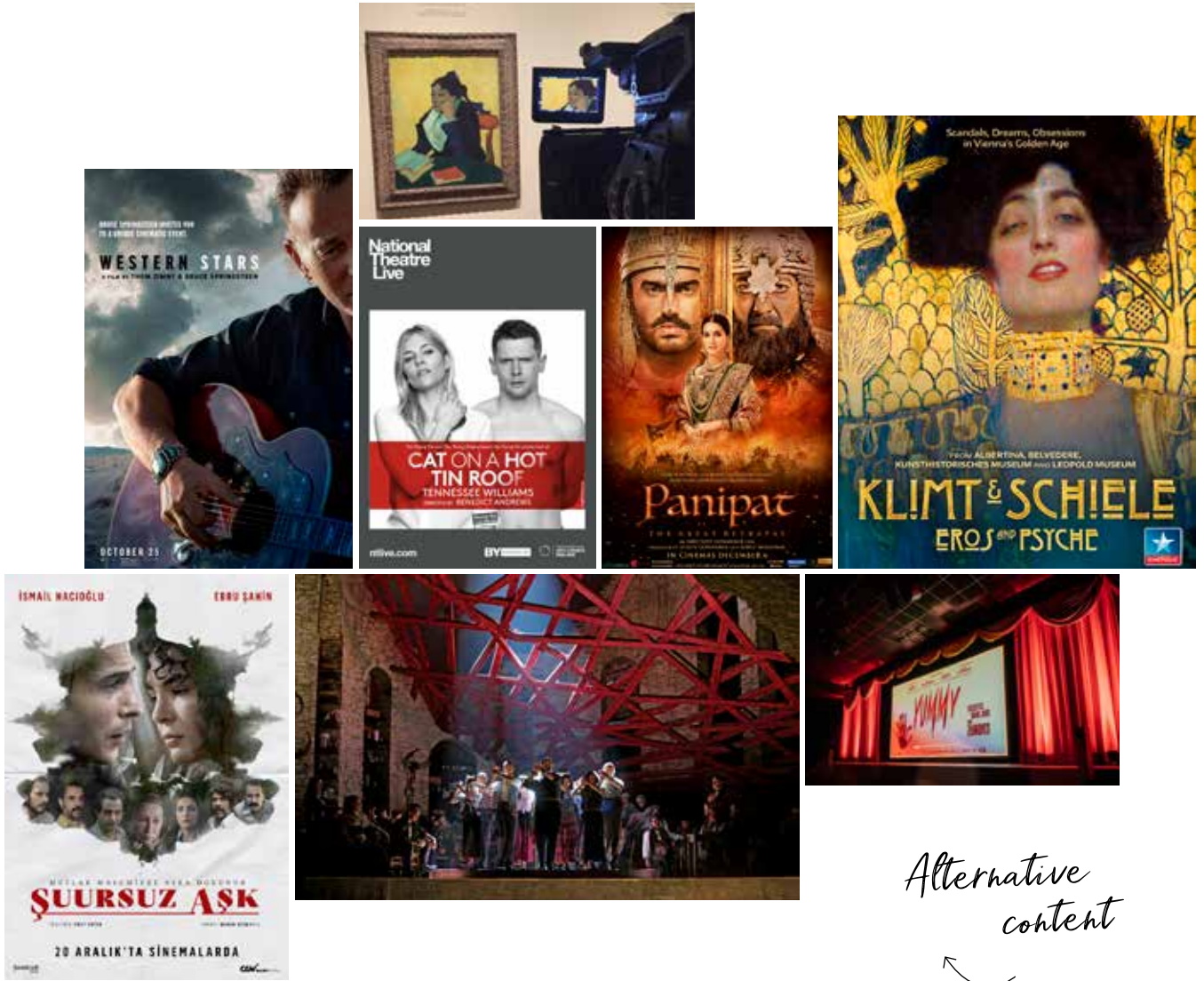
The Kinopolis marketing strategy is aimed at getting to know our customer and his or her preferences better. Given the huge increase in the number of films being programmed today and the pressure on the traditional Hollywood model, in which the distributor promotes a film unilaterally, but finds it increasingly difficult to reach the consumer, Kinopolis wants to use direct marketing to inform customers about films whose genre, cast or director is in line with his or her preferences. In this way, Kinopolis' mission has evolved in the last decade from providing the ultimate 'cinema experience' (best image, seating comfort, etc.) to providing the ultimate 'movie experience'. Because the right film is also an important factor for a successful moviegoing experience. Millions of customers receive film and event recommendations by email, on the app and on the website, based on their personal preferences.

Kinopolis also wants to invest further in the relationship with its customers through mobile and online services.

MARKETING AS A SERVICE

In Europe, we can now reach 5.1 million customers via email marketing (against a customer base that we estimate has more than 6.6 million unique visitors at European level). More than 1.1 million of them have a subscription to the My Kinopolis newsletter. The e-mailings with recommendations for films and events only go to a limited target group, based on the knowledge that Kinopolis has built up about its customers. The average e-mailing in Belgium, for example, is sent to only 7% of the addresses in the database.

In doing so, Kinopolis attaches the utmost importance to the protection of personal data. Respect for customers and respect for their data are inextricably linked, and Kinopolis takes both very seriously (see Part II: Sustainability Report).



*Alternative
content*

ACTIVE PROGRAMMING

The Kinepolis offering is not limited to the current international blockbusters. In recent years, Kinepolis has made the switch from passive to active programming. In doing this, Kinepolis selects films based on the preferences of its customers, which means they can vary from one cinema to another. Kinepolis' goal is to offer something to each of its target groups at all times during the year.

In recent years, Kinepolis has successfully supplemented its content offering with 'alternative' content, such as culture in cinema (opera, ballet, art, theatre), multicultural films (Polish, Russian, Turkish, Indian, etc.), concerts, live transmissions of events, and so on.



Cosy seating with a handy table



Premiere Seats, the recliner version of the cosy seating concept in Canada

EXPERIENCE

The experience we offer is another important key to success. Given the growing range of content available via home entertainment, moviegoers are more than ever looking for an experience. Kinopolis is therefore investing fully in product innovation and experience concepts. The majority of these innovations are part of a further diversification of the product range, with which Kinopolis wants to respond in an optimal way to the wishes of various target groups.

COSY SEATING

Cosy Seats are even more comfortable seats with extra-wide armrests, featuring a handy tray for drinks and snacks and a coat hook. Cinema-goers can opt for Cosy Seats by paying a supplement on top of the regular ticket price. The concept was launched in Canada under the name *Premiere Seats*.

RECLINER SEATING

The recliner seat concept is very popular in North America. This is a fully reclining, automated seat with footrest, which guarantees a 100% relaxed movie experience. Landmark Cinemas Canada, who were the first to introduce the concept in Canada, has now fitted most of its multiplexes completely with recliner seating.

LASER ULTRA

With Laser ULTRA, Kinopolis is combining the unique picture quality of Barco's 4K laser projector with the immersive Dolby Atmos sound system.



16

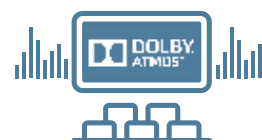
**FULL-LASER
CINEMAS**

(*) numbers at the date of publication



35

**LASER
ULTRA SCREENS**



56

**SCREENS WITH
DOLBY ATMOS**

Together, these two technologies give visitors an even more intense film experience, a feeling that they are at the centre of the action.

4DX AND MX4D

The innovative 4D cinema technology of 4DX and MX4D takes the image of action-packed blockbusters to the next level, far beyond the traditional cinema experience, thanks to special effects such as moving seats, weather simulations and scent effects, perfectly synchronised with the on-screen action. This revolutionary cinema technology stimulates all the senses, and makes watching movies even more intense.

SCREENX

ScreenX is the world's first multi-projection technology to offer the visitor a 270-degree viewing experience by extending the scene to the side walls. Kinopolis has opened several ScreenX theatres in Europe since the end of 2019.

IMAX

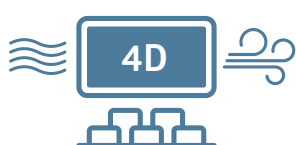
Landmark Cinemas has 5 IMAX screens in Canada. In Kinopolis Brussels and Antwerp (BE), film lovers can also enjoy an immersive IMAX experience with the biggest blockbusters. These 'IMAX with Laser' theatres are equipped with 4K laser projection in combination with an immersive audio experience.

In addition, Kinopolis is fully committed to event formulas aimed at bringing like-minded people together, such as marathons, one-off concert performances, Horror Nights, Ladies at the Movies, Kids weekends, and so on.

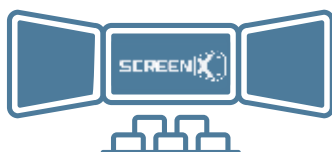


LASER PROJECTION

Laser projectors guarantee a razor-sharp image and consume up to 40% less power compared to traditional xenon lamp projectors. Laser provides more stable light, more light in the corners of the screen and a higher contrast. In June 2018, Kinopolis signed an agreement with Cinionic to equip approximately 300 screens with Barco lasers by mid 2021. Under this agreement, 210 laser projectors had already been installed by the end of 2020, resulting in a total of 257 theatres with laser projection by the end of 2020.



13
4D
SCREENS



5
SCREENX
SCREENS



7
IMAX
SCREENS



Best real estate manager

Kinopolis owns a large part of its cinema real estate, specifically 53 complexes in which 59% of the visitors were generated in 2020.

Most of the rented cinema complexes are smaller complexes that have been taken over, mainly in the Netherlands and Canada.

CINEMA REAL ESTATE

Ownership of our cinema real estate has a significant effect on the company's risk profile. This makes Kinopolis less sensitive to inflation and gives us the flexibility to be able to switch to an alternative use of overcapacity if the success of the cinema changes over the long term. Examples of this include the installation of an indoor playground in Madrid, a climbing wall in France, etc.

The Group's solid real estate position is also an important advantage in optimally managing the impact of the Corona crisis. After all, Kinopolis does not have to continue to pay rent for the complexes it owns during periods of inactivity – or very limited activity.



53
COMPLEXES IN
OWN HANDS





Restaurant in Kinepolis Kortrijk (BE)



Restaurants and bars in Kinepolis Kirchberg (LU)



Leonidas café in Kinepolis Antwerp (BE)

Within the owned cinemas, Kinepolis rents out more than 90 000 m² to third parties (mostly to catering companies), and the flow of customers to these businesses is mostly generated by the presence of the cinema.

In recent years, the Real Estate department has also become closely involved in the realisation of the Group's expansion strategy with regard to the development, realisation and coordination of new construction projects. Kinepolis is committed to continuing the optimal management, use and development of its unique real estate portfolio in the future.

International growth

Kinepolis wants to introduce its unique cinema concept to new markets and new target groups, thus creating additional value for all its stakeholders.

Significant steps to implement the Group's expansion strategy have been taken in recent years. The number of cinemas in Kinepolis' portfolio has grown from 23 to 114 over the past six years.

EXPANSION STRATEGY

The business strategy as earlier described is also the basis for successful expansion, as Kinepolis focuses on cinemas and cinema groups where it can introduce its self-learning business culture and organisational model in order to realise improvement potential. The realisation of this potential for improvement depends on the creativity and capacity of the teams, which is why Kinepolis will always take both the financial and human capital into account with regard to its expansion.

The Kinepolis Group organisation is structured according to its geographical markets. Each country has a national *Cinema Support Centre*, which autonomously controls and supports the cinemas in the respective country. When expanding into an existing market, the national team is responsible for the integration of the cinemas involved, with the assistance of the international *Cinema Support Centre*, which is located in Ghent, Belgium.





164
SCREENS

ACQUISITION OF MJR DIGITAL CINEMAS (USA) IN 2019

At the end of 2019, Kinopolis acquired the US-based MJR Digital Cinemas, thereby making its entry into the United States. MJR Digital Cinemas, with its head office in Bloomfield Hills, Michigan, consists of 10 cinema complexes with a total of 164 screens and more than 16 000 seats, all located in Michigan. All the cinemas involved are multi- and megaplexes with capacities ranging from 10 to 20 screens.

Seven of these cinemas are owned (114 screens), including three on a leasehold site, while the remaining three are leased complexes (50 screens). The Group has three megaplexes with 20 screens each, five cinemas with 16 screens, one with 14 screens and one with 10 screens. All screens have 5.1 digital

surround sound, and two complexes have an *Epic Experience* auditorium, where 4K projection is combined with Dolby Atmos sound. In addition, almost all the cinemas are equipped with the recliner seating concept, the motorised, fully reclining seats with foot rest that are also very successful in Canada.

Kinopolis will continue to operate MJR under the existing brand name. The first phase of integration of MJR Digital Cinemas started in early 2020.



6
SCREENS

*Kinepolis
Haarlem*



Kinepolis Haarlem (NL)



Kinepolis 'Full' cinema in Barcelona (ES)



28
SCREENS

'Full' cinema

OPENING OF KINEPOLIS HAARLEM

In the midst of the Corona crisis, Kinepolis opened a new cinema in Haarlem, the Netherlands, on 8 October 2020. The cinema has 6 screens and 937 seats, and all the screens are equipped with laser projection, including one with Laser ULTRA technology. In this theatre, Kinepolis combines 4K laser projection with Dolby Atmos sound for an even more intense film experience. The opening of this new cinema fits in with the redevelopment of Schalkwijk Centre. In addition to residential apartments and a commercial zone, this urban development includes an above-ground car park with 600 spaces and a new access bridge to the area. Kinepolis incorporated the project for the new cinema with the acquisition of NH Bioscopen in January 2018.

RENOVATION OF THE 'FULL' IN BARCELONA

The first lockdown in Spain was used to thoroughly renovate the 'Full' cinema, which was acquired in Barcelona in 2019. It was given a completely renovated shop, for example. The cinema in Barcelona, which has 28 screens and more than 2 500 seats, will continue to operate under the established 'Full' brand.

OPENINGS IN 2021

KINEPOLIS METZ WAVES

Kinepolis is also opening a new cinema in the Waves-Actisud commercial centre in Moulins-lès-Metz, France in the first quarter of 2021. The cinema has 6 screens and around 900 seats. Kinepolis expects to receive around 300 000 visitors per year in this new French complex.

LANDMARK TAMARACK EDMONTON

A new Landmark cinema will also open in Edmonton, Alberta (CA), in the first quarter of 2021. This means Landmark Cinemas will be bringing its premium recliner cinema experience to the 'Grove on 17' site, in the Tamarack region of south-eastern Edmonton. All eight theatres are equipped with Landmark luxury recliner seats. The new cinema will be fully equipped with Cinionic Barco laser projection, and will also have a MarketPlace shop, in line with the well-known Kinepolis shop concept. Landmark expects to be able to receive around 400 000 visitors per year.



Kinepolis Metz Waves (FR)



Landmark Tamarack Edmonton (USA)

KINEPOLIS LEIDSCHENDAM

Kinepolis also opened a new cinema as part of the 'Westfield Mall of the Netherlands' project in Leidschendam (The Netherlands) in March 2021. The 'Westfield Mall of the Netherlands' is a project by Westfield-Unibail-Rodamco, in which the Leidsenhage shopping centre has been transformed into the largest shopping centre in the Netherlands. The cinema has 11 screens, and Kinepolis expects to receive around 500 000 visitors per year.

Kinepolis continues to invest in expansion, evaluating several projects in various countries – both potential acquisitions and new-build.



Kinepolis Leidschendam (NL)



Kinepolis Leidschendam (NL)



11

SCREENS

Westfield Mall of the Netherlands

Worldwide recognition

The Kinepolis cinema concept is a reference in the sector, and has already received a number of prestigious awards.



2014

GLOBAL ACHIEVEMENT IN EXHIBITION



LAS VEGAS – In 2014, CEO Eddy Duquenne received the award for 'Best cinema operator in the world', a worldwide recognition of the experience that Kinepolis offers its customers, at CinemaCon in Las Vegas.

2017

INTERNATIONAL EXHIBITOR OF THE YEAR



BARCELONA – European recognition followed in 2017, when Eddy Duquenne received the 'International Exhibitor of the Year' award. This annual award is presented by UNIC and Film Expo Group during CineEurope to a cinema operator whose achievements, new developments, growth and market leadership make them a standard-bearer for the industry.

2019

ENTREPRENEUR OF THE YEAR 2019 IN BELGIUM, KINEPOLIS' HOME MARKET



BRUSSELS – In October 2019, Kinepolis Group proudly received the ‘Entrepreneur of the Year 2019’ award for Flanders from His Majesty the King of the Belgians. The 25th edition of this prestigious event, which was organised by EY working together with the De Tijd newspaper and BNP Paribas Fortis, took place in Auditorium 2000 at the Heysel in Brussels, and was given an extra festive touch to celebrate this anniversary edition. EY launched the Entrepreneur of the Year® award in 1995, with the ambition of putting the best achievements of Belgian companies in the limelight.

Other nominees for the award, besides Kinepolis, were Actief Interim, Aertssen and Torfs. The jury chose Kinepolis as the winner because of the company’s impressive growth and financial results, its entrepreneurship and its international development, innovation culture and good governance.

Jury president Michèle Sioen:
“In addition to the impressive expansion strategy, which recently reached a high point

with the expansion into the United States, Kinepolis stands out in particular through the empowerment of its employees and the creation of additional added value for the customer experience. Kinepolis is therefore the more than deserved winner of the 25th edition of Entrepreneur of the Year®.”



Eddy Duquenne and His Majesty the King of the Belgians

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This Company Report is available in
English, French and Dutch.



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