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Bridger strengthens its three growth engines – partners, network and technology – as royalties collected rise by almost 67%

Partnerships signed with Quick Studio and Modern Musician · Agreements with AGADU (Uruguay), COSOMA (Malawi) and FILSCAP (Philippines) · Full technology infrastructure migrated to Winamp's platform as of today

Winamp Group SA (Euronext Growth Paris and Brussels: ALWIN) announces that royalties collected by **Bridger**, its copyright management company, on behalf of rights holders rose by **almost 67%** in the first ten months of 2026 compared with the same period of 2025, up from 56% growth in the first half.[1]

Having spent the first part of 2026 building its international network of collective management organisations, Bridger is now using that foundation to grow its business on three fronts at once: **artist acquisition**, through new commercial partners; **international coverage**, through three new agreements; and **technology**, with its entire infrastructure now running on Winamp's technology as of today.

HIGHLIGHTS

- **Business:** royalties collected up almost 67% over January–October 2026; close to 40,000 works under management in mid-October, with more than 500 new works added every week.
- **Acquisition:** two revenue-sharing commercial partnerships signed, with Quick Studio and Modern Musician; three cross-promotion collaborations being finalised.
- **Network:** three new agreements with collective management organisations in Uruguay, Malawi and the Philippines.
- **Technology:** Bridger's entire technology infrastructure moves onto Winamp's today, with fully automated onboarding of new users, who can then be offered the full range of Winamp for Artists services.

Royalty collection on a strong upward trend

The almost 67% increase in royalties collected over ten months extends and builds on the first-half trend (+56%). It reflects both the expansion of Bridger's network and the growth of the catalogue entrusted to it: close to **40,000 works** were under management in mid-October, with more than **500 new monetisable works** being added every week, driven in part by commercial partnerships.

[1] Unaudited internal accounting data, comparing January–October 2025 with January–October 2026. Royalties collected on behalf of rights holders do not represent Bridger's revenue, which consists of the commissions it earns. Works under management as of mid-October 2026 and new works averaged over three weeks, as published on 30 October 2026. These figures reflect past performance and are not a forecast.

Royalties from a newly registered work build up gradually, in line with the collection and distribution cycles specific to the industry.

Reaching artists where they create

To grow the number of artists and works it manages, Bridger now works with partners that are already in daily contact with communities of musicians. Two revenue-sharing commercial agreements have been signed:

- Quick Studio, a French platform for booking and managing rehearsal and recording studios, gives Bridger access to artists who are actively working on projects;
- Modern Musician, a marketing and development agency for independent artists, will introduce Bridger's services to creators who are building their careers.

Three cross-promotion collaborations are also being finalised and are expected to go live in the coming weeks, further broadening Bridger's acquisition channels.

Three new international agreements

Bridger has signed three new agreements with collective management organisations, extending a network of more than 40 agreements. They mainly cover the use of works in each organisation's home country:

Collective management organisation	Country	Rights covered by the agreement
AGADU	Uruguay	Public performance (online and offline) and offline mechanical rights
COSOMA	Malawi	Mechanical and public performance rights, online and offline, within its local scope
FILSCAP	Philippines	Mechanical and public performance rights, online and offline, within its local scope

These agreements do not cover all multi-territory uses of the repertoires concerned, which are handled by other operators (Audiam for AGADU's mechanical rights, Mint for COSOMA and FILSCAP).

For independent songwriters, the benefit is being able to collect their royalties in a growing number of countries through a single partner. Discussions are under way with further collective management organisations.

A shared infrastructure with Winamp, built to handle growing volumes

Today Bridger completes the migration of its entire technology infrastructure onto Winamp's. Now running on the same technology, the two services share their tools and processes: onboarding of new artists and their works, enhanced identity checks, and data management based on the industry's international identifiers (IPI and ISWC). The infrastructure is designed to handle growing volumes without compromising service quality.

Bridger now benefits from Winamp's proven onboarding process, in which new users are validated fully automatically. In practice, a new songwriter can be onboarded without waiting for a manual check: the number of sign-ups is no longer limited by the team's review capacity, freeing it to focus on managing works and collections.

This shared foundation also strengthens Bridger's integration with **Winamp for Artists**, where artists already manage their rights alongside distribution, licensing, marketing and other monetisation tools such as merchandising.

This is a key commercial lever: every songwriter who joins Bridger quickly to collect their royalties becomes an artist to whom the Group can then offer the other **Winamp for Artists** services. By speeding up the arrival of new artists, the new infrastructure broadens the base from which the Group can develop **cross-selling**. Bridger also continues to run its own commercial operations.

> *"We started by building the network. Today, Bridger has all three of its growth engines in place: an international network that keeps expanding, partners that open the door to new communities of artists, and a technology infrastructure, now shared with Winamp, designed to welcome them in greater numbers. And every artist who joins us for their royalties is an artist to whom we can offer the whole of Winamp for Artists. The growth in royalties collected shows that this strategy is starting to deliver."*
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> **Alexandre Saboundjian**, CEO, Winamp Group

NEXT EVENT

6 November 2026 – Winamp Group shares become eligible for the French PEA-PME scheme

CONTACTS

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ABOUT WINAMP GROUP

Based in Brussels and listed on Euronext Growth Paris and Brussels (ALWIN), Winamp Group is building an ecosystem of services for independent artists and their fans. The Group brings together Winamp, Bridger, Jamendo and Hotmix, and offers music distribution, rights management, licensing, promotion and monetisation solutions.

ABOUT BRIDGER – WWW.BRIDGERMUSIC.IO

An independent copyright management entity based in Luxembourg and a CISAC client Rights Management Entity, Bridger enables songwriters and composers to register their works and collect their royalties internationally, through a network of agreements with collective management organisations.

This press release contains forward-looking statements based on the Group's current expectations. They are subject to risks and uncertainties, and actual results may differ materially.