

Summit + Showcase Program Journal



cinelatam™

21-23 September 2026
Loews Coral Gables





WELCOME TO CINELATAM 2026

Thank you for joining us at the Loews Coral Gables Hotel as we celebrate and help shape the future of the Latin American cinema industry! The CineLATAM team has been hard at work planning this year's edition, creating a program designed to bring together the people, ideas, content, and innovations driving our industry forward.

Content is at the heart of CineLATAM. We are excited to present a special screening of **Linkin Park Unshattered** at **Cinépolis Luxury Cinemas Coconut Grove**, courtesy of **CJ 4DPLEX**, along with upcoming content from six major studios—**Angel, Amazon MGM, Broadvision, Diamond Films, Paramount Pictures, Sony Pictures and the Walt Disney Studios**. This year, we have also created a unique auditorium experience right at the Loews Coral Gables with our Official Projection Partner, **Barco** and Auditorium Partners—**Dolby, MDI, and Moving iMage Technologies**—allowing delegates to move seamlessly between presentations, seminars, and networking in the Showcase.

Around this exciting studio content program, we have built a dynamic lineup of Business Sessions Powered by **Boxoffice** which will explore investing in the future of the industry, cultural insights and a deeper understanding of the LATAM audience, premium formats, innovative experiences, and much more.

The **CineLATAM Showcase** will run Monday through Wednesday, offering the opportunity to discover the latest in concessions, projection, seating, emerging technologies, and trends coming to theatres across the region. Be sure to spend time in the Showcase connecting with industry vendors and colleagues.

Congratulations to our two honorees, who will be recognized on Monday: **Rentrak LATAM Box Office Achievement Award: *O Agente Secreto (The Secret Agent)***, distributed by Vitrine Filmes and MUBI and the first **CineLATAM Award of Appreciation: Carlos Torres Piña**, Attorney General of the State of Michoacán.

Thank you to all of our delegates, sponsors, Showcase exhibitors, presenters, and studio partners for your support. We could not do this without you!

Enjoy the show!

The CineLATAM Team



CineLATAM expresses its appreciation to the following studios showcasing product at this year's convention:



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FOR MOVIEGOERS



CineLATAM extends its appreciation to the following companies for their support of this year's convention:

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Angel	MDI Innovations
Appotronics ALDP	Motion Picture Movieworks
Arts Alliance Media	Motion Picture Solutions
Barco	Moving iMage Technologies
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CJ 4DPLEX	Paramount Pictures
CMRA Cinema	Positive Cinema
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Dolby Laboratories	Rentrak
DTS:X	Sony Pictures
FIU Bacardi Center	The Boxoffice Company
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Go MVP Inc.	Theater Toolkit



CINELATAM
THANKS
FIU's BACARDÍ
CENTER OF
EXCELLENCE &
THEIR STUDENTS
FOR THEIR
GRACIOUS
HOSPITALITY

FIU

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CineLATAM thanks
Barco for being the 2026 Official
Projection Partner

The Barco logo is displayed in white on a solid red rectangular background. It consists of the word "BARCO" in a bold, sans-serif font, followed by a stylized circular icon that resembles a lens or a camera aperture.

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UNLIMITED EXPERIENCES**



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10 YEARS
OF **EXCELLENCE**



MOTION



AIR



AIR SHOT



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SCENT



WATER



BASS SHAKER



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LIGHTS

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MDI Innovations for being the
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CJ 4DPLEX for being the
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**WHERE
MOMENTS
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SCREENX





CineLATAM thanks
The Boxoffice Company
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for their hospitality



CineLATAM thanks the following
companies for providing concessions items at
CineLATAM presentations.





cinelatam™
cinema summit of latin america

would like
to thank our
delegates for
joining us to
celebrate

**Hispanic
Heritage
Month!**



CineLATAM thanks the following companies for providing technical support at CineLATAM:



MOVING IMAGE
TECHNOLOGIES



CineEurope

Official Convention of the International Union of Cinemas



SAVE THE DATE
21-24 JUNE 2027

Rentrak LATAM Box Office Achievement Award



*O AGENTE SECRETO
(THE SECRET AGENT)*

**Accepted by Ricardo A. Pacheco,
Senior Distribution Director, LATAM, MUBI**

RENTRAK 



Know What Moves the Box Office

Audience insight for nearly every market,
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Admit One Welcomes You to CineLATAM

PETER MORTON

Founder and CEO

ADMIT ONE

Run your business better with speed, simplicity and intelligent insights.

EOS, where cinema operates.

The cinema industry has always been built on innovation. From the introduction of digital projection and online ticketing to the rise of premium experiences and loyalty programmes, technology has played a vital role in shaping how venues operate and how audiences engage with the big screen.

Today, cinema operators face a new generation of challenges. Customer expectations continue to grow, operational efficiency has never been more important, and teams need immediate access to information that helps them make smarter decisions. As cinema businesses evolve, so too must the technology that supports them.

Trusted by Cinema Operators for Over 25 Years

Admit One is a global cinema technology business with more than 580 venue installations worldwide. Its software helps cinemas streamline operations, enhance guest experiences and drive commercial growth.

Built specifically for cinema, Admit One's solutions support over 3,600 screens and process 79.8 million ticket sales annually. From ticketing and admissions to F&B, catering, access control, reporting and customer engagement, the platform helps operators manage the entire guest journey through a single integrated ecosystem.

This scale, expertise and commitment to innovation have led to EOS, a modern cinema management platform designed for today's operators and tomorrow's opportunities. Bringing together ticketing, F&B, catering, access control, business intelligence and guest engagement, EOS helps cinemas work smarter,



ADMIT ONE (CONT'D)

operate more efficiently and unlock sustainable growth.

Why EOS?

The future of cinema operations has arrived.

EOS redefines cinema management with a modern, cloud-first platform built around speed, simplicity and intelligence. EOS isn't simply an update to existing software. It is a completely new operating system for modern cinema.

Designed specifically for venue managers and operational teams, EOS brings together the tools and information required to run a cinema in a single, connected environment. It eliminates unnecessary complexity, streamlines everyday tasks and delivers the visibility that operators need to stay in control of their business.

In a world where time is valuable and decisions need to happen quickly; EOS provides a smarter way to manage cinema operations.

Spend Less Time Learning. More Time Performing.

Training new staff shouldn't slow your business down.

EOS features a modern, intuitive interface that simplifies complex workflows through clear navigation, streamlined processes and easy access to information. New employees become productive faster, while experienced teams enjoy a more efficient way of working.

Less time training. More time serving customers.

Get More Done, Faster

Cinema teams juggle countless daily tasks, from managing schedules and sales to supporting staff and customers.

EOS streamlines everyday operations, reducing clicks, simplifying workflows and making critical information instantly accessible. Whether operating a single venue or a multi-site circuit, teams can work faster and focus on what matters most.

When processes become simpler, businesses move faster.

Turn Data into Better Decisions

Every cinema generates valuable operational and commercial data.

EOS transforms ticketing, F&B, attendance and performance metrics into actionable insights through powerful reporting and analytics. Identify trends, uncover opportunities and make informed decisions with confidence.

Smarter data. Smarter decisions.



ADMIT ONE (CONT'D)

Work From Anywhere

Modern cinema operations demand flexibility.

As a cloud-first platform, EOS provides secure access wherever it's needed. Managers can monitor performance, access key information and stay connected to their venues from any location.

Stay informed. Stay connected.

Built for Confidence

EOS combines modern cloud technology with robust security principles to help protect business-critical information and support secure day-to-day operations.

Giving cinema operators the confidence to focus on growth, not risk.

Designed for Cinema

EOS is built specifically for cinema operations.

Every workflow, screen and process is designed around the realities of running a venue, supporting front-line teams, managers and operational leaders alike. The result is a platform that feels natural to use and powerful to manage.

Cinema technology built by people who understand cinema.

Shaping the Future of Cinema

EOS is Admit One's next-generation cinema management platform.

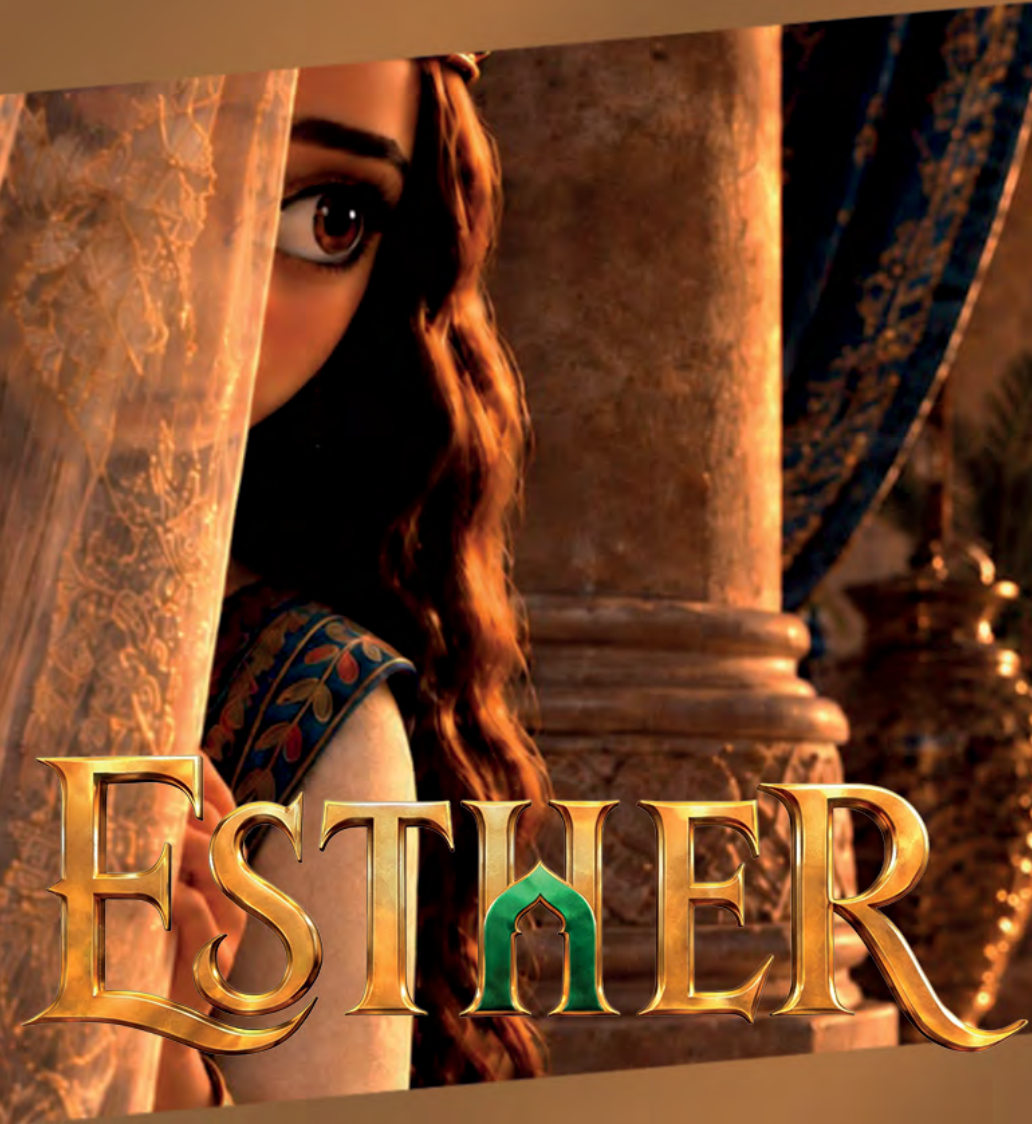
By simplifying operations, accelerating decision-making and delivering actionable insights, EOS helps cinemas operate more efficiently, increase performance and stay ahead in a competitive market.

Backed by decades of industry expertise and continuous innovation, EOS gives cinema operators the tools they need to succeed today and adapt for tomorrow.

EOS. Where Cinema Operates.



**BROADVISION
PRESENTS**



ESTHER

WED, 23 SEP, 1:30PM -2:30PM
BARCO AUDITORIUM / ALHAMBRA BALLROOM



AMAZON MGM STUDIOS is Proud to Participate at CineLatam

We wish to express our sincere thanks and appreciation to all of our exhibition partners and fellow distributors for the genuine support as we build out our International theatrical business from the ground up.

We are incredibly proud of our meaningful contributions to the fantastic first half of 2026, bringing five movies to the international marketplace, generating \$1 Billion at the global box office. We are just getting started and are excited by our upcoming slate, which is packed with original stories, adored casts, top-tier directors, and groundbreaking marketing campaigns. Our mission is twofold – to deliver films with scale, ambition, and something to say and to provide cinemagoers with a differentiated experience that encourages them to get out of the house, put down the phone, and sit in the dark surrounded by strangers.

Coming to your cinemas this October, Anne Hathaway, Dakota Johnson, and Josh Hartnett bring star power to our adaptation of Colleen Hoover's psychological thriller, **VERITY**. Johnson plays Lowen Ashleigh, a struggling writer brought in to finish a book by best-selling author Verity Crawford (Hathaway) who is incapacitated. Then in November we have must-see heist thriller from director David Leitch called **HOW TO ROB A BANK**. Starring



AMAZON MGM STUDIOS (CONT'D)

Nicholas Hoult, Zoë Kravitz, and John C. Reilly, this cat-and-mouse film is about a crew of masked bank robbers who carry out daring heists and live stream them on social media.

Our momentum continues to build in 2027. In January action fans can look out for Jason Statham reprising his role as Adam Clay in **THE BEEKEEPER 2**.

Equally anticipated, is **THE THOMAS CROWN AFFAIR** releasing in March. Oscar winner Michael B. Jordan and Adria Arjona take on roles as a bored billionaire art thief and an insurance investigator hot on his trail, converging in a seductive game of cat-and-mouse.

For the faithful, Jonathan Roumie reprises his role as Jesus of Nazareth in the truly cinematic next chapter of the global phenomenon, **THE CHOSEN: CRUCIFIXION**.

This is just a glimpse into our slate for the upcoming year, with more announcements to come.

From all of us at **AMAZON MGM STUDIOS**, we wish you a successful and productive CineLatam!



Audiences are Choosing Light

How Angel Studios is helping exhibitors win—and what's coming next

JARED GEESEY

Executive VP, International

ANGEL

Figuring out what audiences want is the question distributors have been asking since the dawn of cinema. What's changed is that Angel built a system to answer it, and the results are reshaping how we think about theatrical.

We want exhibitors across Latin America to know we're here to stay. We are investing in this market, we are investing in our relationships, and we want to meet with you, work with you directly, and build something that lasts.

The Angel Guild: A Vetting Signal Exhibitors Can Trust

At the center of how we acquire and greenlight films is the Angel Guild, a community of more than 2.9 million members who help decide which films we bring to theaters.

When a film clears the Guild, it has been pressure-tested by passionate moviegoers before a single screen is booked. The downstream signal is real: Angel films post the highest Rotten Tomatoes audience scores of any studio. Titles arrive in your market already validated by audiences who watch like critics and vote like fans.

A Values-Based Studio, Not a Niche One

Angel is a values-based distributor. Faith is one of those values, but it is a subset, not the ceiling. We are not pigeonholed by it, and our slate reflects that.

Stories that amplify light are not just for "middle America." They are for global mainstream audiences. Hope, courage, family, sacrifice, redemption: these themes are universal. They always have. Angel films lean into those values without apology, and we bring them to theaters because we believe that is where stories like these are meant to live.

We Believe in the Big Screen

No filmmaker dreams of making their film to be watched on a phone. Cinema



ANGEL (CONT'D)

was built for shared audiences, packed houses, and stories that demand full attention. We believe theatrical is the front door, not a window, and we structure our releases accordingly.

That conviction is why we partner directly with strong distributors in each Latin American market, with teams who know their audiences, their exhibitors, and their calendars better than anyone.

We continue to expand our global distribution network and we're actively meeting with distributors who share our commitment to theatrical and to films that travel. These are not licensing relationships. They are real partnerships, and we treat them that way: a pipeline of values-based stories and returning audiences for your theaters.

What's Coming

The rest of our 2026 slate is the most ambitious we've ever brought to market, and we are saving the details for our CineLATAM presentation. What we'll tell you now is this: it's a calendar built for theatrical and led by stories we believe Latin American audiences will embrace.

A Final Word

Audiences are choosing light. Our job, together, is to put it on the biggest screens we have. We're proud of what Angel has built in North America, and we're more excited about what we get to build with our Latin American partners next.

The Angel International team looks forward to seeing you in Miami!



AI-Driven Discovery, Media Buying and the Future of Latin American Exhibition

JOANA CINELLI

Head of LATAM

THE BOXOFFICE COMPANY

As the Latin American cinema industry continues to adapt to changing audience habits, new technologies and evolving consumer expectations, CineLatam 2026 promises to be an important gathering point for exhibitors, distributors and technology partners from across the region.

Boxoffice will once again play a prominent role throughout the convention, taking part in a programme of business discussions and panel sessions focused on the future of Latin American exhibition — from AI-powered audience targeting and media buying to industry recognition and the road ahead for regional exhibitors.

Tuesday, September 22 opens with two sessions dedicated to audience targeting and digital marketing — exactly where media buying and AI tools meet for exhibitors today.

I'll be honored to join the panel "How to Improve the Moviegoing Experience with Better Targeting," moderated by Daniel Loria, alongside Gail Capdepon of CineDot, Anthony Petitone of CMX Cinemas and a representative from Vista Latam.

The panel digs into how exhibitors can identify and target their audience with the latest digital marketing and AI tools — leveraging social media, email and AI-driven personalisation to build a genuinely hyperlocal experience around each cinema.

As consumers increasingly turn to conversational AI platforms such as ChatGPT, Gemini and Perplexity to search for films, cinemas and entertainment options, exhibitors across Latin America are entering the same new era of digital discovery.

That's followed by the panel "Unlocking New Audiences Beyond Blockbusters," bringing together Rafael Ramirez of Cine Center Bolivia, Jerónimo Sanchez of Cinemex, Miguel Rivera of Cinépolis, Nicole Woods of RealD and Mariam El Bacha of Qube Cinema — with Broadvision and ScreenX also expected to join.

The conversation looks at strategies and best practices for optimising off-peak showtimes while programming beyond studio blockbusters — a growing priority as exhibitors work to fill auditoriums outside the traditional weekend rush.



THE BOXOFFICE COMPANY (CONT'D)

Wednesday, September 23 opens with the Boxoffice Blue Ribbon Recognition, a 15-minute segment honouring the cinemas included on this year's Blue Ribbon List for exceptional new builds and renovations across the region.

That's followed by the panel "Challenges and Opportunities Ahead for Latin American Exhibition," moderated by Daniel Loria, with Valmir Fernandes, President of Cinemark International, Miguel Mier, Global COO of Cinépolis, Rolando Rodriguez, Partner at Lumma, and Gonzalo Lopez, CEO of Multicines — plus a representative from Barco still to be confirmed.

The panel highlights the growth opportunities and the challenges on the horizon for Latin American exhibitors — from leveraging premium formats and alternative programming to drive attendance, to navigating regional economic volatility and studio release windows as operators scale regional productions to capture local audience share.

At a time when audiences across Latin America have more entertainment choices than ever, exhibitors continue to invest in premium presentation technologies, upgraded seating, F&B offerings and stronger guest experiences designed to reinforce the value of moviegoing.

As AI-driven recommendation systems become increasingly important to how audiences discover films, exhibitors across the region are being encouraged to rethink how their brands, content and ticketing experiences show up across conversational platforms — and how media buying strategies need to evolve alongside them.

From business discussions and panel sessions to hands-on conversations about AI-driven discovery, media buying and industry recognition, Boxoffice's involvement at CineLatam 2026 reflects its ongoing commitment to supporting exhibitors across Latin America during a period of rapid change and innovation.

This year's programme also reflects a bigger step forward in the Boxoffice–Vista Latam relationship. Building on years of close partnership, the two companies have formalized a regional alliance for Latin America, with Vista Latam now serving as the official representative of Boxoffice's SaaS products across the region — making it easier for clients to integrate Boxoffice's services into their operations.

As the region's exhibition sector continues to evolve, CineLatam remains an important platform for collaboration, innovation and shared optimism about the future of moviegoing in Latin America — and Boxoffice is proud to be part of those conversations once again.



Stories Without Borders

From Colombia to Ancient Persia:
**Broadvision Brings WHITE
and ESTHER to CineLATAM**

SRIRAM CHANDRASEKARAN

Founder & CEO

BROADVISION GROUP & STUDIO56 ANIMATION

Cinema has always had the ability to cross boundaries that geography, language and culture sometimes cannot. For us at Broadvision, that idea has increasingly become central to the stories we choose to tell.

Our journey has taken us across live action, animation, production services and international co-production. Over the years, Broadvision and Studio56 Animation have worked with creative partners across multiple countries and cultures. But whether a project begins in India, Europe, Latin America or elsewhere, we continue to return to the same question: **can a story be deeply rooted in its own world and still connect emotionally with audiences thousands of kilometres away?**

Two of our current projects, **WHITE** and **ESTHER**, approach that question from completely different directions.

WHITE is a live-action feature inspired by extraordinary real events connected to Colombia's 52-year conflict.

At the centre of the story is **Gurudev Sri Sri Ravi Shankar**, whose involvement brought an unexpected Indian dimension to Colombia's long search for peace. His engagement with people on different sides of the conflict introduced a path centred on dialogue, forgiveness and non-violence at a moment when decades of violence and retaliation had left deep wounds.

Moving between **Colombia and India**, and told in Spanish and English, **WHITE** explores this extraordinary encounter between two very different worlds. Against the larger backdrop of conflict, the film ultimately focuses on something more intimate—the ability of individuals to confront pain, reconsider what once seemed impossible and begin a conversation.

WHITE is therefore not simply a story about war or politics. At its heart, it is a human story about **reconciliation, forgiveness and the possibility of breaking cycles of violence.**



BROADVISION GROUP (CONT'D)

For Broadvision, Colombia is not simply the setting of **WHITE**. It is fundamental to the identity of the film. That makes presenting the project to the Latin American industry particularly meaningful, while its larger themes of conflict, healing and human connection give the story the potential to resonate far beyond the region.

Our other major project could hardly look more different.

ESTHER is an animated feature being created by Studio56 Animation that takes audiences into the spectacular world of Achaemenid Persia.

The film combines royal courts, monumental architecture, rich costumes and large-scale environments with an intensely personal journey centred on courage, responsibility and the consequences of individual choice.

Our approach to **ESTHER** has been to create a world that feels historically grounded while remaining unmistakably cinematic and stylized. Every element—from character design and costume to architecture, lighting and environment—is being developed with the language of feature animation in mind.

Yet underneath that visual scale lies the same principle that drives **WHITE**.

Both films begin somewhere very specific.

One begins in Colombia and India in the modern era. The other transports audiences thousands of years into the past to ancient Persia. One is live action; the other animation.

But neither is intended to remain confined by where or when its story takes place.

That philosophy has also shaped the evolution of Broadvision and Studio56 Animation. Since launching Studio56, our work has involved international feature films and television productions, including projects connected with titles such as *The Jungle Book*, *Mia and Me*, *Vic the Viking*, *Blinky Bill* and *100% Wolf*. Working across markets has reinforced our belief that successful international collaboration is not about eliminating cultural specificity. Quite often, it is precisely that specificity that makes a story distinctive.

Theatrical audiences today have access to more content than at any point in cinema's history. For producers, distributors and exhibitors, that creates both a challenge and an opportunity. Familiarity matters, but so does discovery. Audiences can still be surprised by a story originating somewhere they did not expect—provided its emotional language reaches them.

That is why CineLATAM is particularly meaningful for us.



BROADVISION GROUP (CONT'D)

We are here not simply to introduce two projects, but to build relationships with **distributors, exhibitors, sales companies and strategic partners** who understand how distinctive stories can find audiences across borders.

At this year's CineLATAM, Broadvision will present **WHITE** and **ESTHER**—two projects that could hardly be more different in setting, format and visual language, yet share the same ambition: to tell culturally rooted stories with the ability to connect internationally.

WHITE takes audiences into Colombia's decades-long conflict through the extraordinary involvement of **Gurudev Sri Sri Ravi Shankar**, following a journey from violence and retaliation toward dialogue, forgiveness and reconciliation.

ESTHER, by contrast, transports families into the spectacular world of ancient Persia through a new animated feature built around courage, identity and responsibility.

From Colombia to ancient Persia, live action to animation, these projects represent the direction Broadvision continues to pursue: **stories with a strong sense of place, created with the ambition to travel without borders.**

We look forward to sharing both projects with the international cinema community at CineLATAM.

MEET BROADVISION AT CINELATAM

WHITE + ESTHER — PROJECT PRESENTATION

Wednesday, 23 September 2026

1:30 PM - 2:30 PM

Barco Auditorium / Alhambra Ballroom



BROADVISION
PRESENTS



WED, 23 SEP, 1:30PM -2:30PM
BARCO AUDITORIUM / ALHAMBRA BALLROOM



Caribbean Cinemas Strengthens Its Presence in Bolivia

RAFAEL RENÉ RAMÍREZ HERNÁNDEZ

Film Buyer Caribbean Cinemas Bolivia (Cine Center)
& Guatemala (Cinestar)

CARIBBEAN CINEMAS

Did you know that Cine Center is Bolivia's leading cinema chain and that we operate six locations nationwide? Hello, CineLatam. My name is Rafael Ramirez, and I am the Programming and Distribution Manager for Cine Center, which is part of the Caribbean Cinemas family, with more than 650 screens across 14 territories.

Let me tell you how Caribbean Cinemas entered the Bolivian market and helped revitalize it. In 2018, the acquisition of Cine Center was completed. Since then, we have made additional capital investments of more than US\$7 million in renovations, the introduction of new formats and, with great pride, the construction of Bolivia's most modern cinema complex in the city of Santa Cruz. Cine Center Avenida Brasil is our second location in the city. It opened in May 2025 and has eight auditoriums, complementing the 14 auditoriums already operating at our first location.

At our locations, we offer a range of formats that provide diverse entertainment experiences, including 4D-Emotion auditoriums in Santa Cruz and Cochabamba, VIP auditoriums in La Paz with restaurant service, and special Atmos auditoriums in La Paz, Santa Cruz and Cochabamba. In addition, we operate three CXC (Caribbean Cinemas Xtreme) auditoriums, our own PLF brand. They are equipped with cutting-edge technology specifically designed to offer our audiences a unique and unforgettable experience in sound, comfort and image quality.

The scale of the investment made in Bolivia in recent years demonstrates Caribbean Cinemas' long-term commitment. We believe the country has strong potential for sustained growth. According to figures from the latest official census (2025), Bolivia has 1.49 cinema screens per 100,000 inhabitants (author's calculation), well below the average of neighboring countries such as Argentina (2.06), Peru (2.03) and Uruguay (2.83).

Despite the challenging conditions in Bolivia caused by currency devaluation and inflation, we see a corrective environment emerging that could bring greater stability and less uncertainty. We must seize this moment to secure the support of distributors and studios through concrete measures that reduce the pressure that both devaluation and inflation place on exhibitors—effects that cannot be offset through ticket-price adjustments.



CARIBBEAN CINEMAS (CONT'D)

These measures would allow the exhibition sector to continue investing and to sustainably absorb the costs of investments already made. It is important to remember that admissions remain approximately 30% below 2019 levels. To close this gap once and for all and return to a path of sustained growth, we need the cooperation and commitment of distributors.

On the other hand, there is no single Bolivia; this nation is made up of many different realities. Culturally and geographically, consumer preferences vary markedly among the cities in which we operate. This presents a genuine and stimulating challenge when selecting and programming the right content for each audience. As a programmer, mastering this skill is the most challenging, interesting and rewarding part of my work.

I would like to take advantage of the opportunity CineLatam has given me to leave you with my thoughts on the future of our industry, which in its more than one hundred years of existence has been declared dead on more than one occasion. I firmly believe that we will continue to thrive for at least another hundred years.

My argument is based on the “Lindy Effect,” coined by American journalist Albert Goldman in 1964. The Lindy Effect holds that certain non-perishable, non-living things with an informational character do not age in the usual way. It is as if they age in reverse: for every year they survive, their expected remaining life doubles.

This effect applies to ideas, technologies, businesses and institutions: the longer they have survived, the more likely they are to continue existing—not because they are infallible, but because they have overcome countless tests, including cultural change, competition, trends and the passage of time.

At Caribbean Cinemas, we believe that the film industry, and exhibition in particular, is one of the clearest examples of the Lindy Effect. Despite everything that has happened during our hundred-plus years of existence, we are still standing, adapting to every adversity and confronting obstacles with creativity and energy.

So, friends and colleagues in this great cinema-exhibition family, especially my Latin American colleagues, experts at overcoming difficulties and adapting quickly to changing circumstances, let us not fear the future. Let us face it with courage and with the wisdom we have accumulated over the years. Because, as the song popularized by the Rolling Stones says: “time is on [our] side, yes, it is.”



Caribbean Cinemas se consolida en Bolivia

¿Sabían que Cine Center es la cadena líder de Bolivia y que contamos con 6 sedes a nivel nacional? Hola CineLatam, les saluda Rafael Ramirez y soy el gerente de programación y distribución de esta cadena que forma parte de la gran familia de Caribbean Cinemas, la cual cuenta con más de 650 pantallas en 14 territorios.

Permítanme que les cuente como entró Caribbean Cinemas a revitalizar el mercado boliviano. Fue en el año 2018 cuando se completó la adquisición de Cine Center, y desde ese entonces hemos realizado inversiones de capital adicional superior a 7 millones de dólares entre remodelaciones, la introducción de nuevos formatos y con mucho orgullo, la construcción del complejo de salas de cine más moderno de Bolivia en la ciudad de Santa Cruz. Se trata de Cine Center Avenida Brasil, nuestra segunda ubicación en dicha ciudad inaugurada en mayo del 2025, la cual cuenta con 8 salas que complementan las 14 salas con las que ya contábamos en nuestra primera sucursal.

En nuestras locaciones ofrecemos varios formatos que brindan diversas experiencias y entretenimiento, entre ellas, salas 4D-Emotion en Santa Cruz y Cochabamba, Salas VIP en La Paz (con servicio de restaurant) y salas especiales ATMOS en La Paz, Santa Cruz y Cochabamba. Además, contamos con tres salas CXC (Caribbean Cinemas Xtreme) la cual es nuestra propia marca de salas PLF equipadas con tecnología de punta y desarrolladas especialmente para brindar a nuestra audiencia una experiencia de sonido, confort e imagen única e inolvidable.

La magnitud de la inversión hecha en los últimos años en Bolivia, demuestra que el compromiso de Caribbean Cinemas es a largo plazo. Consideramos que es un territorio con un potencial de crecimiento alto y sostenible en el tiempo. Según cifras del último censo oficial (2025), en Bolivia contamos con 1.49 pantallas de cine por cada 100mil habitantes (cálculo del autor), muy por debajo del promedio de naciones vecinas como Argentina (2.06), Perú (2.03) y Uruguay (2.83).

Pese a las complejas condiciones existentes en Bolivia generadas por la devaluación de la moneda y la inflación, vemos que existe un escenario actual correctivo que podría generar mayor estabilidad y menos incertidumbre. Es por ello que, se necesita aprovechar esta coyuntura para contar con el apoyo de los distribuidores y de los estudios, mediante la implementación de acciones concretas que permitan reducir la presión que ejercen sobre los exhibidores, tanto la devaluación como la inflación; cuyos efectos no se pueden compensar mediante ajustes de precios.

Estas acciones permitirían al sector de la exhibición continuar invirtiendo y asumir de



CARIBBEAN CINEMAS (CONT'D)

manera sostenible los costos de las inversiones ya realizadas. Cabe recordar que aún nos encontramos aproximadamente un 30% por debajo del nivel de admisiones alcanzado en 2019, y para cerrar definitivamente esta brecha y retomar una senda de crecimiento sostenido, necesitamos la colaboración y el compromiso de los distribuidores.

Por otra parte, no existe una sola Bolivia, son múltiples realidades las que componen a esta nación. Esto significa que, cultural y geográficamente, existen marcadas diferencias en las preferencias del consumidor en las ciudades en donde operamos, lo que representa un verdadero y estimulante reto a la hora de escoger y programar el contenido adecuado para cada audiencia. Como programador, esta maestría es la parte más desafiante, interesante y gratificante de mi trabajo.

Quisiera aprovechar la oportunidad que me brinda CineLatam para dejarlos con una reflexión sobre el futuro de nuestra industria, la cual, en sus más de cien años de vida, ha sido dada por muerta en más de una ocasión. Creo firmemente que seguiremos prosperando por al menos unos cien años más.

Mi argumento se basa en el “Efecto Lindy”, creado por el periodista estadounidense Albert Goldman en 1964. El efecto Lindy consiste en que, algunas cosas inorgánicas no perecederas, que por naturaleza poseen una característica informacional, no envejecen, y pareciera como si envejecieran “en reversa”, ya que por cada año que pasa doblan su expectativa de vida.

Este efecto aplica a ideas, tecnologías, negocios o instituciones, mientras más tiempo hayan sobrevivido, mayor es la probabilidad de que sigan existiendo; no porque sean infalibles, sino porque han superado innumerables pruebas, como cambios culturales, competencia, modas y el paso del tiempo.

En Caribbean Cinemas consideramos que la industria cinematográfica y, en particular, el negocio de la exhibición, es uno de los ejemplos más claros del efecto Lindy. A pesar de todo lo que nos ha sucedido en estos ciento y pico de años de existencia seguimos de pie, transformándonos ante cada adversidad, enfrentando los obstáculos con creatividad y energía.

Así que, amigos y colegas de esta gran familia de la exhibición cinematográfica, en especial mis colegas latinoamericanos, expertos en superar dificultades y adaptarnos con rapidez a circunstancias cambiantes, no temamos al futuro. Enfrentémoslo con coraje y con la sabiduría que hemos acumulado a lo largo de los años. Porque, como dice la canción popularizada por los Rolling Stones: “time is on [our] side, yes, it is”.



Performance and Efficiency on Every Screen

DIEGO LOPEZ

Director of sales, LATAM

CHRISTIE

¡Abrazo, Amigos! Cinema culture thrives on shared experiences. There's a special kind of magic when strangers gather in a crowded theatre or friends reconnect at shows like CineLATAM. Our passion for the technology behind that magic inspires the possibilities we build into our products.

We listen when you share your stories with us. Your feedback helps guide our next step toward the future of cinema. That kind of collaboration paves the way for crucial industry breakthroughs, from VPF (Virtual Print Fee) during the digital revolution to Christie CineLife+™, with advanced features for cinema projection, and Christie VDR™, enhancing the visual experience while extending the life of your investment. As we discuss the latest and greatest technology, let me start by saying thank you for helping shape our solutions.

CineLife+: Advanced cinema for less

At Christie, our goal has always been to deliver the best shared experiences for moviegoers while protecting exhibitors' investments with affordability and longevity. CineLife+ projectors make life at the cinema easier with features such as LiteLOC™, for maintaining lumen levels throughout the life of the projector; WebUI for accessing projectors from anywhere with an internet connection; and electronic color convergence (ECC) to ensure pixel-perfect color alignment. Exhibitors get all of these benefits while reducing costs, because our projectors also consistently deliver best-in-class energy efficiency.

Phazer RGBH: A better experience for every screen

The new RGBH projectors with Phazer™ illumination technology are now our most energy-efficient cinema projectors, delivering 14.8 lumens per watt. That lower energy consumption can meaningfully reduce utility costs for exhibitors, especially compared to Xenon lamps. We built the RGBH models to deliver a better cinema experience for small and medium-sized high-gain screens. Their dual light source combines RGB pure laser with laser phosphor to deliver 4K resolution in DCI-P3 at a contrast ratio of up to 5000:1. Powered by the 4K 0.98 SST DMD chip, these are our smallest, quietest cinema projectors to date. They fit perfectly in boothless

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IS HERE



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CP4410m-RGBH
10,000 lumens
11.7 lm/w



CP4415m-RGBH
15,000 lumens
14.2 lm/w



CP4420m-RGBH
20,000 lumens
14.8 lm/w



CHRISTIE (CONT'D)

auditoriums, can be flown from the ceiling, and help keep noise levels low. With long-lasting performance, precise color convergence, and minimal maintenance, there's never been a better time to upgrade from Xenon to laser.

VDR: An experience like no other

A 10,000:1 contrast ratio reveals details that were previously hidden in the darkness. VDR brings premium black-level details to screens of every size, not just large format. This new enabling technology delivers a standout experience for audiences while helping exhibitors reduce environmental impact and operating costs, with up to a 30% increase in laser efficiency and up to a 50% increase in laser lifetime.

If you previously purchased a CineLife+ RealLaser projector, you're VDR ready. With a simple license update, VDR enhances the contrast and energy efficiency of your existing projector —with no new hardware and no specially formatted content required. From mainstream to PLF, this isn't another exclusive premium offering, it's premium for all.

IMB-S4: A fully integrated solution

You can get even more from your Christie cinema projector by pairing it with our CineLife+ IMB-S4 media server. The IMB-S4 integrates seamlessly with Christie cinema projectors, converting and delivering packaged feature film content within a secure, DCI-compliant environment. Equipped with ultra-fast CineLife+ processing electronics, enhanced battery life, and increased storage capacity, the IMB-S4 supports out-of-the-box high frame rate (HFR) playback of up to 4K at 96fps. This gives exhibitors an efficient, reliable platform for delivering high-quality digital cinema content.

Where passion meets possibility

From exquisite small-screen visuals to the industry's most advanced cinema projection electronics platform, Christie continues to push the boundaries of what's possible through our passion for helping stories come to life. With our partners and customers at the forefront of our effort, we continue to deliver reliable, affordable, and sustainable solutions that make the moviegoing experience unforgettable. Whether you're looking to replace aging Xenon projection with the new perfect-fit RGBH or elevate the audience experience with VDR, we have the solution that fits your needs and budget.

Your Business Shouldn't Just Use AI. It Should Run With It.

AI agents. Automation. Connected operations.

GO MVP designs intelligent business ecosystems where AI agents, automation and connected platforms work together to move your business forward — 24/7.

*From insight
to impact*



THINK

AI agents that understand, decide and act.



CONNECT

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AUTOMATE

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LET'S TALK ABOUT

WHAT'S NEXT.

Meet GO MVP at
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OUR WEBSITE →
gomvp.net



From Transactions to Relationships: Reimagining the Cinema Experience Across Latin America

LAURA NAJLIS

VP, International Marketing & Revenue Growth

CINEMARK

How a guest-centric, digitally enabled strategy can turn every interaction into a reason to return

Latin America is not a single market. It is a dynamic region shaped by different cultures, economic realities, levels of digital maturity and moviegoing habits. For Cinemark, operating across Brazil, Argentina, Peru, Colombia, Chile, Paraguay, Bolivia and multiple Central American markets — including Panama, El Salvador, Costa Rica and Nicaragua — this diversity is not a barrier to scale. It is what makes our regional strategy stronger.

Our opportunity is to combine the reach and capabilities of a regional organization with the relevance and agility of local execution. That requires a shared ambition across markets: to place the guest at the center of every decision and make each interaction — before, during and after a visit — simpler, more personalized and more valuable.

Theatrical exhibition has always been built on emotion. Audiences do not simply purchase a seat; they choose anticipation, escape, connection and a shared cultural moment. In a world of abundant entertainment options, however, a memorable in-theater experience cannot begin only when the lights go down. It starts when a guest discovers a film, receives a relevant recommendation, opens our app or website, selects a format and completes a purchase. It continues through arrival, concessions, auditorium quality and service, and extends into the invitation to return.

This broader view of the journey is guiding our transformation across Latin America. Digitalization is a critical enabler, but it is not the end goal. The goal is to remove friction and use technology to create a more human, intuitive and connected experience. Stronger digital platforms make discovery and purchase easier. Better use of data allows us to understand preferences and behavior. More integrated customer journeys help us communicate with greater relevance and measure what truly creates long-term value.

That evolution also changes the role of marketing. Our work is no longer limited to promoting individual releases or generating short-term transactions. We are building



CINEMARK (CONT'D)

relationships over time. Acquisition remains essential: every new title, partnership, format and cultural moment is an opportunity to welcome new or lapsed guests. But sustainable growth depends equally on retention — earning the next visit by making the previous one worth remembering.

Loyalty programs sit at the center of that relationship. Across markets with different consumer expectations, competitive environments and levels of program maturity, our objective is consistent: recognize our guests, understand them better and reward their engagement in meaningful ways. Loyalty is more than a points mechanism or a promotional channel. At its best, it becomes an exchange of value. Guests receive convenience, recognition, benefits and relevant experiences; in return, we gain the insight needed to serve them better.

This creates a powerful frequency engine. Segmentation enables us to move beyond broad, one-size-fits-all communication. Lifecycle strategies can welcome a new member, encourage a second visit, reactivate someone whose attendance has declined or reward a highly engaged moviegoer. Personalized content, thoughtful offers and timely messages can turn occasional attendance into habit — without reducing the relationship to discounting.

Frequency also grows when the cinema offers more reasons to visit. A diverse film slate, including local productions, expands cultural relevance. Premium large formats and enhanced sight and sound elevate the event. Comfortable environments, compelling food and beverage choices, collectible products and distinctive experiences create value beyond the screening itself. Together, these elements reinforce what makes cinema irreplaceable: it is both entertainment and an occasion.

Regional scale allows us to learn faster. Ideas can be tested in one market, refined through data and shared across others. At the same time, local teams remain essential because relevance cannot be centralized. The right balance is a common strategic framework, shared capabilities and measurement, combined with the flexibility to respond to local consumers, calendars, content and commercial realities.

As the cinema landscape continues to evolve, our strongest growth opportunity is not simply to sell more tickets. It is to create more meaningful relationships with audiences and more valuable experiences at every touchpoint. When guest experience, digitalization, loyalty and commercial strategy operate as one connected system, acquisition becomes more efficient, retention becomes more intentional and frequency becomes the outcome of genuine preference.

Across Latin America, the future of cinema will be built market by market and guest by guest. Our role is to make every visit feel relevant, effortless and memorable — and to give every guest a compelling reason to come back.



cinelatam™



Cinépolis invierte en la experiencia de sus clientes

ANGEL VILLANUEVA PÉREZI

Director Marketing

CINÉPOLIS

Desde Buenos Aires hasta Morelia, desde São Paulo hasta Santiago de Chile, Cinépolis demuestra la convicción que ha guiado a la compañía durante décadas: la sala de cine debe ser mucho más que un lugar para ver una película. Con la mirada puesta en el futuro, esa convicción se traduce en una inversión constante en la experiencia del cliente en toda la región, desde la tecnología de proyección hasta la hospitalidad, la programación y el vínculo con las comunidades donde operamos.

En Cinépolis Recoleta, en Buenos Aires, esa inversión tiene más de 25 años de historia y sigue vigente, con más de dos millones de admisiones anuales. Su evolución reciente lo demuestra: del mostrador tradicional al autoservicio Candyland y, desde 2025, a nuestra experiencia “Atmósfera” de compra digital sin fricciones. La meta nunca ha sido la tecnología por sí misma, sino devolverle tiempo al espectador para disfrutar antes de que se apaguen las luces.

Esa misma filosofía —la tecnología al servicio de la experiencia— define a Cinépolis JK Iguatemi, en São Paulo. Ahí conviven la única sala IMAX with Laser de Brasil, una pantalla Samsung Onyx LED Cinema y siete salas VIP con servicio a la butaca. El resultado es un complejo reconocido de forma consecutiva como el mejor cine de São Paulo por la Guía da Folha, y que cada año aloja alrededor de 50 eventos con más de 15,000 asistentes entre prensa, marcas e industria del entretenimiento.

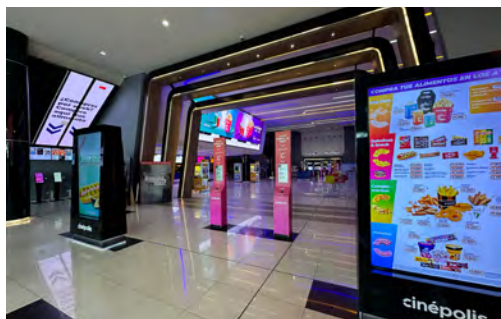
La inversión en experiencia también se mide en inclusión. En JK Iguatemi, las funciones mensuales para audiencias neurodivergentes y las sesiones CineMaterna para madres con bebés amplían quién puede disfrutar de una sala de cine. En Cinépolis Recoleta, la iniciativa de empleo “Madres, Tías y Abuelas” y la alianza con Fundación DISCAR generan oportunidades laborales para mujeres mayores y personas con discapacidad intelectual. En Cinépolis La Reina, en Santiago de Chile, las funciones “Sensory Friendly” cumplen el mismo propósito: que la experiencia de ir al cine sea de todos.

CINÉPOLIS (CONT'D)

La Reina, con 16 salas y 3,650 butacas, sigue siendo el complejo más grande de Chile y un referente para toda la comunidad, reconocido incluso por su municipalidad como una auténtica “catedral del cine”. Ahí nacieron el primer auditorio 4DX y la primera Sala Junior del país, y su iniciativa Sala de Arte mantiene viva la curaduría de cine independiente. El merchandising —baldes y vasos de edición limitada— convierte cada gran estreno en un acontecimiento que llena filas horas antes de la apertura.

En México, dos complejos ilustran extremos complementarios de la misma inversión. Cinépolis Mitikah, dentro de la Torre Mitikah en la Ciudad de México, representa la apuesta más reciente de la compañía por la tecnología aplicada al servicio: los conceptos Cinépolis Atmósfera y Cinépolis VIP, el uso de inteligencia artificial generativa para optimizar la programación de horarios, y espacios y menús temáticos ligados a los grandes estrenos, todo dentro de un desarrollo comercial de alto tráfico que también es fuente de empleo estable para la comunidad.

Cinépolis Morelia Centro representa el otro extremo: el origen mismo de la compañía. Ahí, en el Centro Histórico de Morelia —Patrimonio de la Humanidad—, abrió sus puertas en 1956 Cinema Morelia, la sala que dio origen a la Organización Ramírez y, con ella, a Cinépolis. Casi siete décadas después, ese mismo complejo es sede emblemática del Festival Internacional de Cine de Morelia desde 2003, y por sus auditorios han pasado Guillermo del Toro, Alfonso Cuarón, Alejandro González Iñárritu, Martin Scorsese y Juliette Binoche, entre muchos otros. Sus salas también se han transformado en espacios multifuncionales para conciertos vía Live Viewing y transmisiones de la Copa



CINÉPOLIS (CONT'D)



Mundial de la FIFA, prueba de que la inversión en experiencia no se detiene en la pantalla.

Diferentes complejos, cinco países, una misma dirección: seguir invirtiendo en cada punto de contacto con el cliente, desde la proyección y el sonido hasta la gastronomía, la accesibilidad y el vínculo cultural con cada ciudad. Mirando hacia la temporada de otoño-invierno 2026 y hacia 2027, Cinépolis continúa apostando por una idea simple y duradera: una gran sala de cine no se mide solo por las películas que exhibe, sino por la experiencia completa que ofrece a quienes cruzan sus puertas.



!Gracias!

**CineLATAM would like to sincerely
thank all who are participating in our
2026 event. It is an honor and privilege
to host you and the LATAM community.**

**CineLATAM desea expresar
su más sincero agradecimiento a todos
los que participan en nuestro
evento 2026.**

**Es un honor y un privilegio
recibirlos a ustedes y a la comunidad
latinoamericana.**



Latin America: Powering the Future of Premium Cinemax

SAMUEL REAL

Managing Director of Sales - Latin America;
SVP, Content Distribution - The Americas Growth
CJ 4DPLEX

It is a privilege to welcome you to the **2nd edition of CineLATAM**, an event that celebrates the energy, passion, and leadership of Latin America's film industry. On behalf of **CJ 4DPLEX**, I warmly congratulate all the delegates, exhibitors, distributors, filmmakers, and partners who continue to shape the region's cinematic future.

CineLATAM provides an important platform for collaboration, innovation, and growth while recognizing Latin America's increasingly important role in the global cinema landscape. CJ 4DPLEX is proud to stand alongside you in celebrating the power of the moviegoing experience—and the unmatched passion that Latin American audiences have for film.

At CJ 4DPLEX, our mission is simple: **to create premium cinema experiences that cannot be replicated at home.**

Our roots in exhibition are fundamental to that mission. CJ 4DPLEX is part of **CJ CGV, the fifth-largest cinema exhibitor in the world and a global leader in cinema technology**, and that exhibition pedigree continues to shape everything we do. **4DX, SCREENX, and ULTRA 4DX** were conceived by exhibitors, for exhibitors, with one fundamental objective: to differentiate the theatrical experience and give audiences a compelling reason to leave home—while creating greater value for exhibitors and studios.

Latin America has been at the epicenter of this journey from the very beginning.

Cinépolis in Mexico was one of the first exhibitors to embrace 4DX, and the success of that launch helped establish the foundation for our global expansion. Today, with valued partners including **Cinépolis, Cine Prox, UCI Caribbean Cinemas, Cinex, Royal, and many others across the region**, our formats continue to expand, delivering compelling box office performance and deeper audience engagement.

Each of our formats offers a distinct way to elevate the moviegoing experience.

4DX brings films to life through motion, scent, and more than 20 environmental



CJ 4DPLEX (CONT'D)

effects. By engaging the senses and physically immersing audiences in the action, 4DX transforms the traditional movie into an experience that audiences can truly feel.

SCREENX, on the other hand, expands the story beyond the traditional cinema screen. Using a 270-degree panoramic canvas, exclusive imagery extends onto the side walls of the auditorium, creating a sense of immersion that draws audiences deeper into the world of the film. This unique technology can transform a traditional auditorium into a truly premium destination.

ULTRA 4DX brings these two groundbreaking technologies together, combining panoramic storytelling with full sensory immersion. The result is the pinnacle of premium cinema—surrounding audiences visually while engaging every sense through the power of 4DX.

Together, our premium formats share a common purpose: **to make the theatrical experience bigger, more immersive, more memorable, and ultimately more valuable for audiences, exhibitors, and studios.**

But our commitment to entertainment goes beyond technology. **Content is equally fundamental to the future of cinema.**

We believe the next generation of theatrical entertainment will be defined not only by how audiences experience content, but also by the content itself. That is why CJ 4DPLEX continues to expand its role as both a technology innovator and a content partner, investing in original productions and bringing major global entertainment events to the big screen.

As part of the CineLATAM program, we are proud to present a special screening of **LINKIN PARK: UNSHATTER**—an intimate and electrifying journey into the band's extraordinary new chapter.

Directed by band member **Joe Hahn**, the film captures LINKIN PARK's return following a seven-year hiatus through rare archival footage, intimate studio sessions, candid interviews, and powerful live performances filmed in São Paulo, Brazil.

With more than **100 million records sold worldwide**, LINKIN PARK remains one of the most influential bands of its generation. CineLATAM delegates will be among the first audiences to experience the film on **September 21 at Cinépolis Luxury Cinemas Coconut Grove**, ahead of its September 30 theatrical release across Latin America.

Looking ahead, our commitment to Latin America has never been stronger.



CJ 4DPLEX (CONT'D)

We are investing in new flagship locations for both **SCREENX** and **4DX**, expanding our footprint, and working closely with exhibitors, filmmakers, studios, and artists to bring more content specifically designed to take advantage of our formats. The result will be more opportunities for audiences throughout the region to experience cinema at its very best.

Our progress is built on partnership.

We are grateful to the exhibitors who continue to trust our vision, to the studios and filmmakers who collaborate with us to push the boundaries of storytelling, and, most importantly, to the audiences whose passion for cinema drives everything we do.

CineLATAM comes at a pivotal moment for the region. Latin America continues to demonstrate the strength, resilience, and passion of its theatrical market, and the opportunities ahead are significant. At CJ 4DPLEX, we look forward to listening, learning, and working together with our partners to understand the evolving needs of the market and, together, shape the cinema experience for future generations.

Gracias por su colaboración y por ser parte de este viaje. Esperamos que juntos podamos construir algo verdaderamente especial.

¡Nos vemos en CineLATAM!



FEEL IT IN

4DX

CJ 4DPLEX



CMRA Cinema: The Force Driving the Latin American Film Industry

RODOLFO ABARCA

Principal CEO

CMRA CINEMA

The film industry in Latin America and the Caribbean is undergoing an unprecedented second transformation. Today, the survival and success of every cinema complex rely on two critical factors: delivering hyper-immersive experiences that captivate audiences, and adopting efficient, energy-saving technologies.

From our corporate headquarters in Florida, CMRA Cinema is redefining the rules of the game. Through comprehensive solutions in hardware, software, acoustic engineering, and next-generation projectors, we democratize cutting-edge technology—enabling both regional chains and independent exhibitors to compete and lead at the highest global standards.

Smart solutions:

Cutting-edge technology within your budget

Historically, upgrading a movie theater required massive upfront investments that stifled the growth of regional exhibitors.

At **CMRA Cinema**, we break down that barrier. Through a strategic supply model that combines brand-new, state-of-the-art equipment with certified refurbished systems tested under the strictest quality controls, we eliminate financial strain. We transform high capital expenditures into agile, manageable operational structures, allowing you to modernize every auditorium to international standards at a fraction of the traditional cost.

Zero blank screens:

Immediate response & logistics coverage

We understand that in this business, time is measured in projection minutes. A blank screen during an opening weekend result in unrecoverable financial losses.

To guarantee seamless operational continuity throughout the region, we deploy a robust direct support infrastructure across: **Argentina | Bolivia | Caribbean | Chile | Colombia | Ecuador | Mexico | Paraguay | Peru | Uruguay | Venezuela**



CMRA CINEMA (CONT'D)

Our operational efficiency is built upon four high-performance pillars:

- **Emergency Support and Logistics:** Protocols designed to resolve hardware and software contingencies in record time, safeguarding cinema revenue.
- **On-Site Technical Training:** Specialized programs that empower local teams, enabling managers and technicians to resolve issues immediately without relying on international visits.
- **Proactive Monitoring and Telemetry:** Real-time remote diagnostics to anticipate and fix optical or cooling failures before they disrupt a show.
- **Regional Spare Parts Inventory:** Strategic warehousing of critical components across the region to eliminate import delays.

Leading the future of cinema in Latin America

We are leading the region's massive transition to laser technology, consolidating an ecosystem powered by direct service, ultra-fast warranty processing, and tailored engineering consulting.

Driven by an unshakeable premise: **technical excellence and dedication do not depend on the size of the cinema complex.**

Transform your auditorium infrastructure today

Kickstart your next tech overhaul backed directly by LATAM's leading specialist.

Rodabar@CMRAcinema.com | cmracinema.com



CMRA Cinema: La Fuerza que está Moviendo la Industria Cinematográfica en LATAM

La industria cinematográfica en América Latina y el Caribe vive una segunda transformación sin precedentes. Hoy, la supervivencia y el éxito de cada complejo dependen de dos factores clave: ofrecer experiencias hiper-inmersivas que atraigan al público y adoptar tecnologías eficientes de bajo consumo energético.

Desde nuestra sede corporativa en Florida, en CMRA Cinema redefinimos las reglas del juego. A través de soluciones integrales en hardware, software, ingeniería acústica y proyectores de última generación, democratizamos la tecnología de punta para que tanto cadenas regionales como exhibidores independientes compitan y lideren con los más altos estándares globales.

Soluciones inteligentes:

Tecnología de punta al alcance de tu presupuesto

Históricamente, actualizar una sala de cine requería inversiones iniciales masivas que frenaban el crecimiento de los exhibidores regionales.

En **CMRA Cinema** rompemos esa barrera. A través de un modelo de suministro estratégico que combina equipamiento nuevo de última generación con sistemas reacondicionados certificados bajo los más estrictos controles de calidad, eliminamos la presión financiera. Convertimos grandes costos de capital en estructuras operativas ágiles y manejables, permitiendo modernizar cada sala con estándares internacionales a una fracción del costo tradicional.

Cero pantallas en negro:

Cobertura logística de respuesta inmediata

Sabemos que en este negocio el tiempo se mide en minutos de proyección. Una pantalla apagada durante un fin de semana de estreno representa pérdidas financieras irrecuperables.

Para garantizar la continuidad operativa en la región, desplegamos una sólida infraestructura de soporte directo en: **Argentina | Bolivia | Caribbean | Chile | Colombia | Ecuador | Mexico | Paraguay | Peru | Uruguay | Venezuela**



CMRA CINEMA (CONT'D)

Nuestra eficiencia operativa se sostiene sobre cuatro pilares de alto rendimiento:

- **Atención y logística de emergencia:** Protocolos diseñados para resolver contingencias de hardware y software en tiempo récord, protegiendo los ingresos del complejo.
- **Capacitación técnica In Situ:** Programas especializados para empoderar a los equipos locales, permitiendo a administradores y técnicos resolver contingencias de inmediato sin depender de visitas internacionales.
- **Monitoreo proactivo y telemetría:** Diagnóstico remoto en tiempo real para anticipar y corregir fallas ópticas o de enfriamiento antes de que afecten la función.
- **Stock regional de repuestos:** Almacenamiento estratégico de componentes clave en la región para eliminar retrasos de importación.

Liderando el futuro del cine en América Latina

Lideramos la migración masiva de la región hacia la tecnología láser, consolidando un ecosistema basado en atención directa, procesos de garantía ultrarrápidos y asesoría de ingeniería personalizada.

Respaldados por una premisa inquebrantable: **la excelencia técnica y el compromiso no dependen del tamaño del complejo cinematográfico.**

Transforme la infraestructura de sus salas hoy

Ponga en marcha su próximo proyecto de renovación tecnológica con el respaldo directo del especialista líder en LATAM.

Rodabar@CMRAcinema.com | cmracinema.com





Dolby Vision and Dolby Atmos: Driving Premium Experiences, Higher Attendance, and Stronger Box Office

MICHAEL ARCHER

Vice-President, WW Cinema Sales & Partner Management

DOLBY LABORATORIES

For more than a decade, Dolby Vision and Dolby Atmos have helped redefine what makes a night at the movies truly compelling. As the industry's most recognized and acclaimed picture and sound technologies, they have raised audience expectations and become powerful drivers of demand, repeat attendance, and box office growth. By enabling filmmakers to fully realize their creative intent, these technologies deliver experiences that feel bigger, more immersive, and truly worth leaving home for, bringing audiences back to theaters again and again.

Dolby Vision and Dolby Atmos have become the benchmark for premium cinema experiences worldwide. Together, they create a powerful and differentiated entertainment offering that captivates audiences and deepens emotional engagement. Dolby Cinema demonstrates what is possible when these technologies are brought together in a fully optimized environment, with every location individually specified, designed, engineered, and finely tuned by Dolby's experts to maximize their impact. The result is a fully integrated, end-to-end experience spanning content creation through exhibition, one that audiences actively seek out.

This differentiation translates directly into business performance. Dolby Cinema consistently delivers the highest box office per-screen average worldwide among major premium large format (PLF) brands, highlighting the strong consumer appeal of the premium picture and immersive sound experience enabled by Dolby Vision and Dolby Atmos. By offering a noticeably elevated experience, exhibitors can command premium ticket pricing, increase occupancy, and position their theaters as must-visit destinations.

Building on this proven success, Dolby Vision and Dolby Atmos now extend these benefits beyond Dolby Cinema locations. Available as standalone solutions, they enable exhibitors to enhance their own premium auditoriums with the same award-



DOLBY LABORATORIES (CONT'D)

winning picture and sound technologies that have made Dolby synonymous with cinematic excellence worldwide. This creates a clear pathway to drive incremental attendance, elevate perceived value, and maximize returns on existing screen investments.

Dolby Vision, the industry's leading HDR cinema solution, transforms the visual experience in ways audiences immediately notice. With brighter highlights, deeper blacks, and the widest color palette available, images become more lifelike, dynamic, and emotionally engaging. Powered by Dolby's proprietary projection system, co-developed with Christie, it delivers extraordinary contrast and consistent brightness across the entire screen. Recognized by filmmakers, studios, and moviegoers alike, Dolby Vision creates a premium visual experience that influences consumer choice and drives ticket sales.

Dolby Atmos completes the experience by transforming how audiences hear and feel stories. As the world's most widely adopted immersive cinema audio technology, it places viewers at the center of the action with fully immersive, spatial audio, creating a powerful sense of presence that standard formats cannot match. This heightened engagement fuels stronger satisfaction, word-of-mouth, and repeat visits. With more than 8,590 Dolby Atmos screens installed globally and continued growth underway, audiences are increasingly seeking out theaters that deliver the industry's most immersive sound experience.

Backed by nearly 60 years of innovation, the Dolby brand remains one of the most recognized, trusted, and awarded names in entertainment worldwide. Dolby Vision and Dolby Atmos are among the cinema industry's most celebrated technologies, giving exhibitors access to a brand that audiences already know, trust, and actively seek out. For exhibitors, that recognition translates into stronger consumer pull, greater marketing leverage, and a powerful point of differentiation in an increasingly competitive landscape.

For exhibitors looking to grow attendance, increase per-screen revenue, and deliver premium experiences audiences cannot find anywhere else, Dolby Vision and Dolby Atmos offer a proven path forward. As the cinema industry's most recognized picture and sound technologies, they provide a compelling opportunity to differentiate, command premium pricing, and create experiences that keep moviegoers coming back.

Discover how Dolby Vision and Dolby Atmos can elevate your premium offerings and unlock new growth opportunities by connecting with Dolby's sales representatives at CineLATAM.



FIU's Bacardí Center of Excellence: Blending Hospitality, Heritage, and Higher Education

Matthias Chik didn't think he would wind up in the world of beverage management, but a student club meeting and a unique program at one of the country's top-ranked hospitality schools changed that.

At the heart of the **Chaplin School of Hospitality & Tourism Management at Florida International University (FIU)** in Miami, Florida is a visionary collaboration that unites academia, industry, and cultural legacy: the FIU Bacardí Center of Excellence (BCE). As the #1 hospitality program in Florida, #3 among U.S. public universities, and #23 globally, according to the 2026 QS World University Rankings by Subject, FIU Chaplin School is bringing hospitality education to life through hands-on learning and unique industry experiences.

That includes FIU Chaplin School's pioneering partnership with iconic spirits brand Bacardi. The **FIU Bacardí Center of Excellence** brings academia and industry together to develop the next generation of leaders in beverage management, fine spirits, industry innovation, sustainability and entrepreneurship.

"There's no other school in the country that has a partnership like this with such a major brand and our students are so fortunate to have them here," said Matthias Chik, who graduated in 2020 with his bachelor's degree and 2021 with his master's degree from the Chaplin School and now works for Southern Glazer's Wine & Spirits as an Inside Sales Consultant.

The FIU BCE mission is clear: to prepare students for dynamic careers in beverage management, fine spirits, industry innovation, sustainability and entrepreneurship, while elevating visibility for both Bacardí and FIU. The program also aims to establish a gold standard for spirits and business entrepreneurial education in the United States and around the world, with a vision of becoming the leading provider of fine spirits education and beverage innovation for the global hospitality community. The approach is rooted in experiential education, leveraging hands-on learning through cocktail creation, sustainable practices, interaction with top industry leaders, and participation in more than 100 events each year.



FIU BACARDI CENTER OF EXCELLENCE (CONT'D)





FIU BACARDI CENTER OF EXCELLENCE (CONT'D)



Chik is one of more than 200 students awarded scholarships through the Bacardi Center of Excellence. The program also supports student organizations including the Bartenders Guild and Coffee Guild, helping build an on-campus community around beverage education and industry engagement. FIU BCE provides students with opportunities to interact with leading industry professionals while they are still in school and participate in events throughout the year.

The FIU Bacardi Center of Excellence is more than an academic institution; it's a source for those currently in the beverage industry seeking professional development through FIU Hospitality Executive Education. Its Future Proof program, developed collaboratively by Bacardi USA, the Chaplin School and renowned bartenders, provides foundational knowledge, techniques and training for hospitality and bar-industry professionals. The program is available through a certificate of completion designed for those looking to advance their skills and expertise.

Physical infrastructure at FIU's Biscayne Bay campus further immerses students in this educational ecosystem. The Bacardi Center of Excellence brings the Bacardi-FIU partnership into the classroom and connects students with industry through dedicated beverage-management education, student organizations, events and experiential learning opportunities. The partnership also incorporates FIU's CasaCuba initiative, bringing Cuban cultural heritage, academia and industry together in an immersive educational experience.

CineLATAM, with its focus on Latin American culture and creative industries, will appreciate how the FIU Bacardi Center of Excellence bridges tradition and



innovation. It's a compelling case study in how legacy brands and educational institutions can co-create immersive, culturally resonant learning spaces, where students not only absorb knowledge but become active participants in both heritage and industry. Matthias Chik is a great example of how FIU BCE did just that by propelling his career trajectory into the beverage and spirits world, one he is thriving and grateful to be in today.

To learn more about the FIU Bacardi Center of Excellence, please visit the [FIU Chaplin School of Hospitality & Tourism Management](#) website or the [Bacardi Center of Excellence](#) program page.



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The Next Transformation in Cinema Isn't on the Screen. It's Behind It.

MARÍA CAMILA PINZÓN

Operations and Project Manager

GO MVP

HOW AI AGENTS, AUTOMATION, AND CONNECTED SYSTEMS ARE CREATING A NEW WAY FOR BUSINESSES TO OPERATE.

For decades, innovation in cinema has been easy to see. Digital projection transformed what appeared on the screen. Premium formats changed how audiences experienced films. Mobile ticketing changed how guests entered theaters. Loyalty platforms, digital concessions, and new technologies have continued to reshape the moviegoing experience.

But one of the most important transformations happening now may be almost invisible to the audience. It is happening behind the screen; in the systems, workflows, and everyday decisions that keep a business moving.

Artificial intelligence is entering a new stage. We are moving beyond AI as a tool that simply generates content, analyzes information, or answers questions. The emergence of agentic AI is introducing something fundamentally different: AI systems capable of understanding an objective, reasoning through information, interacting with business applications, and taking action.

For cinema operators, distributors, and entertainment organizations, that changes the conversation. The question is no longer simply: **“How can we use AI?”** A more interesting question is: **“What could our organization accomplish if AI could actually participate in the work?”**

From AI That Answers to AI That Acts

Most organizations first encountered generative AI through a simple interaction. A person asks a question. AI provides an answer. The person then takes that information and continues the work.

Agentic AI introduces another model. Instead of stopping at the answer, an AI agent can be given an objective and, within clearly defined rules and permissions, determine and execute the steps required to move that objective forward.

Consider something as simple as an incoming inquiry for a private screening or



(GO MVP CONT'D)

corporate event. The request may arrive through a website. Someone reviews it, enters information into a CRM, identifies the appropriate theater or representative, sends an email, creates a follow-up task, and eventually prepares the information needed for a proposal.

None of those individual steps are particularly complicated. But multiplied across hundreds of processes, locations, customers, and employees, those small tasks consume enormous amounts of time.

An intelligent workflow could interpret the inquiry, capture the relevant information, update the CRM, determine where it should go, initiate the appropriate workflow, and prepare the context a team member needs to continue the conversation.

The human remains involved where judgment, creativity, and relationships matter most. The technology handles the work surrounding them.

The goal is not to remove the person. It is to remove the unnecessary work surrounding the person.

The Opportunity Is Bigger Than AI

There is an important catch. AI cannot transform a business if the business itself is disconnected.

Cinema organizations operate across countless systems and departments: ticketing, marketing, customer service, sales, loyalty, finance, concessions, operations, reporting and more. Often, valuable information exists in all of them. The problem is that it exists separately.

Employees become the connection between systems, copying information, checking different applications, sending reminders, creating reports and manually deciding what needs to happen next.

That is why the next phase of digital transformation is not simply about adding an AI tool. It is about creating an **intelligent business ecosystem**.

At GO MVP, we think about that transformation through three concepts:

THINK. CONNECT. AUTOMATE.

THINK means introducing AI agents capable of understanding information, reasoning within defined parameters, and helping determine what should happen next.

CONNECT means allowing CRM, finance, customer service, marketing, analytics, and operational platforms to exchange information instead of operating as isolated systems.

AUTOMATE means enabling everything from repetitive administrative tasks to



(GO MVP CONT'D)

complex, multi-step workflows to move forward automatically.

Individually, each creates value. Together, they create an organization capable of operating very differently.

What Could an AI-Powered Cinema Business Look Like?

The opportunities extend throughout the organization.

Customer service teams could use AI to understand incoming requests, retrieve relevant customer information, categorize issues, and route them with the right context already prepared.

Marketing teams could connect customer behavior with intelligent segmentation and automatically coordinate personalized communications.

Sales teams could have opportunities enriched, prioritized, and followed up based on business rules and customer activity.

Finance teams could automate routine administrative workflows while surfacing exceptions that genuinely require human review.

Operations teams could receive intelligent alerts when data indicates that something needs attention rather than relying on people to continuously monitor multiple systems.

Leadership teams could access information across the organization more naturally, turning connected operational data into faster insights.

And these are only individual examples. The bigger opportunity comes when these capabilities begin working together.

Start With the Business, Not the AI

With so much attention surrounding artificial intelligence, it is tempting to begin with technology.

- Which AI platform should we buy?
- Which model should we use?
- Which chatbot should we deploy?
- But the better starting point may be the business itself.
- Where are employees repeatedly moving information between systems?
- Where are customers waiting because a process is waiting?
- Which decisions follow predictable rules?



(GO MVP CONT'D)

- Where does valuable information exist but fail to reach the person who needs it?
- Which processes require five manual steps when they could require one?

Those are potential AI opportunities. And not every opportunity requires AI.

Sometimes the answer is better integration.

Sometimes it is automation.

Sometimes it is redesigning a process.

And sometimes an AI agent can provide the missing layer of intelligence connecting everything together.

The objective is not to put AI everywhere. It is to design where intelligence can create meaningful impact.

Building the Intelligent Business

As we move into 2027, access to artificial intelligence itself will become increasingly common. The differentiator will be what organizations do with it.

At GO MVP, this is the idea behind our evolving approach to **AI-Powered Business Transformation**: bringing together AI agents, automation, connected business platforms such as Zoho One, integrations, data and custom technology into a cohesive operating ecosystem.

Because implementing another piece of software is not the end goal. Creating a business where information moves intelligently, repetitive work happens automatically and people have more time to focus on decisions, relationships and experiences; That is where the opportunity becomes transformational.

For the cinema industry, an industry built around creating extraordinary experiences, that distinction is especially relevant.

Audiences may never see the technology behind those experiences. They do not need to.

The magic may happen on the screen. But increasingly, intelligence will be working behind it.



OMNIVIEW: A New Perspective on Cinema Screens

JEAN-FRANCOIS GAGNON

Senior Vice President Sales & Marketing

MDI INNOVATIONS

Building momentum for the 2026 fall and holiday season—and beyond into 2027

Every memorable cinema experience depends on the relationship between image and sound. Audiences should see the finest details, hear every nuance and feel fully immersed in the story. The projection screen plays a vital role in bringing those elements together.

With OMNIVIEW, MDI brings that relationship into focus. Introduced just over a year ago, this premium woven cinema screen is generating growing interest across Europe and North America. As exhibitors look ahead to the 2026 fall and holiday season and plan for 2027, OMNIVIEW offers a compelling approach to delivering image quality and acoustic performance together.

Designed for Image and Sound

OMNIVIEW combines exceptional image uniformity with superior acoustic transparency. Its finely woven construction creates a smooth, consistent projection surface while allowing sound to pass naturally through the material.

Unlike screen surfaces that require additional perforations for sound transmission, OMNIVIEW achieves acoustic transparency through its woven structure. The result is a surface designed to preserve visual consistency while supporting clear, precise and impactful sound.

For audiences, these qualities serve a single purpose: a more immersive connection to what is happening on screen. For cinema operators and installation teams, they offer a practical way to address visual and acoustic requirements within the same screen solution.

Greater Flexibility Behind the Screen

Speaker placement is an important consideration in auditorium design. OMNIVIEW allows loudspeakers to be positioned close behind the screen, supporting precise sound localization and immersive audio.

That flexibility gives cinema teams more options when planning the relationship between the projection surface and the sound system. Whether evaluating an auditorium upgrade



MDI INNOVATIONS (CONT'D)

or developing a new installation, exhibitors can consider OMNIVIEW as part of an integrated approach to presentation quality.

The material also offers versatility in projection. Optimized for front projection, OMNIVIEW delivers uniform brightness without distracting hot spots in rear-projection applications, extending its usefulness across different installation requirements.

Practical Advantages Beyond Performance

A premium screen must do more than perform well once installed. Its handling and transportation also matter.

OMNIVIEW is foldable for more efficient shipping, helping reduce packaging volume and shipping costs without compromising projection quality. For exhibitors and project teams coordinating deliveries across regions, this is a practical advantage that complements the screen's visual and acoustic capabilities.

Behind the product is MDI's experience of more than four decades engineering and manufacturing premium cinema screens for theatres around the world. OMNIVIEW builds on that foundation, combining advanced materials with the company's expertise in projection surfaces.

Growing Interest, New Conversations

A little over a year after its introduction, OMNIVIEW is attracting increasing attention in Europe and North America. That growing buzz comes as cinema professionals continue to explore how screen technology can contribute to a distinctive theatrical experience.

For the cinema community gathering at CineLATAM, OMNIVIEW opens a timely conversation about the future of presentation. Each auditorium brings its own dimensions, technical requirements and creative ambitions. Choosing the right projection surface means considering how image, sound and installation needs work together.

OMNIVIEW is part of MDI's broader range of cinema projection surfaces, allowing those conversations to begin with the needs of the venue and the experience it wants to deliver.

Looking Ahead to 2027

The 2026 fall and holiday season marks the next chapter for OMNIVIEW, with momentum carrying into 2027. Its appeal is clear: a premium woven screen that brings exceptional image uniformity, acoustic transparency and practical installation benefits into one solution.

MDI invites exhibitors, integrators and cinema partners to discover OMNIVIEW and explore its potential for their next project.

See every detail. Hear every moment. Experience OMNIVIEW.



Evolution, Expansion, and Innovation: The Multicines Story and the Transformation of Entertainment in Ecuador

GONZALO LÓPEZ CISNERO

CEO

MULTICINES ECUADOR

Founded in 1996 in Quito with the opening of its first complex, Multicines has built a solid 30-year track record of continuous evolution. Today, the company leads the Ecuadorian market with a 46% share, operating 25 complexes and more than 170 screens nationwide. Its position as the most influential player in the national industry stems from a multidimensional strategic vision that combines inorganic expansion, diversification into full-scale entertainment centers, innovation in customer loyalty, and the deployment of cutting-edge technology.

Scale and Reach: Consolidating the National Market

Multicines' recent growth has been driven by key acquisitions of other cinema chains, aimed at strengthening its territorial presence. The addition of 10 complexes consolidated its offering in strategic markets such as Guayaquil, Ambato, Latacunga, and Manta, significantly expanding its geographic footprint.

Beyond the Screen: The 360° Experience of the Spoiler Brand

Alongside its expansion in traditional exhibition, the company broke the mold of conventional cinema by developing its flagship brand, Spoiler. Conceived as a comprehensive entertainment platform, Spoiler now anchors key locations across several cities in the country. The concept rests on four pillars: Spoiler Food & Drinks, a varied dining offering built around a central bar and giant screens in a sports bar style; Spoiler Bowling, professional and social bowling lanes with table service; Spoiler Games, a zone equipped with virtual-reality simulators, video games, a playground, and the country's only Laser Tag maze; and Spoiler Kids, play spaces designed for early childhood with a mini-city, slides, and ball pits.

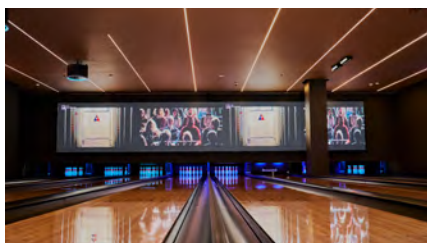
New Business Models and Customer Loyalty

To maximize visit frequency and personalize its relationship with audiences, Multicines has reshaped its commercial tools. With the launch of CINEFAN, the company introduced a subscription model designed to capture new segments and boost moviegoing frequency through exclusive ticket and concession benefits. This program marks the evolution of the MultiClub program, which has become a



MULTICINES ECUADOR (CONT'D)

Quicentro



strategic commercial asset in its own right: it now counts more than 275,000 active members, who generate 46% of total ticket sales through a tiered system (Bronze, Silver, and Gold) that rewards loyalty with exclusive promotions and presales.

Technology Leadership and Immersive Formats

On the operational front, Multicines has positioned itself as the country's technology benchmark, leading the rollout of next-generation immersive experiences. Its technical offering includes 13 4D E-Motion auditoriums nationwide; mixed-seating auditoriums combining traditional seats with Premiere seating and dedicated in-seat service; Ecuador's first ScreenX auditorium, with a 270-degree panoramic triple-screen view; D-BOX motion seats; the MI8 format; and the implementation of ICE (Immersive) technology.

The Future of Physical Space: Human Connection and Memorability

Ultimately, Multicines' expansion plan reflects the conviction that tomorrow's entertainment spaces must evolve in step with audiences' emotions. The company sees its venues not as mere commercial square footage, but as platforms for genuine connection, designed to meet the human need to gather, celebrate, and share. It is this experience-driven vision that will continue to guide the brand's development across the region.



Evolución, Expansión e Innovación: El caso Multicines y la Transformación del Entretenimiento en Ecuador

Fundada en 1996 en Quito con la apertura de su primer complejo, Multicines ha construido una sólida trayectoria de 30 años en constante evolución. Hoy, la compañía lidera el mercado ecuatoriano con el 46% de cuota de participación, operando 25 complejos y más de 170 pantallas en todo el país. Su consolidación como el actor más relevante de la industria nacional responde a una visión estratégica multidimensional que combina la expansión inorgánica, la diversificación hacia centros de entretenimiento integral, la innovación en fidelización y el despliegue de tecnología de vanguardia.

Escala y cobertura: Consolidación del mercado nacional

El crecimiento reciente de Multicines ha estado marcado por operaciones clave de adquisición de otras cadenas de cine, enfocado en fortalecer su presencia territorial. La incorporación de 10 complejos permitió consolidar la oferta en plazas estratégicas como Guayaquil, Ambato, Latacunga y Manta, incrementando significativamente su alcance geográfico.

Machala

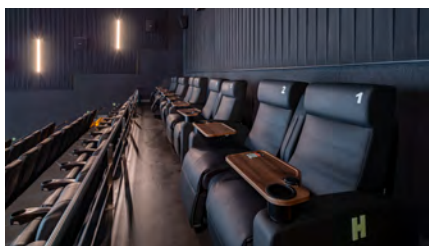




cinelatam™

MULTICINES ECUADOR (CONT'D)

Santo Domingo



Más allá de la pantalla: La experiencia 360° con la marca Spoiler

Paralelamente a su expansión en exhibición tradicional, la compañía rompió el paradigma del cine convencional mediante el desarrollo de su marca insignia Spoiler. Concebida como una plataforma de entretenimiento integral, Spoiler está presente en ubicaciones clave en varias ciudades del país. El concepto integra cuatro pilares fundamentales: Spoiler Food & Drinks, una oferta gastronómica variada con barra central y pantallas gigantes estilo sports bar; Spoiler Bowling, pistas de bolos profesionales y sociales con servicio a la mesa; Spoiler Games, una zona equipada con simuladores de realidad virtual, videojuegos, playground y el único laberinto de Laser Tag; y Spoiler Kids, espacios lúdicos diseñados para la primera infancia con miniciudad,



MULTICINES ECUADOR (CONT'D)

resbaladeras y piscinas de pelotas.

Nuevos modelos de negocio y lealtad del consumidor

Para maximizar la frecuencia de visita y personalizar la relación con sus audiencias, Multicines ha transformado sus herramientas comerciales. Con el lanzamiento de CINEFAN, la empresa introdujo un modelo de suscripción diseñado para captar nuevos segmentos e incrementar la recurrencia al cine mediante ventajas exclusivas en boletería y snacks. Este programa se convierte en la evolución del programa MultiClub, que se ha consolidado como un activo comercial estratégico: supera los 275.000 socios activos que generan el 46% de las ventas totales de boletos mediante un sistema por niveles (Bronce, Plata y Oro) que recompensa la fidelización con promociones y preventas exclusivas.

Liderazgo tecnológico y formatos inmersivos

En el plano operativo, Multicines se posiciona como el referente tecnológico del país al liderar el despliegue de experiencias inmersivas de última generación. La oferta técnica incluye 13 salas 4D E-Motion a nivel nacional; salas mixtas con asientos tradicionales y Butacas Premiere con atención personalizada directo al asiento; la primera sala ScreenX de Ecuador (visión panorámica de 270 grados en triple pantalla); butacas con movimiento regulado D-BOX; formato MI8 y la implementación de la tecnología ICE (Immersive).

El futuro del espacio físico: Conexión humana y memorabilidad

En última instancia, el plan de expansión de Multicines responde a la convicción de que los espacios de entretenimiento del mañana deben evolucionar al ritmo de las emociones del público. La compañía concibe sus instalaciones no como simples metros cuadrados comerciales, sino como plataformas de conexión genuina diseñadas para responder a la necesidad humana de reunirse, celebrar y compartir. Es esta visión orientada a la experiencia la que continuará guiando el desarrollo de la marca en la región.

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Paramount Pictures International Welcomes You to CineLATAM

MARK VIANE

President International Theatrical Distribution

PARAMOUNT PICTURES INTERNATIONAL

Paramount Pictures is thrilled to return to CineLATAM and would like once again to extend our deep gratitude to our exhibition partners for their collaboration, support and shared success in bringing Paramount Pictures theatrical releases to audiences across the region. More than ever, we are committed to the theatrical experience and are confident that, with your partnership, the best is yet to come.

Together, we've enjoyed record-breaking wins so far this year, including **SCREAM 7**, in partnership with Spyglass Media Group, the highest-grossing film in the franchise with nearly \$214M at the worldwide box office; and **SCARY MOVIE**, which reunited the Wayans brothers with the franchise they created, and grossed over \$231M in global box office.

Up next this fall is **TAD AND THE MAGIC LAMP** from the filmmaking team at Telecinco Cinema and El Toro Pictures and directed by Enrique Gato. Tad and Sara are now the parents of Olimpia (Oli"), an adorable and fearless two-year-old girl. But Mummy is not taking it well that she is no longer the center of attention. While on holiday in London, Sara tracks down a one-of-a-kind artifact: the magical lamp from *One Thousand and One Nights*. Consumed by jealousy, Mummy makes a wish—to travel back in time to when she was young and loved by everyone. Tad and Sara must join forces to stop Mummy from altering the course of history and bring the whole gang—Jeff, Belzoni, and Ramona included—back home to their own time. Their latest adventure takes them across the Atlantic Ocean, from the legendary lost city of Paititi to Greece, and from there deep into the heart of the Middle East, all the way to Ali Baba's cave and the Forty Thieves.

Also this month, Brad Pitt takes on the epic survival thriller, **HEART OF THE BEAST** directed by acclaimed filmmaker David Ayer, and written by Cameron Alexander. After a harrowing plane crash, special forces officer, James and his combat dog, Odin find themselves stranded deep in the Alaskan wilderness. They are forced into a brutal fight to survive the elements.

Also, this fall, we're teaming up with Legendary Pictures to bring audiences a feature film adaptation of the beloved video game **STREET FIGHTER**, starring Noah



PARAMOUNT PICTURES INTERNATIONAL (CONT'D)

Centineo, Andrew Koji, Callina Liang, wrestlers Joe “Roman Reigns” Anoaï and Cody Rhodes, with Curtis “50 Cent” Jackson and Jason Momoa. Set in 1993, estranged Street Fighters Ryu (Andrew Koji) and Ken Masters (Noah Centineo) are thrown back into combat when the mysterious Chun-Li (Callina Liang) recruits them for the next World Warrior Tournament: a brutal clash of fists, fate, and fury. But behind this battle royale lies a deadly conspiracy that forces them to face off against each other and the demons of their past. And if they don't, it's **GAME OVER! STREET FIGHTER** opens in theatres October 16th including IMAX, 4DX, ScreenX and other premium large formats.

Bringing in the spirit of the holiday season on November 13th Johnny Depp is back in **EBENEZER**, a ghost story set in Dickens' London that follows one man's supernatural journey to face his past, present and future and fight for a second chance. Directed by Ti West, with a screenplay by Nathaniel Halpern, the film also stars Rupert Grint, Andrea Riseborough, Sam Claflin, Daisy Ridley, Arthur Conti, Ellie Bamber, Henry Lloyd-Hughes, Charlie Murphy with Tramell Tillman and Ian McKellen.

November also brings the fourth installment of the Meet the Parents franchise, with **FOCKER-IN-LAW** reuniting Robert De Niro, Ben Stiller, Owen Wilson, Teri Polo, Blythe Danner with the additions of Skyler Gisondo, Beanie Feldstein and Ariana Grande. The first three films in the series have earned a cumulative worldwide box office of \$1.13 billion.

To round out the holiday season on December 23rd, the third installment of the popular game and hit movie franchise **THE ANGRY BIRDS MOVIE 3** slingshots into theaters.

Coming in 2027 is an exciting slate including an inspiring tale of grit and perseverance, **MR. IRRELEVANT**, starring David Corenswet; **CHILDREN OF BLOOD AND BONE** based on the best-selling novel and directed by Gina Prince-Bythewood with a cast including Thuso Mbedu, Damson Idris, Amandla Stenberg, Chiwetel Ejiofor, and Regina King; **THE RESCUE**, starring Brandon Sklenar; **K-POP: THE DEBUT**, in partnership with **HYPE**; **SONIC THE HEDGEHOG 4**; the comedy **BOYS FOR LIFE** from our genre label Paramount Primal; the fourth installment of the series, which has to-date earned over \$1.2B at the global box office; A new **PARANORMAL ACTIVITY** from James Wan; **GET LITE**, Teyana Taylor's directorial debut; and, from director John Krasinski, **A QUIET PLACE PART III**, the latest installment in the A Quiet Place universe, with the first three films in the franchise earning over \$902M worldwide; and **TOMORROW, AND TOMORROW, AND TOMORROW**, from director Sian Heder, and starring Daisy Edgar-Jones; among others.

On behalf of everyone at Paramount Pictures, thank you for your continued partnership!



CinemaONE by POSitive Cinema: Enterprise-Grade Cinema Technology, Built for Independents

ARTUR BOBREK

Key Account Manager

LSI SOFTWARE S.A.

CINEMAONE BY POSITIVE CINEMA: ENTERPRISE-GRADE CINEMA TECHNOLOGY, BUILT FOR INDEPENDENTS

For many years, POSitive Cinema has powered the day-to-day operations of cinemas around the world — from national circuits to regional chains — handling everything from box office and concessions to loyalty, reporting, and back-office administration. That scale taught us a simple lesson: the technology that keeps a 20-cinema circuit running smoothly is often out of reach for the independent cinema down the street, the boutique arthouse, or the small regional chain with three or four locations. Those operators don't need less capability — they need the same reliability and depth, delivered in a way that fits their size, their budget, and their team.

That is exactly why we built CinemaONE.

CinemaONE is our new cloud-based, SaaS cinema management platform, designed from the ground up for independent theatres and smaller circuits. Rather than adapting our enterprise system for smaller operators, we built a product around their reality: lean teams, limited IT resources, and the need to be up and running in weeks, not months.

Cloud-native, from day one

Because CinemaONE runs entirely in the cloud, there is no local server to install, maintain, or worry about during a power outage. Operators log in from a browser — at the box office, in the office, or from home — and see the same real-time picture of sales, seating, and performance. Updates and new features roll out automatically, so theatres are always running the latest version without scheduling downtime or IT visits.

Everything a smaller cinema actually needs — nothing it doesn't

CinemaONE covers the full guest journey: ticketing and box office, concessions and point of sale, and the reporting tools operators need to understand which films, showtimes, and combos are performing. It's built to work the way independent cinemas actually operate — flexible pricing and promotions,



LSI SOFTWARE (CONT'D)

straightforward staff training, and a clean, modern interface that doesn't require a dedicated IT person to run.

Payments and data integrations were a priority from the start. CinemaONE connects with leading payment providers so operators can offer the card and contactless experiences their guests expect. On the data side, built-in integration with leading industry box-office reporting platforms gives independent operators access to the same reporting standards used across the industry, closing a gap that has historically separated smaller cinemas from national chains.

Customized Website and Apps

CinemaONE is also delivered as a complete package. Every operator gets a fully branded website, built to match their cinema's identity, along with a dedicated mobile app — both included as standard, with no separate design or development project required. Guests can browse showtimes, buy tickets, and order concessions online or from their phone from day one, giving independent cinemas the same direct-to-guest digital presence that used to be reserved for the big chains.

Built for the season ahead

We're bringing CinemaONE to market heading into the 2026 Fall/Holiday season and into 2027 — historically the busiest stretch of the year for exhibitors, driven by major studio releases and holiday moviegoing. Independent cinemas and smaller circuits often feel this seasonality the hardest: a single blockbuster weekend can define their quarter, and outdated or unreliable systems at the box office can mean lost sales at the worst possible moment. CinemaONE is designed to scale with demand instantly — a cloud platform doesn't buckle under a sold-out opening night the way an aging on-premise system might.

A natural fit for the LATAM market

The independent and boutique cinema segment is a vital part of the exhibition landscape across Latin America, where operators range from single-screen cultural landmarks to growing regional circuits expanding into new cities. These operators have told us the same thing for years: they want enterprise-level reliability, but without enterprise-level complexity or cost. CinemaONE was built with exactly that operator in mind, and we see real potential across LATAM for cinemas that want to modernize their operations without a lengthy, disruptive implementation.

Backed by years of cinema expertise

CinemaONE isn't a startup's first product — it's the newest member of a product family that already includes POSitive Cinema, trusted by circuits and



LSI SOFTWARE (CONT'D)

chains across Europe and North America. That means CinemaONE customers benefit from years of accumulated cinema-industry knowledge — fiscal and tax compliance across multiple jurisdictions, integrations with the payment and data providers exhibitors already rely on, and a support team that understands cinema operations, not just software.

As we head into CineLATAM 2026, we're excited to introduce CinemaONE to the region's exhibitors and hear directly from operators about what they need most from their next box-office system. Whether you run one screen or ten, we'd welcome the conversation about what CinemaONE could do for your cinema this season and beyond.

LSI Software S.A. is a global provider of cinema management technology, delivering the POSitive Cinema and CinemaONE platforms to exhibitors worldwide.

One Company. Two Solutions. Every Cinema.



POSITIVE®
CINEMA

The proven enterprise platform
for large cinema circuits.

positivecinema.com



CinemaONE

Cloud-based SaaS for independent
and small cinema circuits.

cinemaone.app



VISIT US AT BOOTH #1



Qube Cinema in Latin America: Connecting a Growing Region

MARIAM EL BACHA

VP Business Development LATAM

QUBE CINEMA

How Qube's platform is helping distributors and exhibitors close the distance across LATAM

South America's theatrical market has historically trailed North America and Europe in technology adoption, largely a function of thinner margins and the sheer scale of the geography involved. But that gap is precisely where Qube Cinema sees its biggest opportunity: a region ready for connected infrastructure that makes content delivery, playback, and exhibition operations simpler, faster, and more reliable, without demanding the capital intensity of markets like the US or Western Europe.

From Ushuahia to Tijuana, Qube is positioning its platform as the backbone for a region defined as much by its diversity as by its distances.

A Market Defined by Distance

Ask any distributor operating across Argentina, Chile, Brazil or Mexico, what keeps them up at night, and geography will be on the top 3 list. These are countries where a single national release can mean coordinating delivery across 3,000 kilometers or more, often to cinemas with very different levels of infrastructure.

Satellite delivery, while widely used, comes with real constraints: weather-dependent transmission windows, scheduling rigidity, and cost. Physical hard drives remain common for harder-to-reach locations, but the logistics involved often mean smaller or more remote cinemas are effectively running content later than the rest of the circuit, closer to a second run than a day-and-date release.

Independent exhibitors, who make up a significant share of the region's screens, feel these constraints acutely. Independent operators tend to be fast-moving and entrepreneurial by nature, able to make changes quickly when opportunity arises. But tighter margins also mean less room for costly missteps, which can make new technology adoption a harder sell, unless the case for it is clear and the risk is low.



QUBE CINEMA L (CONT'D)

Qube Wire: Closing the Distance

This is the operational problem Qube Wire was built to solve. Qube Wire is a web-based platform that lets cinemas receive, manage, and track digital cinema content and KDMs through a single, unified system, replacing fragmented, delivery-method-by-delivery-method workflows with one consistent pipeline.

At the core of the system is WireTAP, a secure device running a custom Linux-based operating system, installed directly in the theatre environment. WireTAP integrates with Theatre Management Systems and playback servers to automate content ingestion, cutting down on manual handling and the errors that come with it.

The scale is already substantial: Qube Wire connects nearly 7,000 cinemas worldwide and delivered more than 250,000 pieces of content electronically in the last 12 months alone. For distributors, that means reaching cinemas in real time, reducing costs, and avoiding the last-minute scrambles that can cancel a show and strain relationships with exhibitors. For studios with ESG commitments, electronic delivery also means a smaller carbon footprint than physical alternatives. And because the same infrastructure supports live content, the platform is increasingly being used to bring concerts, sporting events, and special broadcasts directly into cinema auditoriums, turning theatres into venues for far more than scheduled film releases.

A Full Platform Built for Modern Exhibition

Qube Wire sits at the center of a broader ecosystem Qube Cinema has built specifically for exhibitors, one designed to connect every part of the cinema operation:

- **Qube XP:** DCI-compliant playback servers and integrated media blocks supporting true 4K, high frame rate content up to 120fps in 3D, and high bit rate formats beyond standard DCI specifications, suited to both traditional auditoriums and advanced immersive formats.
- **Qube Slate:** a centralized platform for planning and scheduling advertising and content campaigns, already running across more than 3,700 screens, giving exhibitors, advertisers, and agencies precise control over what plays, where, and when.
- **iCount:** real-time, automated audience measurement with 99% accuracy across nearly 160 screens globally, using AI to blur audience faces for privacy while giving exhibitors reliable attendance data and advertisers verified campaign delivery.



QUBE CINEMA L (CONT'D)

- **Cheers:** an on-screen audience engagement layer enabling personalized greetings and brand-led interactive experiences, currently active across India, Indonesia, and parts of the Middle East.
- **EPIQ:** Qube's Premium Large Format offering, combining Barco-powered high-contrast RGB laser projection with immersive sound and auditorium design; 11 screens are live in India today, with plans to double that by the end of 2026.
- **Screenwriter:** Qube recently acquired Arts Alliance Media and its widely used Theatre Management System (TMS) that automates playlist population, KDM ingestion, POS integration, and hardware configuration from a single control hub.
- **QuickTickets:** a cinema-focused point-of-sale platform for ticketing, concessions, and day-to-day theatre operations, built to reduce complexity and improve staff productivity.
- **Moviebuff Access:** an accessibility solution delivering synchronized audio description, closed captions, and hearing assistance directly from the DCP to a patron's own mobile device.
- **Movie Wire:** a centralized repertory booking marketplace connecting exhibitors with catalog titles from multiple studios and distributors, supporting rereleases, anniversaries, and event cinema.
- **Live Wire:** real-time live broadcast delivery into cinemas, turning theatres into venues for concerts, sports, and cultural events beyond traditional film programming.

Together, these tools represent a shift toward connected cinema operations, where content delivery, playback, monetization, measurement, and audience engagement all work as one system rather than as separate, disconnected steps. For a region still building out its digital infrastructure, that connectivity is the differentiator.

Brazil and the Power of a Connected Network

Qube's presence in Brazil has grown substantially through its partnership with Auwe, a company with years of experience working alongside Qube, distributors, and exhibitors across the country. That partnership reflects a broader principle guiding Qube's regional strategy: Latin America is a collection of independent markets, but one that benefits enormously from being treated as an interconnected network rather than a set of isolated territories.



QUBE CINEMA (CONT'D)

For distributors holding rights across multiple Latin American countries, a connected network means fewer steps to deliver content and process orders across borders. For exhibitors, particularly those managing network operations centers from a different city or country than their screens, it means being able to reach and control an entire circuit from a single location. As Qube continues to build out partnerships like the one with Auwe, that network effect only compounds, each new connection making the whole system more valuable for everyone using it.

Where Qube Looks Next

While Brazil remains the region's most established market, Qube's ambitions extend further. Argentina, Uruguay, Colombia, Ecuador, and Peru all show strong momentum in local cinema development, markets where Qube sees real potential to make an impact on both the exhibition and distribution sides of the business.

As South America's exhibition and distribution landscape continues to modernize, Qube Cinema's strategy is clear: build the connective tissue, the electronic delivery, the playback infrastructure, the network partnerships, that lets a genuinely diverse and geographically demanding region operate as one connected market. Distance has long been the region's defining operational challenge. Qube's bet is that it no longer has to be.





Cambia, Todo Cambia

LUIS B. VARGAS GOMEZ

Head of Commercial Americas & VP Iberoamérica

RENTRAK

Si nos enfocamos en la asistencia -el parámetro más exacto para medir cualquier mercado-, el primer trimestre del 2026 tuvo un arranque complicado finalizando -7.7% vs. el 1er. trimestre del 2025.

Pero cambia, todo cambia.

Los siguientes cuatro meses reportaron un crecimiento acumulado del 6%, finalizando con una asistencia al 31/7 de +327K. Comparándolo con el mismo periodo del 2025 representa un incremento de 2.1%. Este crecimiento cobra aún mayor relevancia si tomamos en cuenta factores como el Mundial de fútbol—en pleno verano—así como la programación de algunos títulos forzados a lanzarse en el mercado iberoamericano al mismo tiempo que en otros mercados; en veranos que no son nuestros veranos.

El Top 20 representa el 77% del total de asistencia (2.2 puntos porcentuales más que el 2025) siendo *Toy Story 5* (193.6M), *Super Mario Galaxy* (149.1M) y *Michael* (122.6M) los tres más vistos hasta Julio 31—*Spider-Man* y su increíble éxito serán parte de la narrativa a partir del 2º semestre—*Toy Story 5* logró incorporarse al Top 10 histórico de las más vistas en salas de cine y *Michael* concretó dos importantes logros en la región:

1. Primera ocasión, desde 2006, que un **drama** es el tercer título más visto en los primeros 7 meses del año.
2. Para un título no perteneciente a un franquicia o marca de consumo, "*Michael*" es la tercera película más vista en la historia de la región, sólo superada por "*Coco*" y "*Avatar*".

Al top 3 se suman éxitos como *The Devil wears Prada 2*, *The Odissey*, *Scary Movie*, *Backrooms*, *Project Hail Mary* entre otros; nunca hay suficiente espacio para mencionar todas las películas que disfrutamos en el cine. Definitivamente hemos tenido una buena oferta de títulos de diversos géneros en estos primeros siete meses.

RENTRAK (CONT'D)

A nivel país y considerando del 1/1 al 31/7, sólo cuatro países reportan caídas en asistencia vs. el 2025: México (-1%), Argentina (-2.5%), Paraguay (-4.9%) y Panamá (-14.3%). Los que tienen el mejor comportamiento son Nicaragua (+12.6%), Venezuela (9.8%) y Chile (8.1%). Al cierre de julio, México ha aportado el 38.4% del total de asistencia de la región, siendo el de mayor participación, sin embargo, si consideramos el promedio del 17-19, el territorio mexicano es quien más ha perdido Market Share al caer 12.5% su participación. De los 5 países más representativos de Latinoamérica, Colombia es quien más aumenta su participación respecto al promedio 17-19, pasado de 8.5% al 9.7%.

El buen comportamiento de estos siete meses en la taquilla general no ha podido replicarse en los mismos porcentajes con el producto iberoamericano, aunque no hemos de olvidar que el segundo sprint del año para los títulos locales justo comienza a finales de agosto a nivel regional. Los 10M de boletos vendidos para los estrenos locales representan un 52% de lo vendido en todo el 2025, aunque las cifras son engañosas ya que son impulsadas principalmente por México, Perú y Brasil. En México es donde se ha tenido el mejor año para los títulos locales hasta el momento, comparado con el mismo periodo del año anterior: a tan sólo 20% de superar lo hecho en todo 2025 (+7M de asistentes de las 87 películas mexicanas que han estrenado). La películas iberoamericanas que más boletos han vendido son:

1. *El Agente Secreto*: +1.5M boletos (+2.6M acumulados) / Brasil.
2. *¿Quieres ser mi novia?*: +1.3M boletos / México
3. *Socias por accidente*: +961K boletos / México
4. *Bendito Corazón*: 929K boletos / México
5. *Un hombre por semana*: +502K boletos / México-EUA

El Agente Secreto es sin duda alguna la película iberoamericana más taquillera en los primeros siete meses, aunque fue estrenada en Brasil en Noviembre 2025 y en el resto de la región en el 2026. Si consideráramos únicamente estrenos del 2026, en la región el estreno más taquillero del periodo fue *¿Quieres ser mi novia?* Cuestión de perspectivas.

El cisne negro del año de los títulos iberoamericanos es, sin duda, *Bendito Corazón*. No sólo se colocó como el cuarto título más taquillero de la región, a nivel mundial es el segundo título iberoamericano más taquillero:

1. *El Agente Secreto*: +22.7 MUSD / +3.6M boletos / posición 110°

RENTRAK (CONT'D)

2. *Bendito Corazón*: +6.8 MUSD / +929K boletos / posición 188°

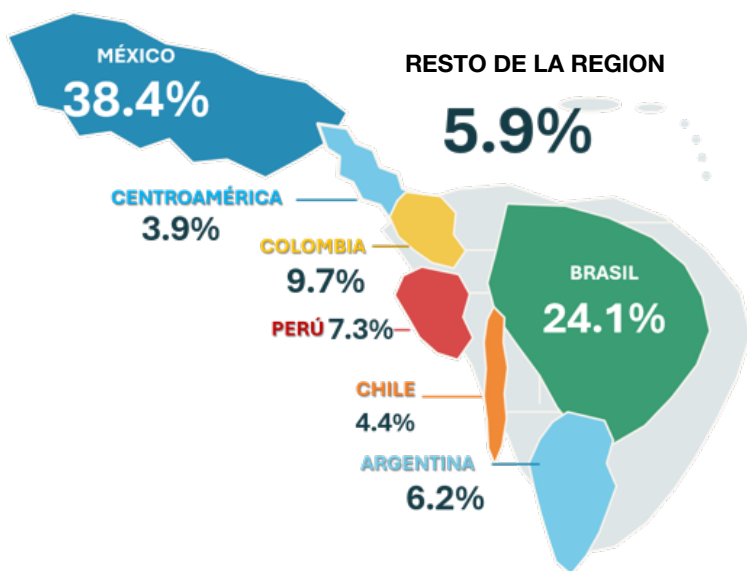
3. *¿Quieres ser mi novia?*: +5.8 MUSD / +1.3M boletos / posición 211°

Recordemos que los boletos no pueden contemplarse en su totalidad cuando hablamos a nivel global ya que EUA no reporta boletos y UK los reporta parcialmente.

ASISTENCIA LATINOAMÉRICA

1,506.4M

ene-jul 2026



Faltando cuatro meses para cerrar el año es más plausible que nunca superar los 166.5M de boletos del último cuatrimestre del 2025. Los títulos están ahí: *Avengers: Doomsday*, *Jumanji: En el Mundo Real*, *Los Juegos del*



RENTRAK (CONT'D)

Hambre: Amanecer en la Cosecha, La Nueva Focker, Dune 3, La Isla Olvidada, entre otros. Algunas de las cintas iberoamericanas por estrenar *Yo, Narciso* (Argentina), *Minha Melhor Amiga* (Brasil), *El Club del Pie Izquierdo* (México), *La Venganza del Charro Negro* (México), entre otras impulsarán el mercado para cerrar con crecimiento en ingresos y asistentes. Quisiera mencionar todas las películas, pero únicamente tengo 1'000 palabras de espacio en este artículo.

La industria más increíble de todas, la más mágica y la más humana de todas vive y vivirá mientras haya novios y nos queramos seguir contando historias. Vivirá siempre. Y para nosotros en Rentrak es un honor y placer infinito ser parte de ella. El 27/5/26 se formalizó nuestra independencia de Comscore para regresar a nuestros orígenes. *Back to basics*, y con ello un futuro brillante de posibilidades para ustedes y nosotros: más de 50 años de historia siendo los mejores aliados en la inteligencia del negocio y acompañándolos en las decisiones que importan. Gracias por dejarnos trabajar por y para ustedes. Ustedes, nuestros socios que hacen, distribuyen y exhiben películas son nuestra razón de ser.

Lo que cambió ayer, tendrá que cambiar mañana; sólo que las cosas no cambian cuando nosotros queremos, si no cuando tienen que cambiar.



LATAM's 3D Momentum Delivers Another Standout Performance

NICKI WOODS

Vice President, Cinema & Content Partnerships,
North America & Latin America

REALD

Rising Audience Demand, Studio Support, and Improved Technology Position 3D for Continued Growth Across Latin America

As the Latin American exhibition community gathers at CineLATAM, there is much to celebrate. Across the region, moviegoers continue to demonstrate a strong preference for premium theatrical experiences, with 3D remaining at the center of that trend.

In 2026, **3D maintains its position as the leading premium cinema format in Latin America**, accounting for over **80% of all premium-format box office revenue**. Even more encouraging, Latin America's share of reported global **3D box office increased 2.3x year-over-year** (CY2025 vs CY26), and regional 3D box office grew **31% year over year**, reinforcing the format's enduring appeal for audiences and its ongoing value to exhibitors.

From Mexico to Argentina, moviegoers consistently choose immersive experiences when major event films arrive on the big screen. Combined with a strong studio release slate, advancements in projection technology, and exhibitor commitment to premium presentation, the outlook for 3D across Latin America remains exceptionally positive.

3D DOMINATES THE PREMIUM BOX OFFICE

3D accounts for 83% of premium box office among 3D-enabled films.

The numbers tell a compelling story. As the premium cinema landscape evolves, the 3D format has consistently been the #1 premium format when a film is offered in 3D. For exhibitors seeking to maximize attendance and premium ticket revenue, 3D continues to deliver a proven, scalable business opportunity.

Equally compelling, 3D remains one of the most cost-effective premium formats available for cinemas, delivering strong revenue potential without the significant infrastructure investments often associated with other premium experiences.



REALD (CONT'D)

KEY MARKETS CONTINUE TO DRIVE GROWTH

Mexico, Brazil, and Argentina remain the region's largest contributors to 3D adoption and premium box office performance. Together, these markets continue to serve as important indicators of broader consumer behavior and premium cinema trends throughout Latin America.

At the same time, emerging markets are demonstrating impressive momentum and highlighting additional opportunities for growth.

Year-over-Year Growth in 3D Share



Colombia +953 (bps)



El Salvador +1,124 (bps)



Costa Rica +767 (bps)

The strong gains in Colombia, El Salvador, and Costa Rica demonstrate that audience demand for premium experiences is expanding beyond the region's largest exhibition markets. As audience interest in 3D continues to grow, exhibitors have significant opportunities to optimize their premium offerings.

EVENT FILMS CONTINUE TO DRIVE RESULTS

Major tentpole releases remain a key driver of 3D performance across the region. *Spider-Man: Brand New Day* delivered standout results, with nine countries achieving 3D take rates above 20%. Argentina (35%), Paraguay (30%), Peru (27%), and Bolivia (28%) led the region, underscoring the continued consumer appetite for 3D moviegoing experiences when supported by compelling content.

STRONG STUDIO REINFORCES LONG-TERM CONFIDENCE

Industry commitment to 3D remains strong.

In 2026, studios are releasing **19 major 3D-enabled titles**, providing exhibitors



REALD (CONT'D)

with a steady stream of premium content throughout the year. This robust release slate offers greater genre diversity, reinforces the continued importance of 3D within the theatrical ecosystem, and creates ongoing opportunities to drive premium box office revenue.

For exhibitors, a consistent pipeline of premium releases supports more effective planning around programming, marketing initiatives, and audience engagement strategies, helping maximize both attendance and revenue throughout the year.

TECHNOLOGY IS ENHANCING THE AUDIENCE EXPERIENCE

Advancements in exhibition technology continue to improve the 3D experience for moviegoers.

The ongoing deployment of laser projection systems throughout Latin America is delivering brighter images, improved contrast, and greater visual clarity. These advancements help address concerns associated with earlier generations of 3D presentations while creating a more immersive and visually compelling theatrical experience.

The result is a bright premium 3D format that not only performs commercially but also resonates with audiences.

SUPPORTING EVERY MOVIEGOER

Creating great theatrical experiences begins with ensuring comfort and accessibility for all audiences.

RealD offers a range of eyewear solutions designed to accommodate diverse moviegoing needs, including:

- Adult-size glasses
- Kid-size glasses
- Clip-on options for prescription eyeglass wearers

These thoughtful design options help ensure that families and individuals alike can comfortably enjoy premium 3D presentations.

In addition, RealD works closely with exhibition partners to support marketing initiatives that drive awareness, attendance, and engagement around premium 3D releases throughout the year.



REALD (CONT'D)

INTRODUCING
CLIP-ON LENSES

YOUR GLASSES + 3D CLIP-ON LENSES =

REALD 3D
COMFORTABLE 3D GLASSES FOR ALL

LOOKING AHEAD

The story of 3D in Latin America is one of lasting momentum.

With over 80% of premium box office share, year-over-year revenue growth, expanding adoption in emerging markets, strong studio support, and ongoing technological improvements, 3D remains exceptionally well positioned for the future.

2027 is shaping up to be another monumental year with multiple franchise releases that have historically outperformed 3D benchmarks.

As exhibitors and studio partners come together at CineLATAM, the opportunity ahead is clear. A combination of compelling content, enhanced presentation quality, and sustained consumer demand continues to drive growth across the region.

For Latin American cinema, the future is bright, immersive, and unmistakably 3D.



Sony Pictures Welcomes You to CineLATAM

ANDRE SALA

SVP Distribution, Latin America
& Managing Director, Brazil

SONY PICTURES

Sony Pictures is thrilled to return to CineLATAM with an exciting theatrical slate celebrating the power of the movie-going experience. From high-stakes drama and big-screen adventures to crowd-pleasing laughs and chilling horror, our upcoming releases span a diverse range of genres, delivering unforgettable stories and entertainment for audiences of all kinds.

This past July, **SPIDER-MAN: BRAND NEW DAY** delivered one of the biggest opening weekends in box office history, earning an astonishing \$932 million worldwide, and has continued its record-breaking run, surpassing \$2.3 billion at the global box office and becoming the studio's highest-grossing film. In addition to shattering the U.S. opening weekend record with \$360 million, the film broke records across Latin America, setting the all-time opening record in Brazil, Peru, Colombia, Chile, and Ecuador.

Our momentum continued in August with the release of the next chapter in the hit Insidious franchise, **INSIDIOUS: OUT OF THE FURTHER**, starring Amelia Eve alongside returning favorite Lin Shaye. September brings another major horror release with Zach Cregger's *Resident Evil*, a reimagining of the iconic franchise for a new generation. Based on Capcom's hugely popular horror video games, the film follows one central protagonist's descent into hell and stars Austin Abrams, Paul Walter Hauser, Zach Cherry, Kali Reis and Johnno Wilson.

In October, Aaron Sorkin's highly anticipated **THE SOCIAL RECKONING** will premiere. A companion piece to the hit film *The Social Network*, the film stars Mikey Madison, Jeremy Allen White, Bill Burr and Jeremy Strong and follows the true story of how Frances Haugen (Madison), a young Facebook engineer, enlists the help of Jeff Horwitz (White), a *Wall Street Journal* reporter, on a dangerous journey to expose some of the social network's most guarded secrets.

Arriving in theatres this November is **KLARA AND THE SUN**. Based on the bestselling novel from Nobel Prize-winner Kazuo Ishiguro, written and directed by Academy-Award® winner Taika Waititi and starring Jenna Ortega and Amy Adams, the film introduces audiences to Klara, an Artificial Friend who wants



SONY PICTURES (CONT'D)

nothing more than to find the perfect home.

Mandalay Pictures' action film **GHOST SOLDIER**, starring Jim Caviezel and directed by Will Eubank, will debut in November 2026 before we close out the year with **JUMANJI: OPEN WORLD** reuniting fan favorites Jack Black, Kevin Hart, Karen Gillan, and Dwayne Johnson with director Jake Kasdan for another epic, hilarious, action-packed ride.

Kicking off the 2027 slate is **THE NIGHTINGALE**, in theatres next March. Marking the first time acclaimed sisters Dakota Fanning and Academy Award® nominee Elle Fanning will star in a film together, **THE NIGHTINGALE** is based on Kristin Hannah's beloved novel, a global phenomenon that continues to captivate readers. Set in German-occupied France during World War II, it tells the powerful story of two sisters who dare to embark on separate, dangerous paths in the fight for survival, love, and freedom.

Based on the action-adventure game franchise that began in 1986, with cumulative sales of over 163 million copies globally, Nintendo's upcoming **THE LEGEND OF ZELDA** film will bring Link and Zelda to the big screen for the first time in an epic adventure arriving in April 2027.

Miles Morales returns in June 2027 for the final chapter of Sony Pictures Animation's Oscar®-winning *Spider-Verse* saga, **SPIDER-MAN: BEYOND THE SPIDER-VERSE**. Hunted by Miguel O'Hara's Spider Society and betrayed by his friends, Miles finds himself in the darkest corners of the Spider-Verse in search of a way home. Knowing that his family has been not only fractured but endangered by his calling, it's a race against the clock for Miles to travel across the wildest reaches of time and space to fight for and reunite everything he holds most dear.

As we continue to handle international distribution in select territories for Amazon MGM Studios, we look forward to working with you on their film adaptation of Colleen Hoover's bestselling novel **VERITY**, starring Anne Hathaway and Dakota Johnson, arriving October 1; David Leitch's **HOW TO ROB A BANK**, arriving November 12 and starring Nicholas Hoult, Zoë Kravitz, and Anna Sawai; and **THE THOMAS CROWN AFFAIR**, arriving March 4, with Michael B. Jordan taking the reins as both director and star of the romantic heist film. Also on the horizon is Netflix's eagerly awaited **NARNIA: THE MAGICIAN'S NEPHEW** from Greta Gerwig. Arriving February 11, the film brings C.S. Lewis' beloved world back to the big screen for a new generation.

We're excited about the opportunities ahead and look forward to continuing our work together to bring exceptional films to audiences worldwide!



Theater Toolkit: Giving Independent Exhibitors the Technology to Compete

SCOTT BECK

Director of Business Development

THEATER TOOLKIT

I've spent a lot of time talking with independent theater owners and operators, and one thing is consistently clear: independent exhibitors shouldn't have to settle for second-tier technology simply because they aren't one of the largest chains.

That's a big part of what drives us at Theater Toolkit.

Our goal is to give independent cinemas and family entertainment centers access to the technology, integrations, and digital experiences they need to compete with the biggest players in the industry without losing the independence and individuality that make their businesses special.

Bringing Everything Together

One of the biggest challenges I see for exhibitors today isn't necessarily a lack of technology. It's that they often have too many disconnected technologies. Ticketing may come from one system. Loyalty from another. Food and beverage from somewhere else. Attractions, parties, gift cards, and marketing may all operate independently.

The customer shouldn't have to know, or care, how many systems are working behind the scenes. That's where Theater Toolkit comes in.

We create customized websites and mobile apps that bring those systems together into one cohesive digital experience. Showtimes, ticketing, loyalty, menus, ordering, and other critical information can flow automatically between systems.

For the guest, it feels like one brand. For the theater, it means less manual work and fewer technology headaches.

Creating More Valuable Customer Relationships

Selling a ticket is important. Building a relationship with the person buying that ticket is even more valuable. That's why loyalty is such an important part of what we do.

Theater Toolkit supports loyalty systems from multiple POS and external



THEATER TOOLKIT (CONT'D)

vendors. We have streamlined enrollment, added additional support for loyalty features that may not natively be available, and design the loyalty functionality to keep customers engaged.

More importantly, we help make loyalty part of the overall customer experience, not another disconnected program guests have to figure out.

Creating More Opportunities for Revenue

I also believe a theater's website and mobile app should do much more than display showtimes. They should help generate revenue.

Our digital voucher system creates opportunities for promotions, corporate purchases, giveaways, gift baskets, and customer service without relying on physical vouchers.

Our food and beverage integrations allow guests to browse menus, order, tip, open tabs, use stored payment methods, and receive targeted communications.

Party and event booking capabilities help theaters promote packages, capture reservations, collect payments, and even create customized packages for individual customers.

For family entertainment centers, we can also integrate attractions and systems such as Intercard and Brunswick Merq, helping connect movies, games, attractions, food, parties, and other experiences within the same digital environment.

The more we can remove friction from the customer experience, the more opportunities we create for the exhibitor.

Technology Built Around Your Business

Perhaps the most important thing I can say about Theater Toolkit is this:

Every theater is different. Every market is different. And what makes independent exhibitors successful is often their ability to create experiences that are uniquely their own.

Our job is to support that.

We combine flexible technology with strong systems integration and a security infrastructure that includes a Web Application Firewall, encrypted checkout experiences, tokenized customer accounts, and advanced anti-fraud security measures. Ultimately, technology is only part of the equation.

We're Invested in Independent Exhibition

One of my favorite things about working with Theater Toolkit is the community



THEATER TOOLKIT (CONT'D)

of independent exhibitors we've had the opportunity to work with across the country.

These are people who care deeply about their theaters, their employees, their guests, and their communities. We want to be more than another vendor on their technology stack. We want to be a partner in helping them grow.

Whether that means selling more tickets, increasing food and beverage revenue, building stronger loyalty, simplifying operations, expanding into family entertainment, or simply creating a better guest experience, our goal remains the same: Give independent exhibitors the tools to compete, and the flexibility to remain independent.

Your theater. Your brand. Your customer. Our technology.

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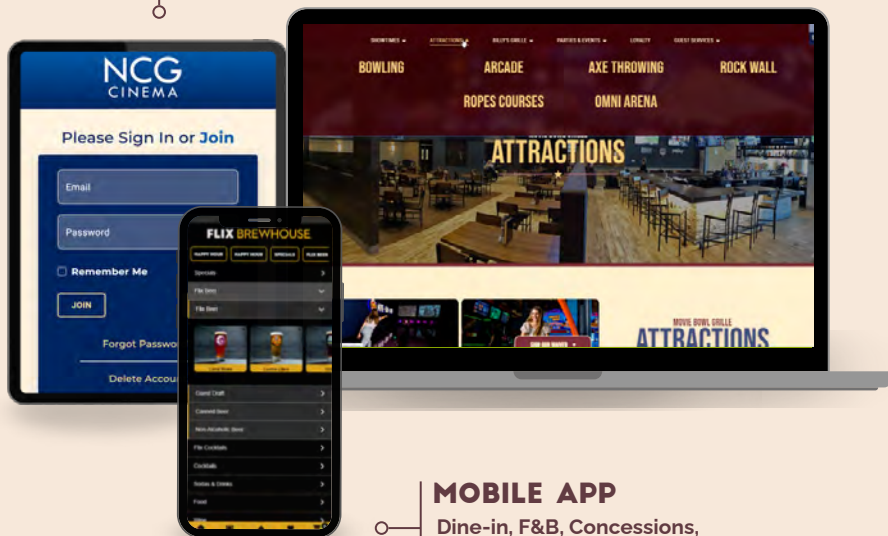


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The Walt Disney Studios Welcomes You to CineLATAM!

ANDREW CRIPPS

Head of Theatrical Distribution

THE WALT DISNEY STUDIOS

On behalf of The Walt Disney Studios, we welcome you to CineLATAM 2026! We are thrilled to be back this year with you — our phenomenal partners — and are incredibly proud of the achievements we have made since we were together a year ago, as well as the upcoming slate of films that we will be releasing soon!

Our studios — Disney Live Action, Walt Disney Animation Studios, Pixar Animation Studios, Marvel Studios, Lucasfilm, 20th Century Studios, and Searchlight Pictures — continue to showcase an incredible variety and quality of films. Last year, we had the biggest year on record for any studio since 2019, surpassing \$6 billion at the global box office, and three films released in 2025 surpassed the \$1 billion box office milestone. Walt Disney Animation Studios' **ZOOTOPIA 2** is now the #1 animated MPA movie of all time, having earned a massive \$1.9 billion globally. 20th Century Studios' **AVATAR: FIRE AND ASH** provided a visual feast for audiences as they traveled back to Pandora, and our live-action **LILO & STITCH** shared the meaning of Ohana as it danced its way to more than \$1 billion at the box office. We could not have reached these milestones without your collaboration — thank you for all of the support!

Looking back, it has been an exciting and historic year for The Walt Disney Studios and the box office overall. It kicked off with 20th Century Studios' **SEND HELP, READY OR NOT 2: HERE I COME** from Searchlight Pictures, and Disney and Pixar's **HOPPERS**, which boasts the biggest global debut for an original animated film since 2017's **COCO**. Then 20th Century Studios' The **DEVIL WEARS PRADA 2** became a cultural phenomenon, more than doubling the original film's lifetime global box office and propelling the franchise passed \$1B, and one of the galaxy's most beloved franchises blasted into theaters for an adventure of epic proportions with Lucasfilm's **STAR WARS: THE MANDALORIANN AND GROGU**. Buzz Lightyear, Woody, Jessie, and the rest of the gang reunited for an all-new heartfelt story in Pixar's **TOY STORY 5**, which crossed \$1B globally and is now the highest grossing film of the



THE WALT DISNEY STUDIOS (CONT'D)

iconic franchise. We also brought the live-action version of the hit animated film **MOANA** to the big screen, as well as an adaptation of Peter Heller's best-selling novel **THE DOG STARS** from director Ridley Scott, and a documentary on legendary British band Oasis for a limited theatrical engagement.

This weekend we will also once again rock theaters when Marvel Studios' record-breaking global phenomenon **AVENGERS: ENDGAME** returns as **AVENGERS ENDGAME: ENCORE**, which will also introduce our new Infinity Vision certification to ensure that fans old and new experience the film on the biggest and best screens.

20th Century Studios will make a splash in October with **WHALEFALL**, an adaptation of the acclaimed novel by Daniel Kraus, which will tell the thrilling story of a scuba diver who gets swallowed by a sperm whale. In November, Searchlight Pictures reteams with Academy Award winner Martin McDonagh for **WILD HORSE NINE**, a pitch-black comedy starring John Malkovich and Sam Rockwell as two CIA agents whose close friendship is tested while on a mission that takes them to Easter Island shortly before the 1973 Chilean coup.

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As we head into the holiday season, Walt Disney Animation Studios will bring audiences together for Disney's **Hexed**, an all-new magical coming-of-age saga about an unconventional teenage girl who discovers she has secret magical abilities. Searchlight will release **Behemoth!** from Academy Award nominee Tony Gilroy and starring Pedro Pascal as a gifted cellist who returns home to Los Angeles after 20 years on the road.

Then, as 2026 comes to a close, Marvel Studios' **AVENGERS: DOOMSDAY** arrives this holiday season in a monumental way, featuring an all-star cast of characters from across the Marvel Cinematic Universe and introducing the egotistical and maniacal Doctor Doom, played by Robert Downey Jr.

Looking to 2027 and beyond, we couldn't be more excited to bring a stellar lineup of films from all of our studios. The year will kick off with everyone's favorite saber-toothed squirrel, Scrat, in **ICE AGE: BOILING POINT**. Pixar will introduce a breathtaking new story with **GATTO**, featuring an adorable and mischievous black cat. 20th Century Studios' **BEACH READ** will bring Emily

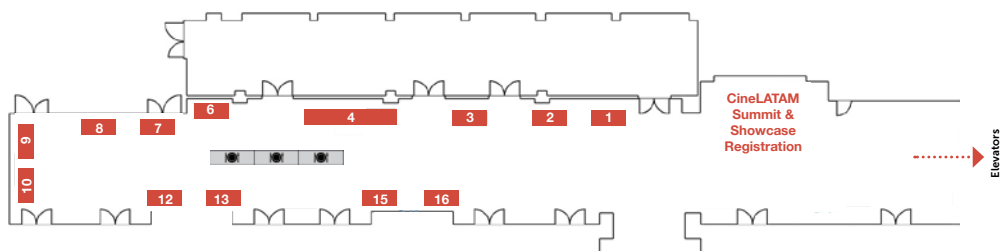
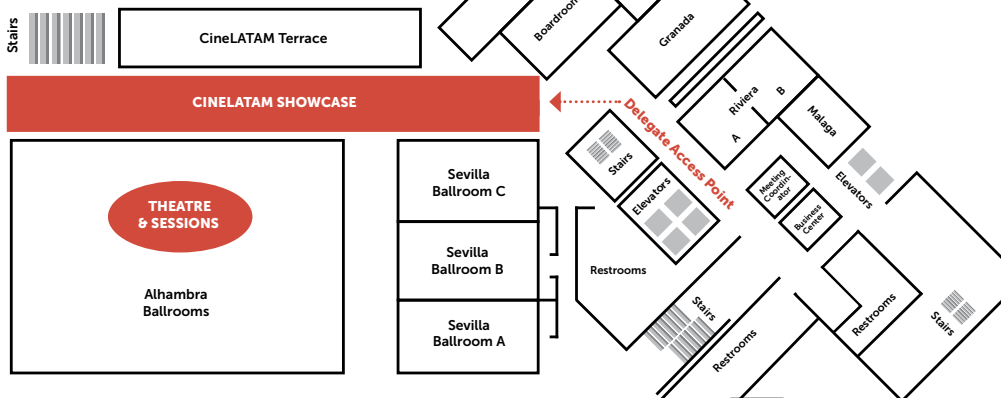


2026 SHOWCASE LISTINGS

EXHIBITOR	SPACE
BARCO	BOARDROOM
BARDAN CINEMA	RIVIERA A
ADMIT ONE	SHOWCASE 7
APPOTRONICS	SHOWCASE 8
CHRISTIE.....	SHOWCASE 10
CMRA CINEMA.....	SHOWCASE 2
GO MVP INC.....	SHOWCASE 3
GOLD MEDAL PRODUCTS CO.....	SHOWCASE 6
MOVING IMAGE TECHNOLOGIES	SHOWCASE 4
POSITIVE CINEMA.....	SHOWCASE 1
THE COCA-COLA COMPANY (MEXICO)	SHOWCASE 5
THEATER TOOLKIT	SHOWCASE 11



SHOWCASE FLOORPLAN

MEETING
SPACE
FLOORPLAN



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Laura De la Torre
Business Development Manager (US/LATAM)



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CINELATAM LOCATION: SHOWCASE 8

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CMRA CINEMA LLC

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Scott Beck, Director of Business Development

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