Michał Nowakowski (MN):

Good evening. Thank you for joining us today. My name is Michał Nowakowski, I'm the Joint CEO of CD PROJEKT RED, and I'll be hosting today's earnings call concerning the first half of 2026. Presenting alongside me is our CFO, Piotr Nielubowicz. After the presentation, we'll open the floor for Q&A, where we'll be joined by Karolina Gnaś, VP of Investor Relations.

If I were to sum up this half-year in one sentence, I would say this: both our franchises are stronger than ever, and we are ushering in the next chapter in their growth. Let me show you what I mean, starting with Cyberpunk.

Nearly six years after launch, *Cyberpunk 2077* has sold over 40 million copies – and continues to sell well. This reflects deliberate lifecycle management: platform expansion, broadening player reach, and continuous support for the game itself.

The results speak for themselves: in the first week of July, the peak concurrent player figure on Steam exceeded 100,000 – the highest value observed since October 2023. Meanwhile, *Phantom Liberty* has reached its own milestone in July [IR comment: error, should be "in September"], crossing the 15 million copies sold threshold.

Today, Cyberpunk is an evergreen franchise – and, as you'll see in a moment, its value compounds well beyond the game itself.

We keep expanding the Cyberpunk ecosystem through selective license-based partnerships that fit our world. In the first half of the year, Night City was featured, among others, in *Wuthering Waves* and *Apex Legends*. For its part, the Cyberpunk Trading Card Game raised $28 million, becoming the most-funded tabletop game project in Kickstarter's history. These partnerships generate visible revenue, while maintaining global brand engagement between our core game releases.

The new season of the *Cyberpunk: Edgerunners* anime series is launching on Netflix on October 20th. In 2022, the release of the first season drove a resurgence of interest in *Cyberpunk 2077* among players, which led directly to a visible spike in game sales. With *Edgerunners 2*, we want to reengage audiences with the IP and encourage players to come back to Night City.

Now let me turn your attention to The Witcher franchise.

The Witcher 3: Wild Hunt has now sold over 65 million copies – making it one of the best-selling games of all time. Across the whole franchise, we have now sold over 90 million Witcher games. These numbers provide us with a solid foundation for upcoming releases in this universe.

And the first one comes on September 29, 2026, when we are launching *The Witcher 3: Wild Hunt – Remastered*. This new edition brings a slew of upgrades and enhancements to visuals, performance and gameplay.

Remastered also includes a dedicated edition of the game for Nintendo Switch 2. Existing owners will receive *Remastered* along with both expansions, *Hearts of Stone* and *Blood and Wine*, at no additional cost.

With this move, we're reactivating players' interest in The Witcher franchise and attracting new ones to *The Witcher 3: Wild Hunt*. *Remastered* builds momentum ahead of the release of *Songs of the Past* and *The Witcher 4*.

In 2027, we're launching *Songs of the Past*, the third full expansion for *The Witcher 3: Wild Hunt*, with a scope comparable to *Blood and Wine*. It acts as a natural bridge, keeping player engagement high and directly leading into the launch of the next saga.

And we're also gearing up for *The Witcher 4* with a target release window in 2028. The game marks the beginning of a new saga, and is the biggest, boldest and most ambitious project in our history so far.

To sum up: Three successive years, three major releases – each bigger than the one before – and one unified universe. And I want to be clear: this is not the full list of what we are working on in this universe.

In this context, it is encouraging that our recent experience at gamescom only reaffirmed our conviction: players do want more Witcher content.

Our hands-off demo gameplay showcases of *Songs of the Past* attracted nearly 9,000 players, alongside 1,500 media representatives and industry professionals. During the event, we conducted over 50 interviews with global media outlets, securing broad coverage for the coming weeks.

The reception of our materials presented during gamescom confirms that player enthusiasm for The Witcher remains strong. Taken together, the *Songs of the Past* teaser trailer, its gamescom demo supercut, and the announcement trailer of *The Witcher 3: Wild Hunt – Remastered* generated 26 million views across our own channels – of course, not counting Opening Night Live stream views.

Additionally, our games became the two most hotly discussed releases announced during Opening Night Live – according to data from tracked social media platforms within the first 12 hours of the event. CD PROJEKT RED also took home three official gamescom awards: Best Trailer for the *Songs of the Past* reveal and Best Merch - both voted by gamescom community, and the Jury Award for Best Booth.

This momentum translated into measurable results – 900 thousand players added *Songs of the Past* to their wishlists within a week.

Getting back to our growth plans for both franchises: we continue to expand our teams to deliver this ambitious pipeline. As of the end of July 2026, our total development team grew to 1 045 people. *The Witcher 4* team remains our largest unit, with 519 developers on board. Over the last three months we expanded the *Cyberpunk 2* team to 184 developers to support the game's current development phase. With the other projects, we align their headcount with the projects' current needs.

I will now hand the floor over to our CFO, Piotr Nielubowicz, who's going to walk you through the financial results for the period. Piotr, over to you.

Piotr Nielubowicz (PN):

Thank you Michał, and good evening everyone.

Let's start with our Consolidated Profit and Loss account on slide 16.

Our sales revenue for the first half of 2026 reached over 435 million zloty – an impressive 23% increase compared to the first half of 2025 when *Cyberpunk 2077* premiered on Nintendo Switch 2.

The majority of sales came from our own products - particularly the Cyberpunk family. In Q1, we also recognized revenue from the inclusion of the base edition of *Cyberpunk 2077* and *The Witcher 3: Wild Hunt – Complete Edition* in Xbox Game Pass – Premium and Ultimate subscriptions.

But what really made a difference in the first 6 months of 2026 compared to a year ago, were revenues from IP licensing - a new line in our presentation and report. We booked almost 95 million zloty here, which included licensing revenues from some of the already announced and mentioned by Michał products and partnerships like Cyberpunk Trading Card Game, developed by WeirdCo, the collab with *Wuthering Waves*, as well as some other initiatives that are still unannounced.

With cost of sales being a bit lower year-on-year, our gross profit on sales reached nearly 406 million zloty – up 28% compared to the first half of 2025.

Operating costs slightly increased by 6%, reaching over 160 million zloty, driven mainly by administrative expenses, while selling expenses remained pretty stable.

Finally, our net profit for the first half of 2026 reached nearly a quarter of a billion zloty – a solid 37% increase year-on-year.

We're also very satisfied with the net profitability we've achieved – which is why I'd like to share a slightly longer-term view with you.

On the next slide you can see CD PROJEKT RED's semiannual simplified financial results, along with the net profitability for each period over the last four years.

This year's net profitability of 57%, combined with an increasing revenue stream, allowed us to achieve a nearly threefold increase in net profit over 3 years.

The next slide – number 18 – presents our consolidated balance sheet on the assets side.

The main position remains the expenditure on development projects, which grew by 364 million zloty to surpass 1 and a half billion zloty. During the first half of 2026 alone, we invested nearly 385 million zloty in new development work. Main investments for the period are related to the development of *Witcher 4*, *Cyberpunk 2* and the *Songs of the Past* expansion.

We also recorded an increase in property, plant, and equipment and investment properties – altogether, by 69 million zloty. It was driven mainly by investments in our campus expansion and ongoing construction works on it.

On the current assets side, trade receivables increased to 160 million zloty due to high sales at the end of the reporting period, while other current assets decreased to 102 million zloty, primarily following the settlement of receivables from the sale of GOG shares and historical prepayments.

At the bottom of the table, you can see our total liquid reserves – combining cash, bank deposits, and bonds – which stood at nearly 1.29 billion zloty at the end of June, maintaining a resilient financial buffer. As usual, I will discuss this in more detail on the dedicated cash flow slide.

Moving to slide 19 – equity and liabilities.

Driven by the strong net profit for the period, our total equity grew by 8% to surpass 3.5 billion zloty as of the end of June.

Total liabilities remained stable at 227 million zloty.

Now, please move to slide 20: our expenditures on research works, development, and cost of product maintenance – presented here on a quarterly basis over the last 6 quarters.

The chart clearly illustrates the steady ramp-up in our production effort. Investments in our projects - mainly publicly announced, alongside some unannounced – are constantly growing. The vast majority of what we present here – shown in blue – relates to capitalized development projects. The increase comes both from projects developed internally and those created in cooperation with our partners - like *Songs of the Past* or *Edgerunners 2*.

And finally – let's look at our aggregated cash flow drivers on slide 21.

Cash-wise, the 249 million zloty book net profit from continuing operations was supported by 47 million zloty in amortization, depreciation, and non-cash costs of our share-based incentive programs.

At the same time, 59 million zloty was spent on the acquisition of tangible and intangible assets, as discussed on the balance sheet slide.

The overall changes in working capital decreased our cash flows by 21 million zloty, driven mainly by:

- increased level of receivables – related to high sales,
- decreased provisions – mainly related to 2025 annual bonuses being paid out in Q2.

Summing it all up, we generated an estimated positive cash flow of 229 million zloty from our ongoing business in the first half of 2026.

Additionally, in January, we received the payment for the sale of GOG shares, which, after transaction costs, bolstered our cash position by 87 million zloty.

And, last but not least, our cash outflows associated with progressing development expenditures. These amounted to 356 million zloty in the first six months of this year.

All in all, during the reporting period, our financial reserves kept in cash, bank deposits, and bonds decreased by 39 million zloty, standing at nearly 1.3 billion zloty at the end of June.

To conclude my part of the presentation, let's look at slide 22, which tracks our progress toward the earnings conditions of Incentive Program B.

The goal for the first tranche for financial years 2023-2026 requires generating 2 billion zloty in cumulative net profit from continuing operations over four years. Thanks to the 249 million zloty net profit booked in the first half of 2026, we have now completed 86% of this target.

This leaves 14% - or approximately 273 million zloty - to be realized over the remaining two quarters. This is more than what we earned during the first two quarters of this year. With strong back-catalogue performance, the upcoming Witcher 3 Remastered edition, planned also for Nintendo Switch 2, the Edgerunners 2 premiere, and other partnerships and initiatives, we believe in reaching this ambitious goal.

At the same time, I'd like to add one key remark regarding the incentive program. Taking into account the Company's current release schedule, the Group will most likely not meet the performance condition set for the second stage of Incentive Program B for the years 2024–2027, which was set at PLN 3 billion. Consequently, 70% of the entitlements granted to participants under this tranche will most likely not vest. As a result, we reversed the previously recognized non-cash costs of Stage II of the Program in the portion corresponding to these entitlements, in the amount of PLN 11 million.

I should note, however, that assuming things go in line with our plans – we remain optimistic about the prospects of achieving the third and fourth earnings targets under the incentive program – respectively 4 and 5 billion zloty in subsequent four year periods.

Thank you - we are now ready for the Q&A session.

Q1: Good evening guys, I've got two questions. First of all – your expenditures on development projects in Q2 – just over 200 million PLN – as Piotr just explained – that's a decent step-up over Q1. As you ramp up towards delivering *Songs of the Past* and *The Witcher 4*, should we expect that quarterly amount to move up again, or is it the kind of "normal quarterly peak level" ahead of those games being released? And second question – when thinking about the remaster of *The Witcher 3* – to what extent do we hope for a decent uplift in revenue around that in Q4? I understand that many people will receive this for free as they had bought the game already – but I'm also thinking that there'll still be new players interested in buying at full price the combination of *Remastered* and the two previous expansions. How should we think about that in Q4?

PN: The increase in our expenditures on dev projects is something that we do quarter by quarter, growing our dev teams and moving into more advanced phases of the development projects we work on, as I presented on one of my slides. So – getting closer to the launch of *Songs of the Past* will not influence it significantly as we'll continue on all other fronts and projects we currently work on. Where do the increases end? I don't know; we are not guiding

– as you may imagine the dream of the Company management is to continue growing; getting bigger; having more projects in the pipeline, and – one day – having even more releases.

MN: As for the second question about *Remastered* and the extent of the potential uplift in revenue for Q4 – you're correct in your assumption that we're counting on both – old players coming back, but also new players buying *The Witcher 3* for the first time – both on the existing platforms and also the new platform which was just added; Switch 2; however – we are not guiding exactly on the extent, but as we've been flagging before, this is one of the elements that are supposed to help us reach the goals of the incentive program this particular year – but we're not guiding specifically on the revenue attached to *Remastered*.

Q2: I'd like to clarify what exactly you mean when you say that *The Witcher 4* is already running on every platform. Are we talking about a limited part of the game used mainly for technical testing, or is the current build already somewhat representative in terms of the game's scale and content?

MN: So what I meant in the interview – I know which interview you have in your mind – is that we're launching the game on all target platforms such as PC, PlayStation and Xbox, and I meant the current build we have that we're working on – it does not imply it's a full-scale game with all content; those things happen at later stages of development – but it just means that the current build the team operates on is launchable on each target platform; this is very important for us in the development process.

Q3: How many unannounced game projects do you currently have in the pipeline? Was *The Witcher 3 – Remastered* previously included among those unannounced projects, or was it not capitalized/classified as a separate development project?

PN: So, maybe I'll refer to projects currently capitalized – those that are in the development phase, without addressing the earlier research phase – in terms of the development phase, we still have two unannounced projects, and as far as *The Witcher 3 – Remastered* is concerned, it was created alongside all the work on the *Songs of the Past* expansion as a continuation of past investments into updating and improving *The Witcher 3*, and this particular project was not capitalized – however, what we did capitalize was the *Songs of the Past* expansion – as well as the new Switch 2 version of *The Witcher 3*, as this is a port of the game for a new platform.

Q4: Could you give us a bit more color on Project Sirius? What's going on there?

Karolina Gnaś (KG): So as you probably know, we've recently adjusted the size of the team according to the current needs of that project; pre-production is ongoing, and at this stage we're focused on testing different solutions and ideas we've developed. It's also worth mentioning that this project is very different from our other projects because it focuses on multiplayer – so there's a lot of learning and testing in this particular one.

Q5: What pricing strategy are you considering for the expansion? Particularly, there are the two previous The Witcher expansions, and the *Cyberpunk 2077: Phantom Liberty*. Could pricing also serve to monetize the value created by the free *Remastered*?

MN: So, we're not revealing the pricing strategy just yet – that will be, of course, part of specific marketing announcements when the time comes. We're not super far from that, obviously, but here and now is not the moment for that. As for the last part of the question – I'm not sure I got it completely… but obviously we hope that the combination of *Remastered* and *Songs of the Past* is going to rejuvenate the chatter and interest in The Witcher universe as such – and that implies also interest in the expansion and its sales as well. We hope that a lot of people are gonna come to the game – whether they will be existing players or new players who have just purchased *The Witcher 3* for the first time, we hope that a lot of them will also decide to buy the expansion.

Q6: On slide 16 you have listed revenues from IP licensing. Could you elaborate more on that line? Does it include anything from the Netflix cooperation?

PN: So, this line includes revenues we generated over the first six months of this year from licensing our rights either to The Witcher IP or to the Cyberpunk IP, to external partners. And yes, it includes some revenue from Netflix – however, that's not the revenue you probably are asking about; we have cooperation with Netflix on licensing merchandising rights – and these [products] being sold by Netflix include royalties for us. This is not the "biggest news of the season", I would say – it's not any of the major income items we recorded within this line; altogether there's over 100 partners with whom we cooperated over the first half of this year and from whom we obtained revenues that went into this 95 million PLN presented in the presentation.

Q7: How would you describe the current stage of development of *Songs of the Past*? Are you still actively producing content, or has the project already moved to the polishing/optimization phase?

MN: We're not providing details on that because if we did, we'd have to narrow down the launch date very specifically, and this is something we're saving for a specific moment in time – so right now we're just saying 2027 – and you will have to live with that for a moment. Thank you.

Q8: Can I just ask about your view on *Phantom Liberty* in terms of the attachment rate – and how well that's performed? And how does that inform your view going forward in terms of future games and future expansions, and what you think the expectations should be there now for the success of that? And secondly – just looking at the development numbers quarter on quarter – or maybe even year on year, can you say there have been any efficiency gains as a result of using new technology, AI, whatever you want to call it? Or do you think that's sort of a "false economy" and it doesn't bring any major cost benefits – but it makes things bigger or more efficient? Thank you?

MN: I can start with the first one – so, the *Phantom Liberty* attachment rate, or how it's performed – we had a very strong attachment rate for *PhL*, and were super happy with its performance; in fact, we have a pretty strong attachment rate for all our expansions, meaning quite a lot of fans who played *The Witcher 3* or *Cyberpunk 2077* decided to reach for the expanded content – so, of course, it does influence ours thinking about new expansions, since if nobody's gonna try them – there would be little point in making them, but, again, we're not guiding on specific expectations. But for sure you can have a look at the past performance of *Phantom Liberty* and previous expansions, and draw some conclusions from that.

The development numbers… the question was about our gains from using new technology such as AI? Is it a "false economy" – there was, I believe, a statement about that… We're not judging AI as such; I mean, AI is definitely becoming a thing in game development – but we're still predominantly using people – and this is our plan to make games; we're not walking away from that. AI is a tool like any other; it helps in places, it can maybe become more helpful in the future – but we're not planning to rely on AI making complete games – and, to be honest, with very complex games such as ours, I don't think it is the right, or ethical, path to follow. So, whether this holds true for the whole industry – I'm not the person to make such statements; everyone has to judge that on their own.

Q9: Could you give us some indication on when work on *The Witcher 3 Remastered* started, and what level of investment has been involved in the project so far. Are we talking about several tens of millions of PLN?

PN: So, most of the work was carried out over the last year as a continuation of ongoing development of *The Witcher 3*. I wouldn't like to comment on specific figures; however, I would like to note that – as I've already said – these development costs were not capitalized.

Q10: You noted 2028 is the target release window for *The Witcher 4* – but that is your most ambitious project ever. Any update on its stage of production and what key milestones we're looking for to assess progress?

MN: As we've stated quite a few times, we're in the full production stage of *The Witcher 4*, which roughly means – in very broad terms – that we know what kind of game we're making, what its elements are, and are filling the game with content and so on. We're not going into specific details; there's a lot of milestones we have internally – there's a pickup of specific batches, of specific milestones – but we're not announcing all of them because a lot of them are very technical, very internal – and wouldn't really mean a lot to an external audience – but that's what is happening right now. We continue to make the game until its release date – and, you know, every milestone is a moment for us to ponder where we are, how well we are progressing with development, is anything hindering us, is any iteration required and so on. I'm not sure if this is a fully satisfactory answer, but without getting into super weird details, it's as clear of an answer as I can provide.

Q11: And what about *Hadar*?

KG: So, *Hadar* is still in the conceptual phase; we currently have over 30 people there, and expect to hire more – up to 50 developers by the end of this year. Right now the team is mostly focused on testing different approaches, ideas – and prototyping some gameplay elements. This is it.

Q12: Please provide the amount of provisions that were released in Q2 2026.

PN: That's a pretty broad question as we have a number of different types of provisions set aside in our books – but you can find all of the details, divided into different categories, in note 22 and 23 of our consolidated financial statement.

Q13: Do you have a specific attachment rate target in mind for the next year's expansion? Would *Phantom Liberty* be the more relevant benchmark, or are the previous two Witcher expansions a better reference point internally?

MN: Of course, we're not guiding on specifics – I mean, we of course have various scenarios of what may happen, but, honestly speaking, *Phantom Liberty* and *The Witcher 3* expansions had really, really good attachment rates – so even based on that we do believe that we have a really solid shot at having a strong attachment rate for *Songs of the Past*, but I'm not gonna throw a specific number here, during this call. We are optimistic in general.

Q14: What licensing revenues should we be looking for in the second half of 2026?

PN: As you know, we do not guide on future results, so I'm sorry, but I cannot give an answer to this question.

Q15: How much in revenues from IP licensing have you booked in the first quarter of 2026?

PN: What I can say is that most of the licensing revenue happened in the second quarter of 2026, and a minority of that amount came from the first quarter – although this is part of the business we continue to engage in for years, so there were some licensing revenues last year, and in the first quarter of this year – however, the second quarter was rather spectacular.

Q16: How many devs are working on *Songs of the Past* right now?

KG: So, right now we have 220 people on this project; 170 at Fool's Theory, 10 at CD PROJEKT RED, and the rest is outsourced.

MN: Since there don't seem to be any more questions, I'd like to thank you for your attention tonight. Should any further questions arise, our lovely IR department is at your disposal. I wish you all a wonderful evening, and goodbye – till the next time. Thank you.