

News Update Bulletin May 2025 Michael Infante, CEO & Founder of One Media iP



VE Day 80th Anniversary – A Time to Remember

As we mark 80 years since Victory in Europe (VE) Day, we pause to remember and honour those who gave their lives for our freedom.

Many in our generation have never had to stand at the gates in defence, but we salute those who did—and those who continue to do so. Their courage, sacrifice, and unwavering commitment to peace will never be forgotten.

The Power of AI and the Illusion of Reality. AI is rapidly accelerating the way media is created and consumed, transforming how we hear and see the world around us. The image here, for example, shows me in a naval uniform, despite the fact that I've never served at sea, apart from a cruise or a day boat trip around the Isle of Wight.

This serves as a reminder that in 2025, we cannot always trust what our eyes show us. The old saying "the camera never lies" is now a long-forgotten mantra in the age of digital manipulation.

Great British Channel



The Group successfully relaunched *The Great British Channel* on YouTube, which has quickly grown to surpass **100,000 subscribers**, gaining a recognition award from YouTube by engaging audiences with historical colour footage of World War II and compelling cultural documentaries.

This expansion contributed to a total subscriber base of over 770,000 across the Group's 23 YouTube channels. From January 2024 to January 2025, these channels collectively achieved more than 4.5 million hours of watch time, marking a 23.63% increase compared to the previous period (January 2023 to January 2024).

This sustained growth highlights the strong and increasing demand for the Group's content and reinforces the success of our strategy of expanding our digital presence.

Our current portfolio includes different types of copyrights associated with high profile artists, including producer's royalties from certain recordings by Take That, Culture Club, Heatwave, and Kid Creole. We also own master rights (recordings) and writers' royalties (compositions) for Don Williams, Mägo De Oz, Philip Wesley, as well as thousands of other income producing royalties derived from our global exploitation of music via our many distribution partners in both audio and video. In the last 12 months, as reported in end of year accounts, we paid out over **\$530,000** in royalties to our licensor partners – a record year for us.

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Unreleased Take That Track Emerges from the Vaults—Could Fan Power Finally Set It Free?

Over the years, our company has completed a number of acquisitions across the music rights landscape, but few have sparked as much interest as the deal that secured composer income rights to a number of Take That songs. Among the gems uncovered during the process was a remarkable piece of forgotten boy band history: a fully recorded but never-released track titled *"Falling for You Girl"*.

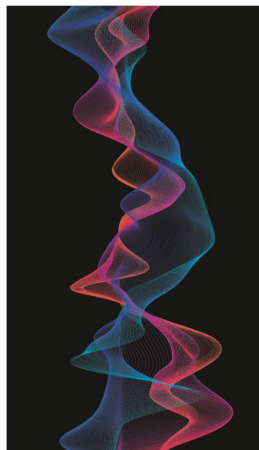


Recorded in February 1992 by the original Take That lineup and produced by the legendary Ian Levine, the track has remained tucked away in Sony's archives for over three decades. Despite persistent efforts—and no shortage of enthusiastic urging on our part—Sony has yet to release the song to the public.

We believe this track is nothing short of a masterpiece of its era, capturing the essence of early '90s pop and the youthful energy that made Take That a household name. Now, we're taking our campaign public, calling on fans and media to help shine a spotlight on *"Falling for You Girl"*. With fan support, we hope to convince Sony that the time has come to finally share this hidden treasure with the world. Watch this space.

Our strategic priority for the year ahead is on ensuring sustainable growth and profitability, while remaining agile against an ever-evolving music market.

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Technological change continues to move at a fast pace, driving significant benefits to music rights investors, including the democratisation of access to music and its discoverability around the world. However, we are deeply tuned into the political and cultural debates around the impact of AI on copyright holders, with a constant eye on the potential risks as well as the benefits of this technological advancement.

The tailwinds driving music industry growth continue to be favourable to our business. Goldman Sachs' 2024 "Music in the Air" report projected a compound annual growth rate (CAGR) of 7.6% for the global music market from 2024 to 2030, anticipating revenues to reach \$163.7 billion by 2030, up from \$98.3 billion in 2023.

As we refocus the newly streamlined business, we are energised by the opportunity to explore new strategic opportunities across both music copyright and broader corporate acquisitions. While music rights acquisition remains a key part of our DNA, we recognise that it may not be the sole pathway for our future growth.