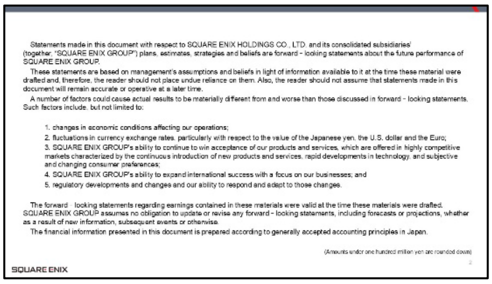
We would now like to begin the Financial Results Briefing session of SQUARE ENIX HOLDINGS (the “Company”) for the fiscal year ended March 31, 2025 (“FY2025/3”). Today’s presenter is Takashi Kiryu, President and Representative Director.



Statements made in this document with respect to SQUARE ENIX HOLDINGS CO., LTD. and its consolidated subsidiaries' (together, "SQUARE ENIX GROUP") plans, estimates, strategies and beliefs are forward - looking statements about the future performance of SQUARE ENIX GROUP.

These statements are based on management's assumptions and beliefs in light of information available to it at the time these material were drafted and, therefore, the reader should not place undue reliance on them. Also, the reader should not assume that statements made in this document will remain accurate or operative at a later time.

A number of factors could cause actual results to be materially different from and worse than those discussed in forward - looking statements. Such factors include, but not limited to:

1. changes in economic conditions affecting our operations;
2. fluctuations in currency exchange rates, particularly with respect to the value of the Japanese yen, the U.S. dollar and the Euro;
3. SQUARE ENIX GROUP's ability to continue to win acceptance of our products and services, which are offered in highly competitive markets characterized by the continuous introduction of new products and services, rapid developments in technology, and subjective and changing consumer preferences;
4. SQUARE ENIX GROUP's ability to expand international success with a focus on our businesses; and
5. regulatory developments and changes and our ability to respond and adapt to those changes.

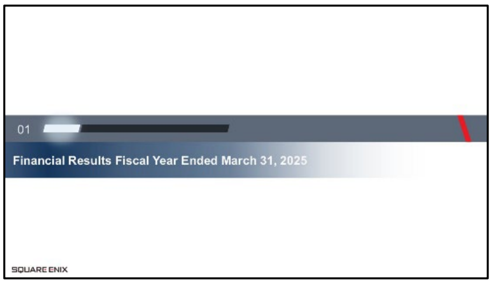
The forward - looking statements regarding earnings contained in these materials were valid at the time these materials were drafted. SQUARE ENIX GROUP assumes no obligation to update or revise any forward - looking statements, including forecasts or projections, whether as a result of new information, subsequent events or otherwise.

The financial information presented in this document is prepared according to generally accepted accounting principles in Japan.

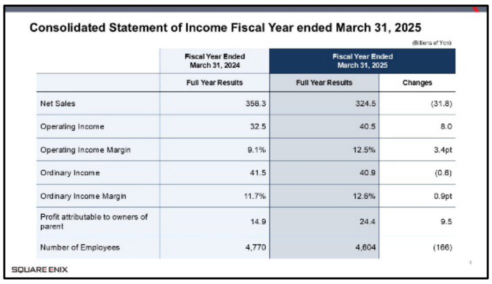
(Amounts under one hundred million yen are rounded down)

SQUARE ENIX

Mr. Kiryu will provide an overview of the Company’s FY2025/3 financial results, describe progress made by each business segment, and finally speak about the Company’s Medium-term Business Plan.



First of all, I would like to run through an overview of our FY2025/3 results.



Consolidated Statement of Income Fiscal Year ended March 31, 2025

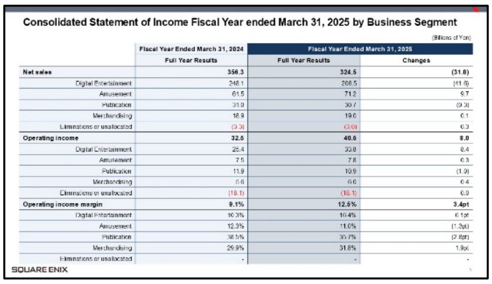
(Billions of Yen)

	Fiscal Year Ended March 31, 2024	Fiscal Year Ended March 31, 2025	
	Full Year Results	Full Year Results	Changes
Net Sales	356.3	324.5	(31.8)
Operating Income	32.5	40.5	8.0
Operating Income Margin	9.1%	12.5%	3.4pt
Ordinary Income	41.5	40.9	(0.6)
Ordinary Income Margin	11.7%	12.6%	0.9pt
Profit attributable to owners of parent	14.9	24.4	9.5
Number of Employees	4,770	4,604	(166)

SQUARE ENIX

In FY2025/3, the Company booked consolidated net sales of ¥324.5 billion (down ¥31.8 billion YoY), operating income of ¥40.5 billion (up ¥8.0 billion), and ordinary income of ¥40.9 billion (down ¥0.6 billion).

Profit attributable to owners of parent increased to ¥24.4 billion (up ¥9.5 billion) absent the ¥22 billion in content abandonment losses booked as extraordinary losses in FY2024/3.



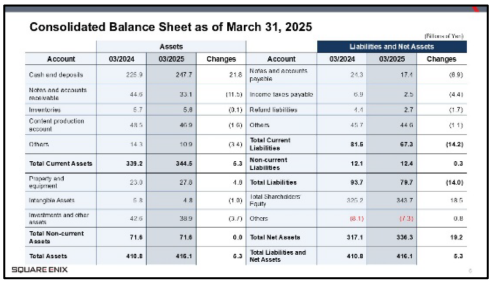
Consolidated Statement of Income Fiscal Year ended March 31, 2025 by Business Segment

(Billions of Yen)

	Fiscal Year Ended March 31, 2024	Fiscal Year Ended March 31, 2025	
	Full Year Results	Full Year Results	Changes
Net sales	356.3	324.5	(31.8)
Digital Entertainment	248.1	206.5	(41.6)
Amusement	61.5	71.2	9.7
Publication	31.0	30.7	(0.3)
Merchandising	18.9	19.0	0.1
Eliminations or unallocated	(3.3)	(3.0)	0.3
Operating income	32.5	40.5	8.0
Digital Entertainment	25.4	33.8	8.4
Amusement	7.5	7.8	0.3
Publication	11.9	10.9	(1.0)
Merchandising	5.6	6.0	0.4
Eliminations or unallocated	(18.1)	(18.1)	0.0
Operating income margin	9.1%	12.5%	3.4pt
Digital Entertainment	10.3%	16.4%	6.1pt
Amusement	12.3%	11.0%	(1.3pt)
Publication	38.5%	35.7%	(2.8pt)
Merchandising	29.9%	31.8%	1.9pt
Eliminations or unallocated	-	-	-

SQUARE ENIX

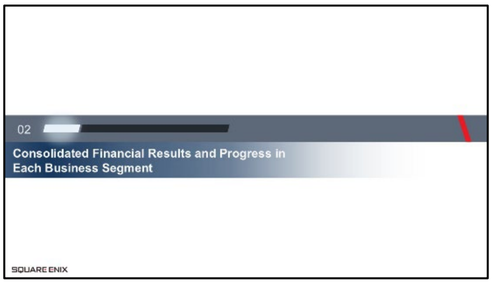
Here are our financial results by segment. In the Digital Entertainment segment, net sales declined versus the previous year mainly due to the lack of major title launches. Meanwhile, both the Amusement and Merchandising segments recorded solid performances. In the Publication segment, net sales and profits declined, but business operations remained broadly stable.

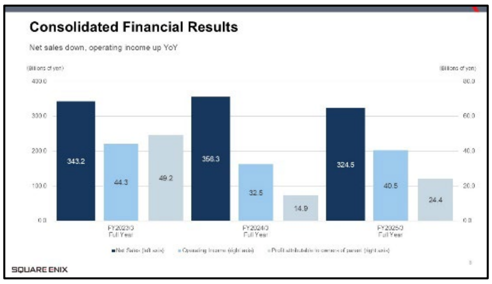


This slide shows our consolidated balance sheet.

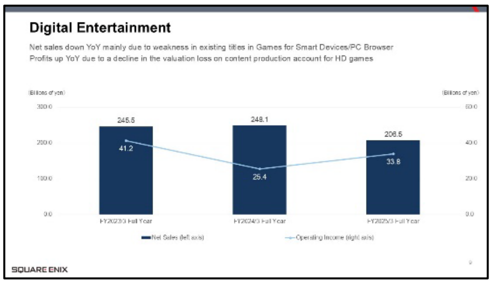
Our content production account declined ¥1.6 billion versus the end of FY2024/3 to ¥46.9 billion, reflecting our progress on revisiting our pipeline and ensuring that the level of our development investment is appropriate. These efforts were in keeping with our Medium-term Business Plan policy of shifting from quantity to quality.

Next, I will provide details on our consolidated financial results and on progress in each of our segments.



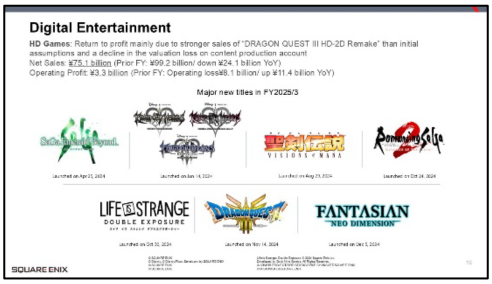


Our consolidated net sales declined and operating income increased versus the previous fiscal year.



In the Digital Entertainment segment, net sales declined but operating income increased versus the previous year.

Net sales declined due to the aging of existing titles in the Games for Smart Devices/PC Browser sub-segment and the lack of any major title launches in the HD Game sub-segment. At the same time, operating income increased on a decline in write-downs in the content production account.



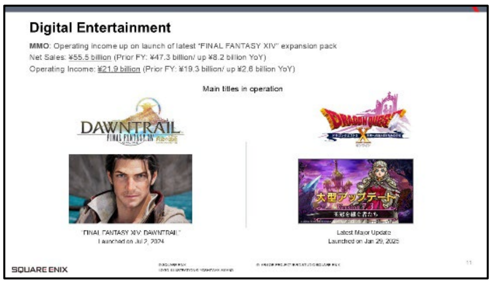
The HD Game sub-segment posted net sales of ¥75.1 billion and operating income of ¥3.3 billion. In the previous fiscal year, a major impairment charge led to an operating loss of ¥8.1 billion, but an ¥11.4 billion YoY improvement in profitability this fiscal year brought the sub-segment into the black.

Earnings were driven by "*DRAGON QUEST III HD-2D Remake,*" released on November 14, 2024. The title performed very well from launch, recording cumulative shipments/download sales of over 2 million units and contributing greatly to both FY2025/3 net sales and operating income.

At the same time, this fiscal year's net sales were to some degree affected by the absence of major title releases and the weaker-than-expected performance of "*Life is Strange: Double Exposure*."

The "decline in valuation loss" here refers to the sharp decrease in content production account write-downs in FY2025/3 after a substantial increase the previous fiscal year. We see this outcome as confirmation that we are making steady progress in strengthening the pipeline and applying selectivity and focus when we invest.

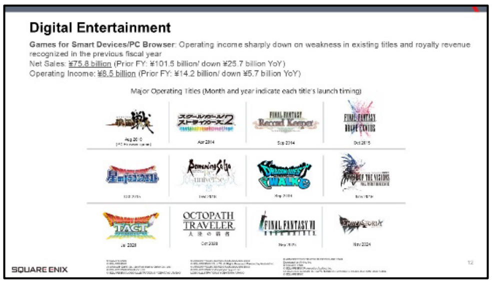
This led to a sharp improvement versus the operating loss of FY2024/3, enabling a return to the black this fiscal year. Looking ahead, we will continue to build upon our line-up of major game titles while further strengthening our highly profitable dev-ops footprint.



The MMO sub-segment recorded growth in both net sales and operating income, to ¥55.5 billion and ¥21.9 billion, respectively. We continued to see robust levels of player activity on core titles and maintained a stable earnings base.

Firstly, "*FINAL FANTASY XIV: DAWNTRAIL*" performed solidly from its release in July 2024, backed by many customers who continue to play the game. We are achieving stable earnings by maintaining and increasing levels of engagement among existing customers through continual updates and events.

A major "*DRAGON QUEST X ONLINE*" update released on January 29, 2025 was also successful in raising both player



activity and retention rates. Creating an environment for deeper user engagement is also helping to improve profitability.

Player activity levels remain steady for "*FINAL FANTASY XI,*" too, and business operations in the MMO sub-segment as a whole have been stable.

The MMO business continues to function as a stable and robust earnings base, supporting earnings across the entire group.

The Games for Smart Devices/PC Browser sub-segment posted net sales of ¥75.8billion (down ¥25.7 billion YoY) and operating income of ¥8.5 billion (down ¥5.7 billion YoY).

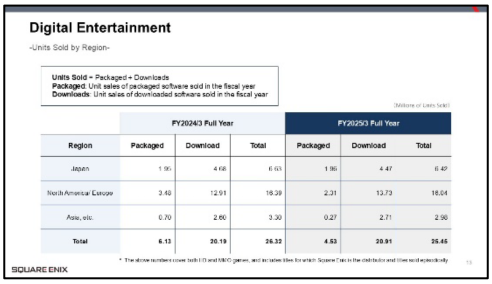
Thus far, we have pursued a portfolio-driven approach to running the sub-segment. This has involved releasing multiple titles each year and further developing successful titles to further build the sub-segment's earnings.

However, against a backdrop of increasing maturity in the largely Japan-based mobile game market, we began in FY2025/3 to revisit our title strategy, based on our goal of shifting from quantity to quality, as outlined in our Medium-term Business Plan.

Specifically, we have worked on curating and focusing our investments, concentrating our dev-ops resources on titles that lend themselves to monetization, including during their live-service phase. This is why we only released one new title this fiscal year.

That title was "*Emberstoria,*" and in creating this completely new IP, we took on the new genre of real-time strategy. Our intention in doing so was to broaden our future portfolio line-up and tap into new player demographics.

At the same time, operating income in FY2025/3 was lower than in FY2024/3 due to lower revenues resulting from the aging of existing titles and a fallback in royalty revenues



Digital Entertainment

-Units Sold by Region-

Units Sold = Packaged + Downloads
Packaged: Unit sales of packaged software sold in the fiscal year
Downloads: Unit sales of downloaded software sold in the fiscal year

(Millions of Units Sold)

	FY2024/3 Full Year			FY2025/3 Full Year		
Region	Packaged	Download	Total	Packaged	Download	Total
Japan	1.95	4.68	6.63	1.96	4.47	6.42
North America/ Europe	3.48	12.91	16.39	2.31	13.73	16.04
Asia, etc.	0.70	2.60	3.30	0.27	2.71	2.98
Total	**6.13**	**20.19**	**26.32**	**4.53**	**20.91**	**25.45**

* The above numbers cover both HD and MMO games, and includes titles for which Square Enix is the distributor and titles sold episodically

versus FY2024/3. However, such trends were within our expectations given the market environment and our work in transforming business structures, and we view this as part and parcel of the process of strategic business restructuring.

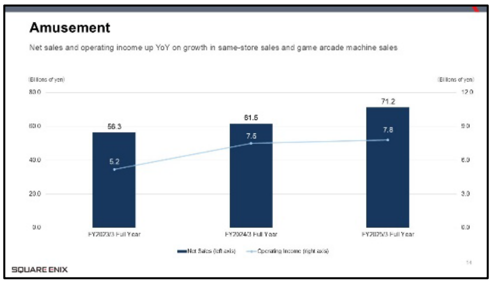
Going forward, we will work on strengthening our medium/long-term business foundations by concentrating on titles likely to deliver sustained earnings on the one hand, and by taking on the challenge of new genres on the other.

Units sold by region in our Digital Entertainment segment show broadly solid trends across all three our geographies of Japan, North America & Europe, and Asia.

In Japan, the sales volume of packaged software was roughly level with the previous year. While downloads declined slightly, total units remained broadly in line with the previous year. In North America & Europe and Asia, total unit sales were down versus the previous year, but digital sales increased in both regions. We believe that this was possible even given FY2025/3's lack of major launches because we benefitted from our ongoing efforts to bolster catalog game sales and promote digital sales of titles launched in previous years.

We succeeded in maintaining stability in units sold without the launch of new titles thanks in particular to our use of a greater breadth of sales initiatives that leverage digital channels, as well as our active use of promotional pricing.

As a result, we succeeded this fiscal year in bolstering our sales base, largely in digital sales, as we compensated for the lack of new major titles.

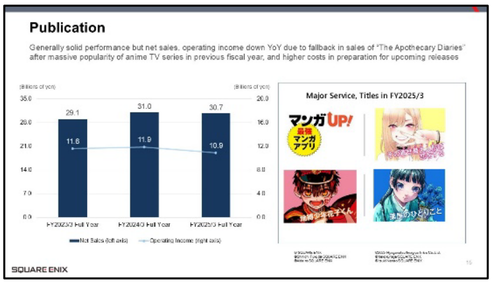


The Amusement segment overall recorded a robust performance, generating growth in net sales and operating income, including a sharp increase in sales in particular versus the previous fiscal year.

The backdrop to earnings firstly featured rising customer traffic driven by recovery from the pandemic. On top of this, our efforts to enhance the appeal of Taito Station and other facilities we operate directly, as well as of franchise facilities, have been successful in raising customer satisfaction and strengthening our ability to attract footfall.

In addition to facility operations, we have been aggressively developing our business in the digital domain, including online claw games, which has allowed us to expand customer contact points both offline and on, and increase earnings opportunities across a variety of channels.

These initiatives have enabled us to maintain stable growth this fiscal year and generate higher sales and profits versus the previous year. Looking ahead, we want to achieve sustained growth by continuing to create novel entertainment experiences that cross over from offline to online.



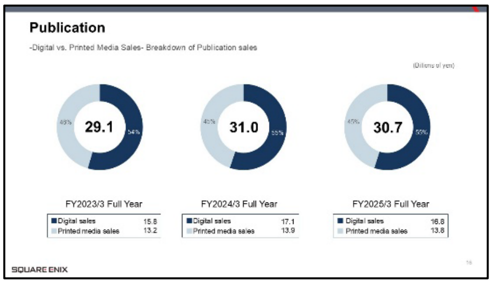
In the Publication segment, net sales and operating income both declined, but business performance was steady and in line with our initial assumptions.

First of all, sales were affected by a fallback in sales of "*The Apothecary Diaries*" after its anime adaptation had made it a historic success in FY2024/3. Despite this, the decline in sales was mild as the launch of new titles and robust sales of existing works and services worked to underpin performance and counteract the temporary fallback. Operating income, meanwhile, declined ¥1 billion versus the previous year.

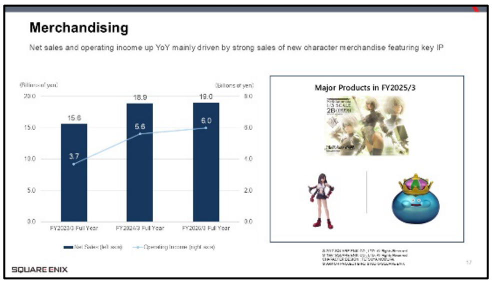
This was mainly due to continued advance investment designed to take the Publication segment to its next stage of growth, as we have discussed on previous occasions.

Operating income declined versus the previous year due to upfront spending associated with readying new titles and offering titles in new media formats. However, these are strategic investments aimed at generating medium/long-term growth and we hope to see them bolster sales growth in FY2026/3 and beyond.

Going forward, we will work on creating hit titles, nurturing new IP, and generating synergies with other businesses such as in anime, moving pictures, and digital media, while building a foundation for sustained growth.



The sales breakdown in the Publication segment is largely unchanged. We aim to maintain our existing stable earnings base while continuing our initiatives to take sales to the next stage, as I just described.

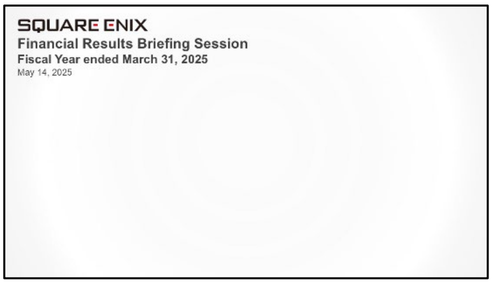


The Merchandising segment booked net sales and operating income growth versus the previous year. The achievement of stable earnings growth despite a limited number of major title releases represents a solid step toward the next phase of growth.

FY2024/3 earnings received a substantial boost from the development of products linked with major HD game releases such as “*FINAL FANTASY VII REBIRTH.*”

In contrast, there were no major HD title releases this fiscal year, but the segment worked actively on multifaceted licensing and commercialization initiatives that leverage the brand power of existing IPs. Merchandise and collaborations associated with popular titles such as “*NieR: Automata*” generated particularly strong demand, driving sales and profits to exceed year-earlier levels.

The impact of such activities is not confined to expanding earnings in this one single fiscal year, contributing instead to



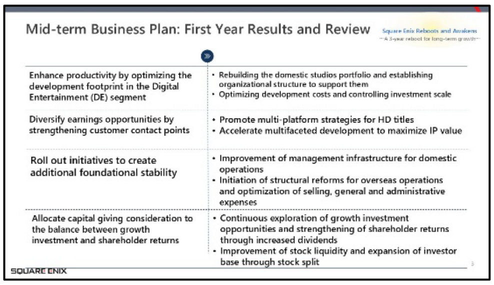
strengthening our business foundation ahead of our next growth stage as part of the “maximize IP value” strategy set forth in our medium-term business plan. In that sense, I believe FY2025/3 was a year in which the Merchandising segment saw solid achievements.

This concludes my presentation on our FY2025/3 results.

Next, I will describe our progress on our Medium-term Business Plan.

When we unveiled our Medium-term Business Plan on May 13, 2024, we announced “A 3-year reboot for long-term growth” as our slogan. Based on this theme, we formulated management policies designed to take our corporate value to a higher level and have advanced initiatives based around four strategies to make those policies a reality.

We have positioned these three years as a time to (1) lay the groundwork for future growth, (2) sow the seeds that will create new business opportunities, and (3) execute concrete initiatives that will make those seeds sprout. We are now steadily engaging in efforts from these three perspectives. Based on this approach, we have rolled out a variety of initiatives in each of our domains in accordance with the four strategies we announced.



I will describe our progress on each of our strategies.

I will start with our first strategy: “Enhance productivity by optimizing the development footprint in the Digital Entertainment (DE) segment.”

Under this strategy, we are looking to enhance our productivity by expanding our sales while also optimizing our cost structure. In FY2025/3, the first year of our plan, we focused in particular on optimizing our costs and controlling the scale of our investments as we steadily advanced our initiatives.

Specifically, we put in place a structure enabling us to exercise appropriate management over our development investments, while also rebuilding our overall portfolio, including both titles already under development and those whose development was set to start. This is making it possible for us to optimize the allocation of our development resources and establish a healthy portfolio, laying a foundation that will translate into higher profitability for us in the future.

We are pursuing such initiatives with a focus on our Japanese studios, our goal being to establish a stable and efficient development environment by rebuilding our development footprint.

Our second strategy is: “Diversify earnings opportunities by strengthening customer contact points.”

To date, our business has relied on particular platforms and media, but we have steered away from this approach under our current Medium-term Business Plan, declaring that we will transition to a multi-platform strategy. As regards our HD games in particular, we are as a rule adopting a multi-platform approach, establishing an environment that allows us to reach as many customers as possible and working to maximize our customer contact points and expand our sales opportunities.

Moreover, this effort is not limited to the game development front. It has come to encompass our IP offerings that span our other businesses, including Publication, Amusement, and Merchandising. The past year has been one in which each of our businesses has linked and combined their strengths, accelerating our effort to maximize the value of our Group’s total IP portfolio by offering it across a range of entertainment experiences.

Through these initiatives, we are steadily positioning ourselves to create a diverse range of earnings opportunities as we expand our customer contact points and bolster the long-term value of our IP.

Our third strategy is: “Roll out initiatives to create additional foundational stability.” The objective of this strategy is to establish the management infrastructure that will enable us firstly to definitively execute the previously described higher-level strategies of optimizing our development footprint and strengthening our customer contact points, and secondly to leverage the results of those efforts as we make our next moves.

Specifically, we are working to build a framework for executing a solid PDCA cycle under which we quantitatively and qualitatively track the status of our implementation of each of our initiatives. By so doing, we are establishing data-driven management capabilities that will enable us to conduct appropriate reviews of the results and challenges that arise in the implementation phase and reflect those findings into our next round of initiatives.

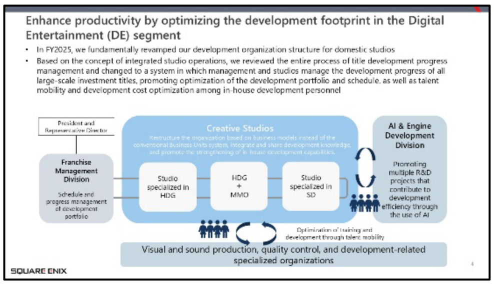
We are pursuing these efforts simultaneously in Japan and overseas, executing them at the speed and with the methods best suiting the environment and organizational attributes of the individual region. We will continue to fortify the executional capabilities of each business by both building out management infrastructure and implementing initiatives.

Our fourth strategy is: “Allocate capital giving consideration to the balance between growth investment and shareholder returns.” Our basic policy for achieving sustainable growth is to continuously work to identify and take advantage of investment opportunities that sustain future growth.

FY2025/3 also saw us undertake strategic growth investments, including those that took us into new domains and gave us stakes in companies that complement or strengthen our existing businesses. These investments were designed to fortify our medium/long-term business portfolio and enhance our competitive advantage. We will continue to identify and take advantage of such investment opportunities.

Meanwhile, we also consider the achievement of sustained and stable shareholder rewards as one of our key management challenges. FY2025/3 saw us not only announce a higher dividend, but also execute initiatives contributing to greater shareholder value, including a share split designed to improve the liquidity of our stock and expand our investor base.

In allocating our capital, we will continue to adhere to the basic concept of maintaining an appropriate balance between growth investment and shareholder return. I will now describe specific initiatives that we undertook in pursuit of our individual strategies in FY2025/3 and then discuss where we are headed in FY2026/3.



In April 2024, we undertook an organizational reshuffling designed to optimize our development footprint and enhance our productivity. In April 2025, we redoubled that effort.

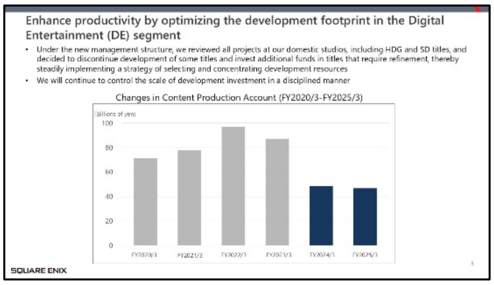
We transitioned from an organizational structure built around business units to one built around business models, reconstituting our development and operational footprints to align them to the traits of individual businesses, such as HD games, MMO, and games for smart devices/PC browsers. As regards our creative studios in particular, we consolidated insights in specialized domains, including one dedicated to HD games and another spanning both MMO and smart device games. This has enabled us to create single repositories for expertise that was previously spread across our organizational structure and thereby to enhance our development competencies and productivity.

We also promoted personnel mobility with related departments like video and sound production or quality control, transitioning to an organizational structure capable of maximizing its usage of internal resources rather than relying on outsourcing.

In addition, in April 2024, we established a new AI & Engine Development Division to pursue more efficient development work and R&D by leveraging generative AI and other leading-edge technologies. By adding AI to our development arsenal and working to build a next-generation in-house development footprint, we are not only creating a more sophisticated development supply chain but also advancing our transition to a next-generation development footprint incorporating new technologies.

We also created a new Franchise Management Division to rebuild our title portfolio and enhance our development process monitoring capabilities. The division engages in regular reviews with the heads of our creative studios to appropriately track and assess progress on our development efforts for major titles. This cross-functional management of our entire portfolio is enabling us to establish greater visibility on our development efforts and manage projects with a greater level of accuracy.

These efforts have led to better insight-sharing and coordination across the boundaries that existed under the previous business division structure, setting us on our way to establishing an environment in which previously siloed expertise and skills can be leveraged by the entire Company. We will continue to develop and accelerate this new framework with the goal of establishing a development footprint that engenders both creativity and efficiency.

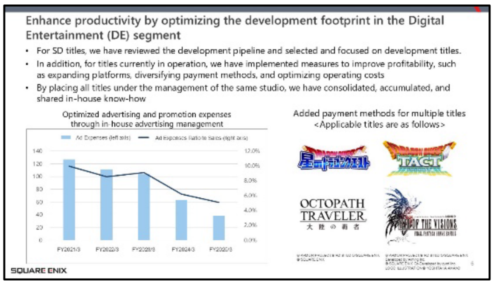


I will next speak to the benefits that we have seen from the initiatives we have executed under our new development apparatus.

As I noted while discussing the slide on our content production account, we conducted a careful review of all the HD game and smart device/PC browser projects on the slates of our Japanese studios.

Our overarching approach to this review was informed by our medium-term management policy of shifting from quantity to quality. In the case of our games for smart devices and other live-ops games in particular, we carefully explored whether or not to maintain projects based on its potential to provide long-term enjoyment for players and whether we could anticipate sustained earnings from them. Our findings led us to engage in nuanced investment decisions, including the discontinuation of some projects and additional investments in ones from which we can anticipate future growth. In so doing, we achieved greater transparency in how we are curating and focusing our development investments, while also bettering our investment efficiency.

Despite our lack of major releases in FY2025/3, our content production account did not change significantly versus FY2024/3, trending basically flat. However, we do not believe having a small content production account is necessarily desirable. In our view, what is important is to carefully vet and control the content of an appropriately sized account. From that perspective, we truly treated FY2025/3 as a "year of control," and we believe that the benefits we achieved are clearly reflected in our numbers.



Next, in the context of our transition to a creative studio system, I will discuss our efforts to consolidate insights that had previously been dispersed across our organization.

As the chart on the left illustrates, we worked to achieve better in-house management of our advertising. Advertising costs account for an especially large percentage of the running costs for our live-ops games, making their optimization key to enhancing profitability. Our efforts to manage more of our advertising in-house and gain efficiencies predates the start of our Medium-term Business Plan, having started when I assumed the role of president. The decline in our release count resulted in lower total advertising spending in FY2025/3, and our ratio of advertising spending to sales also declined, illustrating the progress we are making toward greater efficiency in advertising spending.

We are also working to optimize our total operational costs, transitioning to a more flexible and efficient earnings model by expanding onto additional platforms and accommodating more diverse payment methods.

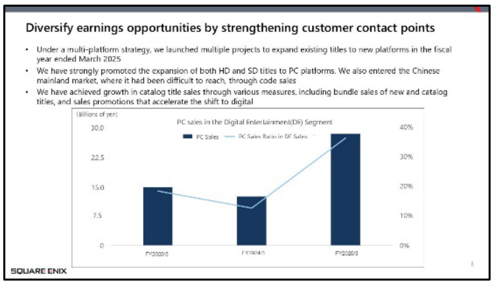
In combination, these initiatives are helping us narrow our slate of titles through the process of selection and concentration, while steadily building the foundations that will enable us to achieve greater profitability in the smart device domain. This is gradually producing benefits for our sales. We will continue to delve further into these efforts, including by launching new titles.

In keeping with our policy of shifting from quantity to quality, we have worked to shape up our medium/long-term pipeline, and we for the most part completed our effort to rebuild our Japanese studios during the course of FY2025/3. Under our Medium-term Business Plan, we have positioned the period through FY2027/3 as “A 3-year reboot for long-term growth.”

During that timeframe, we plan to launch a succession of new titles, a portion of which we have already announced.

Specifically, in June 2025, we will be launching "*Bravely Default: Flying Fairy HD Remaster*," coinciding with the release of the Nintendo Switch 2. In addition to that and other previously announced titles such as "*DRAGON QUEST I & II*," we will also be launching multiple other titles, as well as multiple development projects executed in keeping with our multi-platform strategy. We are also slated to release a version of "*FINAL FANTASY VII REMAKE INTEGRADE*" for the Nintendo Switch 2.

In this way, during the course of our 3-year reboot, we will focus on stepping up our multi-platform execution, expanding the reach of our existing IP as we create opportunities to expose as many customers as possible to our titles. At the same time, we will steadily advance our preparations to establish the capabilities that will enable us to regularly release major titles under our next Medium-term Business Plan, which will kick off after FY2027/3.



Next, I will discuss our second strategy: "Diversify earnings opportunities by strengthening customer contact points."

Under our multi-platform strategy, we are working to expand our customer contact points and to create more diverse earnings opportunities. During the course of FY2025/3, we launched multi-platform projects for multiple titles, extending the reach of our existing IP, including via Nintendo Switch 2 ports.

Market trends in recent years have increased the importance of PCs as a platform, prompting us to accelerate our initiatives in the PC market. The PC version of "*FINAL FANTASY VII REBIRTH*" generated brisk sales in FY2024/3, and the PC version of "*FINAL FANTASY XVI*" has also met with a positive response from many customers, illustrating that we are steadily beginning to see benefits from our PC efforts. We will continue to expand our reach by aggressively porting existing console titles to the PC market.

We are also emphasizing our approach to markets with access challenges, building a sales model tailored to regional attributes. Our goal is to maximize our customer contact points via these flexible market strategies.

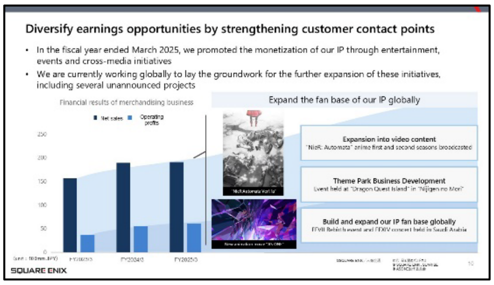
In the same context of sales methods, we are working to establish best practices in the digital space. For example, with the Steam version of the Kingdom Hearts franchise, we were able to create opportunities for even more customers to access the games by combining bundle sales with promotional pricing.

Rather than simply porting and rolling out titles, we will continue our efforts to optimize our sales methods in order to achieve both greater profitability and expanded customer contact. We already saw benefits from such initiatives in our FY2025/3 earnings, and by sustaining and redoubling these efforts, we expect to see further growth.

We will not limit ourselves to game development as we step up our efforts to maximize the value of our IP portfolio.

As I discussed earlier, our Merchandising segment is performing well. We are expanding upon our efforts there, advancing the strategic integration of our IP offerings with a focus on our licensing business. We have launched a new centralized organization to consolidate the licensing-related insights and functions that were previously dispersed across the Company. This structure will serve as the foundation to accelerate our IP business as we strive for global growth.

Under this new organizational structure, we rolled out a diversity of IP offerings in FY2025/3. Examples included pop-up stores, and a card game tie-up between *FINAL FANTASY* and *Magic: The Gathering*. By developing a wide range of products like these that leverage our portfolio, we are working to bring customers appealing new ways to engage with our IP.



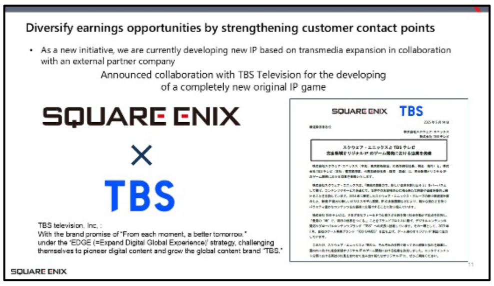
Beyond the gaming area, we are also expanding the ways fans can experience our IP in non-interactive formats via media like video content and theme parks.

As one example, we released figures inspired by characters in the anime series “*NieR:Automata Ver1.1a*” to coincide with the series’ broadcast. Brisk sales have illustrated the synergies that can be generated with content tie-ins. We will be stepping up such tie-ins going forward as they also spark interest in the original games and bolster purchase intent.

We are also focused on creating and expanding upon fan bases for our IP in the global market.

Last year we received great feedback on a “*FINAL FANTASY VII REBIRTH*” event that we held at the Esports World Cup 2024 held in Saudi Arabia. We also succeeded at creating new contact points with fans in various regions by opening pop-up stores both in Japan and abroad.

Through efforts such as these, we will continue to create contact points with our fans around the world and enhance our brand value as we accelerate our global deployment of our IP.



In addition to engaging in transmedia offerings of existing IP and other multi-format rollouts, we will also be working aggressively to create new IP.

Developing new IP is becoming increasingly difficult across the global gaming industry. When taking on this challenge, the ability to control development risks to an appropriate level has become vital.

From this perspective, we have also engaged in iterative explorations about how to pursue new development efforts and what collaborations with third parties should look like.

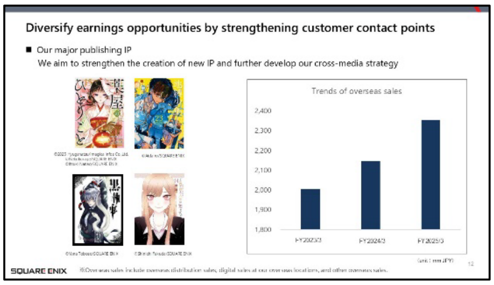
The plans, forecasts, strategies and ideas described in this material are descriptions of forecasts of future results. These descriptions rely on information available as of the date of production of this material and are based on assumptions and judgment made by the Company
's management. Readers are advised not to rely solely on these forecasts. Readers should also not assume that these forecasts are accurate or valid information, even after the date of public release. There are many factors that may cause actual results to vary considerably from the forecasts, and in some cases actual results may be inferior to forecasts.
The information on the future forecasts described in this material is current as of May 14, 2025. The company is not obliged to update or correct forecasts concerning the Company’s future results, including forecasts or outlook, if new information becomes available and/or events occur after May 14, 2025.

As part of those efforts, we today announced a collaboration with TBS Television that represents a new initiative aimed at creating IP.

Under this project, we are jointly developing completely original IP with the goal of rolling out a comprehensive transmedia offering rather than limiting ourselves to developing games.

By combining the strengths that we have built up in game development with the diverse contact points and messaging power of TBS Television as a media company, we will generate heretofore unseen IP value.

We will have more to share on this at a future date. We will be working to ensure this project serves as a model case for the development of new IP.



Just as in games, we will be working in our Publication segment to accelerate the creation of new IP and global expansion via a cross-media strategy.

All our major titles, including the aforementioned "*The Apothecary Diaries*," have expanded their reader base when they were adapted into anime. Such adaptations into other media encourage growth in print and digital sales. Based on this successful model, we plan to step up our expansion into overseas markets, unlocking further potential from our IP by expanding both the market and our geographic coverage.

Our overseas sales continue their steady expansion. Some believe the US in particular to be seeing a temporary slowdown in the overall manga and anime market since the end of the pandemic, but we continue to view the US as possessing major scope for growth and intend to continue to aggressively cultivate that market.

Our Publication segment is home to a rich IP portfolio. By rolling out that IP across media formats and globally, we will

strengthen our contact points, thereby creating an even greater diversity of opportunities to gain earnings.

We are expanding our business in the Amusement segment, with Taito taking the lead.

Firstly, in terms of geographic expansion, we continue to see significant scope for growth in overseas markets and opened three new arcades in Hong Kong in FY2025/3. We will continue to pursue expansion overseas, in conjunction with our goal of offering more places for real-world entertainment.

Furthermore, we are trying our hands at new formats such as *RAKUGAKIDS* and *BOOTVERSE* as we expand our business beyond the domain we have traditionally been in with arcades focused on claw machines and prizes. Through initiatives like these, we will continue to expand the potential of real-world entertainment.

As part of our efforts to maximize intra-Group synergies, we are also stepping up the Amusement segment's collaboration with the Merchandizing segment. Specifically, we are undertaking comprehensive initiatives that leverage the combined resources of Taito and the Square Enix Group to drive traffic and sales, including developing prizes based on Square Enix IP and rolling out an integrated overseas e-STORE business.

Through these efforts, we will create new value from our Amusement segment and expand the foundations for growth for our Group as a whole. We will further flesh out and accelerate these initiatives as we head into FY2026/3.

I will now speak to our third strategy: “Roll out initiatives to create additional foundational stability.”

Firstly, we have begun an overhaul of our management accounting system in Japan. This will allow us to more precisely assess our profitability and cost structures at the level of the individual business or project, enabling us to engage in more sophisticated managerial decision-making.

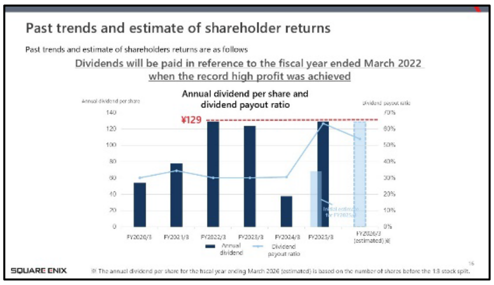
At the same time, we are also working to enhance our productivity through the use of AI. Both Square Enix and Taito have begun efforts to bolster workflow efficiency by leveraging AI. Sharing and cascading the insights these efforts produce throughout the Group will fuel Group-wide productivity gains. Our intention is to accelerate these efforts going forward.

We are also overhauling our management accounting system overseas, and optimization efforts undertaken in FY2025/3 to address our spending on labor and advertising resulted in a year-on-year decline in our SG&A spending as a percentage of sales. These efforts will not be transitory. The data and insights born of our now more precise systems will enable us to continue to improve upon our cost structure and identify and resolve new challenges.

FY2025/3 also saw us work aggressively to strengthen linkages between our domestic and overseas operations, and we kicked off an effort to revisit development projects led by our overseas studios. In FY2026/3, we will further accelerate these efforts.

With the major part of our development footprint and portfolio rebuilds behind us, we will begin in FY2026/3 in Japan to develop talent and encourage personnel mobility with a view to enabling growth over the medium/long term. We will also start to overhaul our entire HR system, including our compensation and evaluation systems.

At our overseas studios, we will continue the focused efforts we pursued in FY2025/3 to optimize our development and publishing footprints. In so doing, we will establish greater clarity around the role played by our overseas studios in our development of HD games and optimize our entire pipeline.

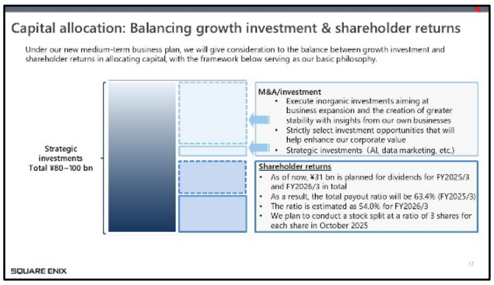


I will lastly speak to our fourth strategy: “Allocate capital giving consideration to the balance between growth investment and shareholder returns.”

We will pay a dividend of ¥129 per share for FY2025/3. This represents an increase and is reflective of the value we place on using our profits to provide stable rewards to our shareholders. Our FY2025/3 dividend is informed by the ¥129 we paid in FY2022/3, when we recognized record profits.

We also plan a per-share dividend of ¥129 for FY2026/3.

During the course of our 3-year reboot, we will steadily transform our management of the Group and fortify its foundations for growth, creating benefits that will translate in our next growth stage into greater corporate value and sustainable returns for our shareholders.



I will next discuss our overarching policy for capital allocation.

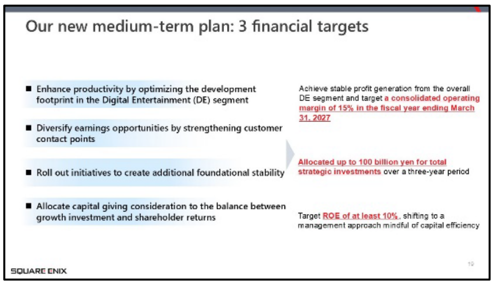
When we unveiled our previous Medium-term Business Plan, we earmarked between ¥80 billion and ¥100 billion for strategic investments. We plan within this range to strike the right balance between growth-driving strategic investments and rewards for our shareholders.

I will start by speaking to shareholder returns. We set aside ¥15.5 billion for dividends in FY2025/3. If you add to this the plan I mentioned a moment ago to pay a dividend of ¥129 per share for FY2026/3, it means we plan to allocate a total of ¥31 billion to dividends over two years. This results in a total return ratio of 63.4% for FY2025/3 and 54% for

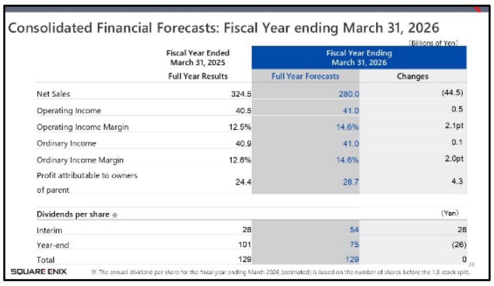
FY2026/3. We also plan to undertake a 3-for-1 share split in October 2025 in order to increase the liquidity of our shares.

Along with rewarding our shareholders, we will be continuously searching for growth investment opportunities. In FY2025/3, we used a portion of the funds we had earmarked for strategic investment to fund investments that will contribute to our growth. We will continue to leverage the business insights we possess to carefully select investment opportunities that contribute to the expansion of our business portfolio and the enhancement of our corporate value. We will be aggressive and steady in our approach to such investments.

Thus far, I have covered the progress that we made in the first year of our Medium-term Business Plan and laid out what we intend to do in our second year, broken down into our four individual strategies.



As regards our three financial targets, we will continue to work toward the achievement of the KPIs presented in our Medium-term Business Plan.


Consolidated Financial Forecasts: Fiscal Year ending March 31, 2026

(Billions of Yen)

	Fiscal Year Ended March 31, 2025	Fiscal Year Ending March 31, 2026	
	Full Year Results	Full Year Forecasts	Changes
Net Sales	324.5	280.0	(44.5)
Operating Income	40.5	41.0	0.5
Operating Income Margin	12.5%	14.6%	2.1pt
Ordinary Income	40.9	41.0	0.1
Ordinary Income Margin	12.6%	14.6%	2.0pt
Profit attributable to owners of parent	24.4	28.7	4.3
Dividends per share ※ (Yen)			
Interim	28	54	26
Year-end	101	75	(26)
Total	129	129	0

※ The annual dividend per share for the fiscal year ending March 2026 (estimated) is based on the number of shares before the 1:3 stock split.

We are guiding in FY2026/3 for ¥280 billion in net sales and ¥41 billion in operating income, with the former representing a year-on-year decline and the latter representing an increase. We will continue to steadily strengthen our business foundations and consolidate our footing. Also, as I mentioned earlier, we plan to pay a dividend of ¥129 per share.

Lastly, I will speak to our Purpose: "Creating New Worlds with Boundless Imagination to Enhance People's Lives." This is the principle that will continue to guide us in FY2026/3, the second year of our Medium-term Business Plan, as our entire Group works as one to further enhance our corporate value and establish sustainable growth.

This concludes my progress report on our Medium-term Business Plan.

SQUARE ENIX HOLDINGS CO., LTD.

FY2025/3 Financial Results Briefing Session Q&A

Date/Time: May 14, 2025 (Fri); 7:00-8:00 pm (JST)

Main Speaker: Takashi Kiryu, President and Representative Director

Q&A

Q. **Your HD Game sub-segment turned into the black thanks to the success of "*DRAGON QUEST III HD-2D Remake,*" but sluggish sales of "*Life is Strange: Double Exposure*" and the absence of AAA titles highlighted the fragility of your profit levels. What kind of portfolio do you think that you need to construct in order to cultivate your HD Game sub-segment into a business that generates stable earnings?**

A. In order to establish our HD Game sub-segment as a business that generates stable earnings, we believe it is essential that we, for starters, strategically design our overall portfolio and consistently deliver titles that meet our customers' expectations. By "consistently" here, I mean that our release calendar for major titles ensures that we avoid cannibalization, while also sprinkling in a good balance of small- and medium-sized titles to complement the major titles. In our view, it is an optimized title mix of this sort that will translate directly into greater stability in our long-term earnings base. Based on that assumption, we spent the full year of FY2025/3 undertaking a re-vetting of our current pipeline with a focus on our Japanese studios. Looking out to FY2028/3 and beyond, we are working during the course of our 3-year reboot to establish the appropriate development footprint and to build out a development environment that enables us to stably supply titles to the market, including those based on our core IP. By simultaneously overhauling our development pipeline and rebuilding our development footprint, we will both create a release cycle with a smoother cadence and produce titles that are definitely capable of living up to expectations.

Q. **What is your top priority from the perspective of risk control as you work to generate stable earnings from your HD games over the medium term?**

A. As we work to generate stable earnings, it will be vital that we not only maintain an appropriate balance between quality and cost in our development efforts themselves, but also that we strengthen our marketing and sales capabilities. We are working on a fundamental overhaul of our sales strategy and approach to promotions, with a focus on overseas markets in particular. Our plan is to rebuild our sales and marketing functions in FY2026/3. This will result in a stronger framework that ensures we are able to deliver high-quality content to a larger number of customers and definitely recoup our development investment. Advancing our multi-platform strategy is also vital from the perspective of risk control. By consistently offering titles for PCs and multiple platforms, including new pieces of hardware, we will maximize our customer contact points and expand our sales opportunities. Through efforts like these, we will diversify both our development and sales risks, transitioning to a more stable earnings structure for HD games. By steadily advancing these initiatives, we will complete the build-out of our organizational footprint over the next two years with the goal of establishing the HD Game sub-segment as a business generating stable earnings.