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OVERVIEW

Who We Are

Music is an essential part of human culture and everyday life, embedded across a wide range of scenarios and delivering irreplaceable emotional and cultural value. As the leader in the global independent Chinese-language music content and services industry in terms of revenue in 2025 and a pioneer in the music full-industry-chain ecosystem integration, according to Frost & Sullivan, we are committed to providing music creators and industry participants with comprehensive, one-stop music content and services. From the age of physical records to digital music and, more recently, to a data-driven and AI-enabled music era, we have consistently led the development of Chinese-language music and shaped its aesthetic direction. In parallel, through overseas distribution of Chinese-language music and cross-border collaborations, we continue to promote the global reach of Chinese-language music.

We operate and collaborate with a diversified portfolio of music IP assets across multiple categories. Our platform comprises traditional iconic labels with long-standing industry influence, including Taihe Rye (太合麥田) and Ocean Butterflies Music (海蝶音樂), mainstream pop labels that shape market trends, including Diversity Music (容合音樂) and AsiaMUSE Entertainment (亞神音樂娛樂), as well as avant-garde and genre-driven labels focused on emerging styles, including Maybe Mars (兵馬司) and Ruby Eyes (赤瞳音樂). In parallel, we have established professional copyright operation and distribution platforms, including Touch Music Publishing (大石音樂版權), Taihe Musician (太合樂人), Yinzhibang (音之邦) and ShowStart Release (秀動發行), enabling systematic management and commercialization of music IP. We further extend our IP into live entertainment and audience engagement through proprietary programs such as Rye Music Festival (麥田音樂節), Rye Music Weekend (麥田音樂週末) and TaiYouth (太校園), supported by integrated online-and-offline ticketing services through our ShowStart (秀動) platform.

Our business centers on two core categories of IP assets, namely music IP, and artist and live entertainment IP, together with the extensions of such IP assets. Through music catalogue operation, artist management and live entertainment business and ticketing and other services, we operate a full-industry-chain, one-stop service platform that commercializes music across its entire lifecycle.

- **Music IP: Music Catalogue Operation.** We operated the largest independent Chinese-language music catalogue globally in 2025 in terms of revenue, according to Frost & Sullivan. As of December 31, 2025, our music catalogue comprised approximately 862,400 music sound recordings, 7,200 music audio-visual works and 16,900 musical works, i.e. lyrics and compositions. In 2025, music content from our catalogue accounted for an average of approximately 15% of the QQ Music Top 100 Hit Songs Chart throughout the year. In parallel, Chinese-language music content from our catalogue achieved chart rankings across a number of overseas markets. Through a sustained focus on high-quality music catalogue operation, we have accumulated representative music content spanning multiple generations of Chinese-language music and continue to shape content supply and aesthetic trends over time. In addition, we have established one of the largest international copyright distribution networks in China and adopted a fully digitalized copyright distribution model. As of December 31, 2025, our distribution network covered 184 countries across more than 100 distribution channels, including Tencent Music, NetEase Cloud Music, Apple Music, Spotify and YouTube, underscoring our position as a Chinese-language music powerhouse with a broad music IP portfolio and worldwide distribution capabilities.

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- **Artist and Live Entertainment IP: Artist Management and Live Entertainment Business.** We operated one of the most diverse artist and label portfolios among Chinese-language music content and service providers, according to Frost & Sullivan. In 2025, we ranked fourth in terms of revenues derived from artist management and live entertainment business in China. As of December 31, 2025, we managed nine music labels spanning a broad range of genres including pop, folk, rock, hip-hop and traditional Chinese music, and our music labels played an important role in the development of Chinese-language music and long-term artist development. Through these labels, we have collaborated with, and helped launch the careers of, a number of influential artists, including JJ Lin (林俊傑), Joker Xue (薛之謙), Pu Shu (朴樹) and Chris Lee (李宇春). During the Track Record Period, we collaborated with a total number of around 270 artists, groups or bands. As of December 31, 2025, we managed 64 artists, groups or bands, ranking first among Chinese-language music content and service providers by signed talent base, according to Frost & Sullivan. Our representative managed and collaborating artists include Vae Xu (許嵩), Lala Hsu (徐佳瑩), Danko (彈殼) and Hedgehog Band (刺猬樂隊). In addition, we are among a limited number of Chinese-language music content and service providers with the capability to organize large-scale live entertainment events, including nationwide China tours for overseas artists, according to Frost & Sullivan. From 2023 to 2025, we hosted a total of 93 large-scale live entertainment events, generating aggregate box office sales of RMB1.5 billion and achieving a CAGR of 113.5% over the same period.
- **IP Extensions: Ticketing and Other Services.** We extend the value of our music IP and artist and live entertainment IP through ticketing and other related services. ShowStart is a well-established ticketing platform in China’s livehouse market. From 2023 to 2025, ShowStart (秀動) generated aggregate GMV of RMB3.7 billion. In 2025, the number of ticketed events on the ShowStart platform exceeded 18,000, representing approximately 75% market share by box office sales for livehouse events in China and ranking first by market coverage, according to Frost & Sullivan. Our ticketing services enhance artist exposure, audience engagement and music content dissemination, and represent a key extension of our IP assets. In addition, we operate other IP extensions that support broader music content application and ecosystem sustainability, including public broadcasting services and young musical talent development initiatives. Through these activities, we extend the application of our IP assets beyond traditional consumption scenarios and support the long-term development of the music ecosystem.

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The below chart summarizes our market leadership and operating scale:



Notes:

- (1) Ranked by revenue in 2025 in the global independent Chinese-language music content and services market, according to Frost & Sullivan.
- (2) As of December 31, 2025.
- (3) Aggregate audience attendance at large-scale live entertainment events from 2023 to 2025.
- (4) Aggregate GMV of ShowStart platform from 2023 to 2025.
- (5) Average full-year share in 2025 of the QQ Music Top 100 Hit Songs Chart.
- (6) Aggregate box office sales from large-scale live entertainment events from 2023 to 2025.
- (7) The denominator represents the total box office sales of livehouse events in China in 2025, according to Frost & Sullivan.

Our Proven Capabilities

We were among the first to build a full-industry-chain, one-stop service platform that connects incubation, operation and monetization across music IP, artist and live entertainment IP and extensions of such IP assets, according to Frost & Sullivan. Through this platform, we connect artists and creators, IP users and consumers, and enable the circulation and commercialization of music content across multiple online and offline use cases. By integrating internal capabilities with external strategic partnerships, we support the systematic development and scalable commercialization of music content across its lifecycle.

We drive broad audience reach and sustained engagement across our music content and services ecosystem, translating creative output into substantial market impact. We demonstrate an enduring capability to curate and develop music content that both reflects and helps shape prevailing trends across genres, generations and industry cycles, and to lead the musical aesthetics of the times by consistently delivering high-quality music content that resonates with audiences across a broad range of needs, including entertainment and emotional expression. With nearly four decades of sustained development in the music industry, we have built a high-quality portfolio of music IP spanning multiple genres and generations, supported by our established labels. Our expertise in artist selection and development as well as content curation, combined with deep industry know-hows, enable us to align content with audience preferences while staying ahead of evolving music trends. Through systematic operation across digital platforms and diversified distribution channels, we extend the lifecycle of music content and sustain its relevance over time. Music recordings from our catalogue that were released more than ten years ago continued to attract strong and sustained audience engagement, reflecting the enduring vitality of our music catalogue, with such recordings accounting for more than half of our QQ Music Top 100 Hit Songs Chart entries during the Track Record Period. Music recordings in our catalogue and our managed and collaborating artists have achieved strong audience reach and market influence, as reflected by prestigious awards received including the Golden Melody

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Awards (金曲獎), Tencent Music Entertainment Awards Annual Film & Television Single (年度影視單曲) and Top Ten Singles of the Year (年度十大單曲), as well as QQ Music’s Top Celebrity Chart (QQ音樂巔峰名人堂) and Top 100 Songs (QQ音樂巔峰百大金曲). Specifically, over the past decade at the Golden Melody Awards – one of the most prestigious music awards in the Chinese-language music industry – music recordings in our catalogue and our managed and collaborating artists received more than 100 nominations and won more than 20 awards across major categories, including Album of the Year, Song of the Year, Best Mandarin Album, Best Mandarin Female Singer and Best Band, demonstrating their continued influence and broad appeal among audiences.

We convert creative output into scalable commercial results through our established monetization capabilities spanning music content, artists and live entertainment. We monetize music IP through multi-scenario licensing and distribution, and realize value from artist and live entertainment IP through integrated artist operation, commercial engagements, live events and related ticketing services. Supported by our full-industry-chain, one-stop music content and services capabilities, we provide artists and creators at different stages with resources aligned to their growth needs. Guided by strong artistic judgment and commercial discipline, we have consistently produced hit content, successful artists and live entertainment projects, and established a scalable and repeatable commercialization model.

In 2023, 2024 and 2025, the number of music sound recordings in our catalogue with annual play counts exceeding 10 million amounted to more than 1,100, 1,500 and 1,700, respectively, while the number of music sound recordings with annual play counts exceeding 100 million amounted to more than 260, 380 and 450, respectively. The below table sets forth a selective list of notable music content items in our music catalogue:

90s (1990-1999)		00s (2000-2009)		10s (2010-2019)		20s (2020-2026)	
Artist	Popular song	Artist	Popular song	Artist	Popular song	Artist	Popular song
Lao Lang (老狼)	Lian Lian Feng Chen 《戀戀風塵》	A-Do (阿杜)	Jian Chi Dao Di 《堅持到底》	Accusefive (告五人)	Night Life, Take Us to the Light 《帶我去找夜生活》	Accusefive	The One and Only (唯一)
Lao Lang/ Ye Pei (葉蓓)	Qing Chun Wu Hui 《青春無悔》	A-Do	Ta Yi Ding Hen Ai Ni 《他一定很愛你》	Accusefive	Somewhere in Time 《愛人錯過》	Danko (彈殼)	Huai Bao (懷抱)
Lao Lang	Shui Zai Wo Shang Pu De Xiong Di 《睡在我上鋪的兄弟》	BY2	Ai Ya Ai Ya (愛丫愛丫)	Diamond Zhang (張碧晨)	Nian Lun (年輪)	Dean Ting (丁世光)	Skinny Love (瘦子)
Lao Lang	Tong Zhuo De Ni 《同樂的你》	BY2	Wo Zhi Dao (我知道)	Escape Plan (逃跑計劃)	Yi Wan Ci Bei Shang 《一萬次悲傷》	Du Xuanda (杜宣達)	Zhi Wen (指紋)
Pu Shu (朴樹)	Bai Hua Lin (白樺林)	Chris Lee (李宇春)	Shao Nian Zhong Guo 《少年中國》	Escape Plan	The Brightest Star in the Night Sky 《夜空中最亮的星》	Ge Dongqi (葛東琪)	Xuan Ni (懸溺)
Pu Shu	Na Xie Hua Er (那些花儿)	Chris Lee	Xia Ge, Lu Kou, Jian 《下個，路口，見》	Faith Yang (楊乃文)	Through You 《推開世界的門》	Jam Hsiao (蕭敬騰)	The Lion of Justice 《正義之獅》
Pu Shu	New Boy	JJ Lin (林俊傑)	Jiang Nan (江南)	Hedgehog Band (刺猬樂隊)	Huo Che Shi Xiang Yun Wai, Meng An Hun 《火車駛向雲外，夢安魂於九霄》	Leehom Wang (王力宏)	Heaven and Earth Dragon 《天地龍鱗》
Tian Zhen (田震)	Gan Bei Peng You 《乾杯朋友》	JJ Lin	Mei Ren Yu (美人魚)	Ice Paper	Xin Ru Zhi Shui 《心如止水》	lil milk	Moonlight
Tian Zhen/Xiao Ke (小柯)	Qian Qiu Jia Guo Meng 《千秋家國夢》	JJ Lin	Yi Qian Nian Yi Hou 《一千年以後》	Kym (金莎)	Myth of the Stars and the Moon 《星月神話》	Liu Sen (劉森)	Guo Qu Lai De Ren 《過去來的人》
Tian Zhen	Ye Hua (野花)	Lala Hsu (徐佳瑩)	Down in Sandbar 《失落沙洲》	JJ Lin	Ta Shuo (她說)	Mao Buyi (毛不易)	Wu Ming De Ren 《無名的人》
Tian Zhen	Zhi Zhuo (執著)	Lala Hsu	Shen Qi Bai Ma 《身騎白馬》	Orange Ocean (橘子海)	Summer Cozy Rock 《夏日漱石》	SKAI ISYOURGOD (攏佬)	Blueprint Supreme 《大展鴻圖》
Xu Wei (許巍)	Liang Tian (兩天)	Lala Hsu	Yi Yang De Yue Guang 《一樣的月光》	Stephy Qi (戴薇)	If Love Forgets 《如果愛忘了》	SKAI ISYOURGOD	Stacks from All Sides 《八方來財》
Xu Wei	Qing Niao (青鳥)	Tanya Chua (蔡健雅)	Hong Se Gao Gen Xie 《紅色高跟鞋》	Tanya Chua	Letting Go	Vae Xu	Luo Yang Zhi (洛陽紙)
Xu Wei	Zai Bie Chu (在別處)	Tanya Chua	Yue Lai Yue Bu Dong 《越來越不懂》	Tiger Hu (胡彥斌)	Ni Yao De Quan Na Zou 《你要的全拿走》	Vae Xu	Crow (烏鴉)
Ye Pei (葉蓓)	B Xiao Diao Yu Hou 《B小調雨後》	Terry Lin (林志炫)	Feng Huang Hua Kai De Lu Kou 《鳳凰花開的路口》	Vae Xu	Su Yan (素顏)	Vae Xu & Tan Weiwei (譚維維)	Poetic China (詩畫中國)
Ye Pei	Bai Yi Piao Piao De Nian Dai 《白衣飄飄的年代》	Terry Lin	Li Ren (離人)	Vae Xu	Ya Su Gong Shang 《雅俗共賞》	Waa Wei (魏如萱)	Na Mo Miss You 《我在紐約打電話給你》
Ye Pei	Impossible To Escape 《在劫難逃》	Vae Xu (許嵩)	Ru Guo Dang Shi 《如果當時》	Wang Erlang (王貳浪)	Xiang Yu (像魚)	Zhao Lei	Cheng Aiying (程艾影)
Zheng Jun (鄭鈞)	Back to Lhasa (回到拉薩)	Vae Xu	You He Bu Ke 《有何不可》	Zhao Lei (趙雷)	A Diao (阿刁)	Zhao Lei	Wo Ji De (我記得)
Zheng Jun	Chi Luo Luo (赤裸裸)	Xu Wei (許巍)	Gu Xiang (故鄉)	Zhao Lei	Chengdu (成都)	Zhao Zihua (趙紫驊)	Yi Di Lei De Shi Jian 《一滴淚的時間》
Zheng Jun	Hui Gu Niang (灰姑娘)	Xu Wei	Na Yi Nian (那一年)	Zhou Shen (周深)	Big Fish (大魚)	Zhou Shen (周深)	Silver Lightning (光亮)

Note:

- * Artists are presented in alphabetical order of their English names. The English titles of songs refer to their official names used for overseas releases, where available; in all other cases, Pinyin titles are used.

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Our Growing Market Opportunities

Rising willingness to pay, a growing base of music users, broader music usage scenarios and improving copyright protection continue to expand demand for music content and related services in China. According to Frost & Sullivan, in 2025, the number of online music users in China reached approximately 855.5 million, of which approximately 21.8% were music subscription users, reflecting increasing penetration of paid music consumption, while music subscription revenue grew at a CAGR of approximately 23.2% from 2021 to 2025. At the same time, live entertainment events, including concerts and livehouse performances, have increasingly become important social and emotional consumption scenarios for consumers. In this context, high-quality live content aligned with audience preferences, together with convenient ticketing platforms and related offerings, has become an important driver of overall music experience and engagement. In parallel, the music industry increasingly adopts professionalized content and artist operations, while live entertainment activities and content-driven investment maintain strong momentum. In addition, the global influence of Chinese-language music continues to strengthen, supporting sustained growth in China’s music content and services market. Growing overseas demand for diversified cultural content further creates opportunities for Chinese-language music. Music content and artists increasingly pursue cross-border licensing, co-production and overseas performances, extending their reach beyond the domestic market. According to Frost & Sullivan, the China music content and services market reached RMB59.3 billion in 2025 and is expected to grow at a CAGR of 12.7% to RMB107.9 billion by 2030.

Our Broad International Reach

We have established a broad international presence through the global distribution of our music content and cross-border collaboration across platforms, artists and live entertainment events. Our music content has demonstrated expanding international influence and cross-cultural appeal, bringing Chinese-language music to audiences across diverse geographic markets. For example, music recordings represented by us – such as *Stacks from All Sides* 《八方來財》) and *Blueprint Supreme* (《大展鴻圖》) entered Spotify Charts across multiple overseas markets, including Singapore, Malaysia, Canada, Australia and South Africa. From their release in 2024 to the end of 2025, these recordings achieved aggregate plays of approximately 1.9 billion on TikTok. Our international reach is further supported by close cooperation with leading global music platforms, including Apple Music, Spotify and YouTube, where we maintain higher-tier partner status and benefit from platform support and favorable operating arrangements. According to Frost & Sullivan, we are among the very few Chinese music content and service providers whose music catalogue is directly connected with Apple Music, Spotify and YouTube, across which we also maintain higher-tier partner status. We have also been featured on Apple Music’s Partner Directory page, and are among the very few Chinese music content and service providers listed in the directory. Through these partnerships, we enhance distribution efficiency and expand global audience access to our content. In parallel, we serve a diverse artist base spanning global markets, enabling cross-regional collaboration and supporting the international development and commercialization of Chinese-language music.

Our Integrated Execution Approach

We began as a traditional record label and evolved into a music group operating across the full industry chain. In the early stages of the mobile internet transition, before the commercial value of music IP was fully recognized, we identified high-quality music IP as the foundation for long-term development due to its long lifecycle, repeat utilization and multi-scenario application. We therefore established an early focus on accumulating high-quality music IP and expanded our catalogue through a multi-label strategy and selective acquisitions. As our

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capabilities matured, we extended beyond music IP operation into artist and live entertainment IP as well as their extensions, forming an integrated content and service platform.

Alongside this expansion, we have consistently invested in emerging music styles, new media channels and international collaboration opportunities. We advanced initiatives in digital music distribution, diversified live entertainment formats and young musical talent development, while gradually deepening cooperation with overseas production teams, distribution platforms and industry partners. These efforts broadened both the creative scope and commercial reach of our IP portfolio. In parallel, we embedded digital and technology capabilities into our operation to support execution at scale. Through our proprietary DMH platform – which is one of the first digital music distribution and settlement platforms in China to enable digital music distribution, according to Frost & Sullivan – we strengthened digital execution across content management, IP administration, data analysis and multi-channel distribution. By integrating digital tools into daily operations, we improved efficiency, enhanced decision-making and supported diversified monetization across our IP portfolio.

Our Robust Financial Performance

During the Track Record Period, our revenue achieved robust growth. In 2025, we recorded revenue of RMB1,300.3 million, representing a CAGR of 22.9% from 2023 to 2025. Revenue from the artist management and live entertainment business grew at a faster pace, reaching RMB707.4 million in 2025 and a CAGR of 40.0% over the same period. In 2025, our gross profit and net profit amounted to RMB396.5 million and RMB120.4 million, respectively, representing a CAGR of 10.1% and 88.6%, respectively, from 2023 to 2025. In 2025, our adjusted EBITDA (*non-IFRS measure*) amounted to RMB310.4 million, representing a CAGR of 22.5% from 2023 to 2025. We maintained stable profitability. From 2023 to 2025, our average gross profit margin and average adjusted EBITDA margin (*non-IFRS measure*) amounted to 32.0% and 22.0%, respectively.

OUR COMPETITIVE STRENGTHS

Leading Market Position Underpinned by Our High-Quality IP Portfolio

We are the leader in the global independent Chinese-language music content and services industry in terms of revenue in 2025 and a pioneer in the music full-industry-chain ecosystem integration, according to Frost & Sullivan. We own and operate a broad portfolio of music IP, artist and live entertainment IP, and related extensions, which enables us to consistently deliver content and services with market value across evolving music trends and industry cycles, while contributing to the aesthetic direction of Chinese-language music. Our music catalogue comprises a large portfolio of classic music IP that spans nearly four decades of Chinese-language music, encompassing content from the Chinese mainland, Hong Kong, Taiwan, Singapore and Malaysia. According to Frost & Sullivan, as the largest independent Chinese-language music content and service provider globally and in China by revenue in 2025, music content from our catalogue accounted for an average of approximately 15% of the QQ Music Top 100 Hit Songs Chart throughout the year. Our music content has also demonstrated expanding international influence and cross-cultural appeal, reaching audiences across diverse geographic markets. This performance reflects our cross-platform dissemination capabilities and the commercial scalability of our music content, and underscores our ability to extend the reach and cultural resonance of Chinese-language music on a global scale.

Beyond the music catalogue, we expand value by operating across artist management and live entertainment business. We have built a diversified and scalable artist and creator ecosystem. As of December 31, 2025, we operated a label matrix of nine labels spanning a broad range of musical styles, including pop, folk, rock, hip-hop and traditional Chinese music, and managed 64 artists, groups or bands and over 200 songwriters and composers, ranking first

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among Chinese-language music content and service providers by signed talent base, according to Frost & Sullivan. In addition to long-term management arrangements, we provide copyright and artist management services to a broader group of artists on targeted cooperation arrangements and, during the Track Record Period, cooperated with around a total number of 270 artists, groups or bands. We further realize the value of our artist and live entertainment IP through large-scale live entertainment events. From 2023 to 2025, we organized large-scale live entertainment events with aggregate audience attendance exceeding two million. We are also among a limited number of music content and service providers in China with the capability to organize nationwide China tours for overseas artists, including Westlife’s *The Wild Dreams* (《四海逐夢》) China Tour in 2023. In addition, we extend the reach and commercialization of our IP portfolio through ticketing and other services, with ShowStart serving as a core platform. In 2025, the number of ticketed events on the ShowStart platform exceeded 18,000, representing approximately 75% market share by box office sales for livehouse events in China and ranking first by market coverage, according to Frost & Sullivan. These activities generate meaningful revenue while reinforcing artist exposure and music content dissemination.

Supported by nearly four decades of operation and established labels, we have accumulated a substantial base of high-quality IP assets capable of generating value over extended lifecycles. Music recordings from our catalogue that were released more than ten years ago continued to attract strong and sustained audience engagement, reflecting the enduring vitality of our music catalogue, with such recordings accounting for more than half of our QQ Music Top 100 Hit Songs Chart entries during the Track Record Period. Together, our high-quality IP portfolio enhances our bargaining power with downstream platforms, positions us as a trusted long-term partner for artists and creators, and forms a critical foundation for our full-industry-chain coverage and diversified monetization pathways.

Dynamic IP Activation and Continuous Enrichment of High-Potential IP

We actively unlock the value of our IP assets in line with evolving consumption patterns, while continuously enriching our portfolio with high-potential IP. Drawing on our market insight and long-standing industry experience, we apply integrated operational capabilities to activate IP value across incubation, operation and monetization, and to introduce new high-quality content in line with the market trends. In 2025, more than 450 songs in our music catalogue achieved annual play counts exceeding 100 million, representing a CAGR of 31.1% from 2023 to 2025, reflecting sustained growth in overall catalogue performance and the effectiveness of our IP activation capabilities at scale.

To support the activation of our IP assets, we systematically strengthen our capabilities across three complementary areas: song marketing, artist marketing and performance marketing. We execute targeted and differentiated marketing strategies tailored to different types of music content, artists and live entertainment projects, with a focus on identifying early signals of market momentum and efficiently scale exposure. We maintain a strong operating presence on leading short-video platforms such as Douyin and are connected with nearly 3,000 domestic and overseas marketing accounts, enabling precise audience targeting and efficient content distribution. Through data-driven promotion planning and trend-responsive execution, we are able to accelerate the exposure and commercial performance of our IP assets once market momentum is identified. For example, in 2024, leveraging early signals from short-video platforms and targeted marketing execution, we amplified audience engagement for BY2’s songs *Cou Re Nao* (《湊熱鬧》) and *Wo Zhi Dao* (《我知道》). Daily plays on short-video platforms increased from tens of thousands to over one million, representing approximately twenty-fold growth, and subsequently drove annual streams on Tencent Music and NetEase Cloud Music to exceed 100 million. This example illustrates our ability to identify emerging momentum, activate IP at scale and convert short-video exposure into sustained cross-platform consumption. In addition, we activate our artist and live entertainment IP through coordinated artist management,

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targeted promotion and live performance arrangements, as illustrated by our work with Hedgehog Band (刺猬樂隊), which expanded its audience reach across online platforms and major live entertainment events. This translated into a significant uplift in streaming performance of its representative songs, alongside increased commercial opportunities including brand endorsements, performance bookings and participation in large-scale music festivals.

At the same time, we continuously expand and enrich our IP portfolio through multiple channels, including artist incubation, catalogue agency arrangements and selective copyright acquisitions. Our label matrix, distribution platforms such as ShowStart Release (秀動發行), and young musical talent development initiatives enable us to identify promising creators, incubate new music content and develop artist and live entertainment IP. Our content development team maintains direct and long-term engagement with IP holders and secures agency arrangements by providing differentiated distribution and content operation capabilities. For example, we maintain a deep, long-term relationship with Zhao Lei and represent the global distribution and operation of his entire music content. In addition, we make IP content acquisition decisions based on long-term value potential and user profiling, and selectively acquired high-quality music IP, including *Xiang Yu* (《像魚》), *Xuan Ni* (《懸溺》) and *Big Fish* (《大魚》) during the Track Record Period. We further enrich our artist and live entertainment IP through the organization and operation of proprietary live entertainment events, such as Rye Music Weekend (麥田音樂週末) and TaiYouth (太校園). Through continuous IP activation combined with disciplined portfolio expansion, we maintain the vitality of our IP portfolio and support scalable, long-term value creation.

Full-Industry-Chain Ecosystem Integration Enabling Synergistic Value Creation

We were one of the first music content and service providers in China to establish comprehensive, full-industry-chain service capabilities, according to Frost & Sullivan. Anchored by our IP assets, we operate an integrated, one-stop platform spanning music catalogue operation, artist management and live entertainment business, as well as ticketing and other services. This structure enables coordinated execution across the full music lifecycle – from incubation and operation to monetization – and allows IP value to be amplified through systematic integration. We also apply AI tools and capabilities to strengthen execution efficiency across the value chain, improve collaboration among ecosystem participants, and reinforce our role as the digital and operational backbone of a scalable music ecosystem.

At the incubation stage, we provide end-to-end capabilities for content creation and early-stage talent development through a diversified label and creator ecosystem. We operate a broad label matrix covering a wide spectrum of music styles and genres, enabling us to support differentiated creative styles and development paths. This capability is reinforced by the acquisition and integration of labels such as Maybe Mars (兵馬司), as well as by young musical talent development initiatives. In parallel, we maintain long-term collaborations with established songwriters, producers and international production partners, supporting sustained creation of high-quality music content.

At the operation stage, we extend the reach of our IP portfolio through a global and digitalized distribution infrastructure. According to Frost & Sullivan, we have established one of the largest international copyright distribution network in China as of December 31, 2025. We also maintain higher-tier partner status with a number of leading international music platforms, including Apple Music, Spotify and YouTube. Complemented by social-media and short-video marketing tools, these capabilities support scalable audience expansion and IP value growth. For example, we have leveraged our operational capabilities to support the development of Luo Tianyi (洛天依), a leading virtual singer and one of the most prominent virtual anime-style music characters in China, including co-hosting the *Infinite Resonance · Pure Blue Fantasy* (《無限共鳴·純藍幻樂》) national concert tour. At the same time, artist selection and development are

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driven by a team with substantial experience across music production, artist management and entertainment marketing. Leveraging our established brand, industry reputation and ecosystem resource, the team is able to position artists, coordinate content and promotion and advance their progression across performance formats, translating creative potential into sustained audience engagement and commercial outcomes.

At the monetization stage, we convert IP value into commercial outcomes through integrated execution across music copyright operation, artist management and live entertainment business, as well as ticketing and other services. Our copyright team operates music IP across multiple channels to generate sustainable returns, including digital distribution, licensing and catalogue operation, while our artist management team builds diversified monetization pathways through concerts, music festivals, commercial performances, brand endorsements and variety shows. We have strong execution capabilities in large-scale tours and concerts, supported by long-term relationships with venues, production suppliers and regulators. Such capabilities are further strengthened by our ShowStart platform, which enables coordinated planning, audience access and execution across live entertainment scenarios.

Our fully integrated, ecosystem-based approach is illustrated by the long-term development and operation of artists such as Vae Xu (許嵩), where we coordinate album releases, concert tours, variety show appearances, major televised performances and brand collaborations under a unified operating framework. This integrated and multi-scenario model enables us to generate additional copyright-based content and expand into related products and services, thereby systematically converting IP influence into diversified and scalable commercial outcomes, reinforcing the sustainability of our revenue generation. By integrating capabilities across incubation, operation and monetization, we operate a cohesive system that links IP creation with scaled delivery. This system improves execution efficiency, enables coordinated artist development across stages, and allows IP value to scale consistently as content moves from creation to audience reach.

Proven and Diversified Monetization Capabilities

We convert IP value into sustainable commercial returns through a disciplined, diversified and repeatable monetization model. Supported by our high-quality IP assets and full-industry-chain service capabilities, we monetize music IP and artist and live entertainment IP across multiple scenarios and channels, enabling long-term value realization around our core assets.

We monetize music IP at scale through long-term partnerships with major global online content platforms, including Tencent Music, NetEase Cloud Music, Apple Music, Spotify and YouTube. Leveraging our catalogue strength, service quality and operating track record, we typically maintain top-tier partner status on overseas platforms, enabling access to premium resources and favorable commercial terms. Beyond digital distribution, we extend music IP monetization into public broadcasting, advertising and film, television and variety show soundtrack. In public broadcasting, we provide curated music content to a wide range of commercial premises, including fitness centers, shopping malls and restaurants, serving international enterprises, including Fortune Global 500 companies, to enhance brand ambience and consumer experience. In film, television and variety show productions, music usage expands audience reach and amplifies content value. For example, when *Zai Hui Shou* (《再回首》) was featured in a widely viewed television series, it led to a revitalized increase in listening activity for the original recording on music platforms aside from generating licensing income, allowing the song to transcend its original music lifecycle and further amplify its overall value. In addition, the theme song *Yong Yuan Bu Hui Tou* (《永遠不回頭》) from the film *Pegasus 3* (《飛馳人生3》), for which we licensed the lyrics and composition, attracted broad audience attention

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and positive reception during the film’s release, highlighting the commercial appeal of high-quality music that complements visual storytelling.

We unlock the commercial potential of artist and live entertainment IP through integrated operation and collaboration, direct user engagement, enhanced market analytics and closed-loop distribution and promotion. Leveraging our long-established brand influence and deep industry relationships, we support artists’ participation in variety shows, commercial appearances and brand partnerships, enhancing visibility and monetization potential. Through involvement in leading Chinese music variety programs, we have repeatedly helped artists reach wider audiences and achieve meaningful increases in commercial value. We also work closely with leading domestic e-commerce and social media platforms, including JD.com and RedNote, to execute co-branding initiatives, customized content, commercial performances and offline promotional events. In addition, we demonstrate strong capabilities in concert tour planning, organization and production. Our ShowStart platform strengthens our ticketing operations and data management for live entertainment business, enabling efficient audience conversion and execution at scale. We further develop concert tour projects as scalable IP and integrate ticketing, promotion and derivative offerings to expand audience reach, deepen engagement and unlock incremental commercial value.

By coordinating music IP, artist and live entertainment IP and their related extensions across various usage scenarios, we operate an integrated and repeatable monetization framework. This framework converts IP scale and ecosystem reach into commercial returns through music content licensing, artist operations, live entertainment activities and ticketing services, supporting sustained value realization across our core business segments.

Technology-Enabled Operations Powered by Data and AI Analytics

We apply technology across our music ecosystem to support efficient, integrated operational management. Our technology infrastructure is anchored by our proprietary DMH platform, one of the earliest digital music distribution and settlement platforms developed in China and recognized as a key project by the National Copyright Administration. DMH supports end-to-end digital workflows, including content onboarding, copyright management, data tracking and multi-channel distribution, and connects directly with major global platforms such as Apple Music, Spotify and YouTube. The platform integrates dynamic catalogue updates, real-time performance analytics and settlement functions, and rapid operational response based on performance data. Through DMH, we have established a standardized and scalable digital operating foundation for our music catalogue and overall business operation.

As a key participant in the music ecosystem, we offer selected AI capabilities to participants across the music ecosystem, enabling artists, creators and partners to benefit from data- and AI-driven tools in content operation, promotion and distribution. For example, we initiated collaboration with leading domestic large language model AI companies to (i) produce AI-generated music combining their generative capabilities with our content resources and production capabilities to deliver high-quality music content; (ii) develop AI music studios to help artists and creators utilize AI resources, including proprietary language models and databases; and (iii) develop AI music software designed to bring together social communities centered on AI creative content. In parallel, we collaborate with music creators on AI-assisted co-creation projects, supported by our capital investment and integrated production and distribution capabilities, to increase song output and enhance monetization potential.

We also use AI and data analytics to improve operational efficiency, strengthen marketing execution and content dissemination. By analyzing viewing behavior, engagement patterns and user feedback on short-video platforms, we are able to identify audience preferences, track emerging topics and adjust promotion strategies in a timely manner. We also apply AI to automate and streamline operational tasks, including content review, such as audio, cover image

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and lyrics recognition, metadata tagging, mood and style classification, targeted content distribution and copyright management, thereby supporting cost control and scalable growth across our business. Building on these capabilities, we provide a digital and operational infrastructure that supports the development of an open and scalable music marketplace.

Experienced and Insightful Management Team with Robust Shareholder Support

We are led by a core management team with deep industry experience complemented by a strong and diversified shareholder base, which together provide important support for our strategic execution and long-term development. Our core management team has over two decades of experience in the music and broader cultural industries. Team members have been closely involved in the development of China’s music industry and possess comprehensive understanding of industry structure, evolving business models and long-term trends in music content services. Building on this industry insight, the management team has led the acquisition and integration of established music labels, including Taihe Rye (太合麥田), Ocean Butterflies (海蝶音樂) and Touch Music Publishing (大石音樂版權), and has played a key role in building a business platform that spans the full music industry value chain and supports the scalable and professionalized operation of music content. In addition to their industry background, members of our core management team have held senior positions at leading companies across the technology, entertainment and financial sectors. These experiences provide complementary expertise in areas such as copyright operation, live entertainment business, application of AI technologies and capital markets execution. This combination of content-driven insight and cross-sector experience enables the management team to navigate industry change, drive innovation and maintain operational discipline.

We are backed by well-recognized strategic investors, including Baidu, as well as leading financial investors such as Temasek and Legend Capital. We benefit from our strategic investors’ strengths in digital content ecosystems and platform resources, which create meaningful opportunities for collaboration in music content production, distribution and user engagement, including within the Baidu ecosystem. At the same time, the support of internationally recognized investors such as Temasek facilitates our efforts in industry collaboration and facilitates the expansion of Chinese-language music into overseas markets. Together, the endorsement and support from these shareholders reinforce our leading position in China’s music industry and underpin our long-term growth potential.

OUR STRATEGIES

Continuously Expanding High-Quality IP to Reinforce Market Leadership

We plan to continue expanding our portfolio of music IP, artist and live entertainment IP, as well as their extensions to strengthen our content supply capabilities and reinforce our market leadership. Leveraging our diversified label portfolio, we aim to maintain consistent and sustainable music content production while further enhancing our incubation capabilities in selected targeted and emerging music categories, such as folk, hip-hop, ethnic music and emerging electronic genres, to broaden and deepen our high-quality content coverage. In parallel, we will continue strengthening our content operation and promotion capabilities to support wider audience reach and more effective value realization of high-quality music content. In addition, we intend to selectively invest in music IP assets of established labels and experienced artists with long-term value potential. Through disciplined investment and professionalized operation, we seek to enrich our high-quality music IP reserves and extend the commercial lifecycle of these assets.

With respect to artist and live entertainment IP, we plan to further refine our IP incubation and commercialization approach, with a focus on strengthening artist marketing and performance marketing capabilities. Beginning with early-stage artist development and positioning, we will

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continue to coordinate resources across social media operations, image and content planning, live performances and variety show participation to provide sustained support. In artist marketing, we plan to support faster artist growth through data-driven user operational strategies, helping artists build targeted, active and highly engaged audience bases. In performance marketing, we aim to enhance box-office-driven execution by developing more systematized capabilities, including audience profiling and targeting, differentiated ticketing strategies and social-media-based word-of-mouth operation, to directly support the commercial performance of live entertainment events. To support these initiatives, we intend to pursue selective pilot investments in artist marketing and performance marketing, with a view to accumulating practical know-how and developing replicable operational methodologies. Furthermore, we intend to strengthen cooperation with overseas promoters and strategic partners, to develop additional derivative products and content around our existing artists, enabling the continued accumulation of high-quality artist and live entertainment IP. Supported by our full-industry-chain, one-stop content and service capabilities and coordinated internal resource allocation, we aim to expand our IP portfolio while maintaining a strong focus on execution discipline.

Expanding Monetization Opportunities Through Enhanced IP Operations

Building on our deep presence across the entire music industry ecosystem, we plan to further strengthen our IP operating capabilities and continue expanding diversified monetization channels. In addition to established revenue streams such as music catalogue distribution, short-video promotion, film and advertising licensing, brand collaborations and live performances, we aim to improve IP operating efficiency and unlock additional commercial value through broader and more flexible monetization approaches. We intend to place greater emphasis on the integration of online and offline scenarios by combining digital content influence with physical engagement opportunities. Through brand events, commercial performances, variety program participation and cross-industry collaborations, we seek to deepen strategic partnerships with brands and advertisers, extend the reach of music content beyond traditional consumption channels and broaden monetization opportunities.

Beyond conventional music performance settings, we plan to expand into additional ticketed and experiential scenarios, including sports-related and gaming-related events. At the same time, we intend to explore membership-based offerings and merchandise distribution models to gradually establish a more diversified and recurring revenue structure. We also plan to further develop derivative products, co-branded offerings and cultural licensing opportunities around our core IP assets with strong market recognition. By creating new consumption touchpoints and strengthening user engagement, we aim to extend the commercial reach of IP assets and enhance long-term monetization potential.

Increasing Technology Investment to Advance AI- and Data-Driven Capabilities

We plan to continue increasing investment in technology, with a focus on AI-generated content (AIGC) and big data capabilities, while further strengthening our AI and data analytics teams. By systematically integrating AI and data-driven tools across the music industry value chain, we aim to enhance content productivity, improve operational efficiency and strengthen execution capabilities, providing long-term technological support for our growth strategy. In music creation and production, we plan to further develop core capabilities such as AI-based voice synthesis, music data analytics and AIGC-enabled creative tools, including applications in songwriting assistance, visual and short-form content ideation and script generation. Through deeper AI integration into content creation workflows, we seek to improve both the scalability and personalization of creative output, particularly in emerging and mass-market segments, while strengthening our ability to identify potential breakout content. At the same time, we

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intend to maintain close collaboration with leading AI music platforms to explore innovative applications of AI throughout the creation and production process.

In distribution, marketing and operations, we aim to deepen the application of AI and data analytics to enhance precision, measurability and execution effectiveness. In music distribution and promotion, we plan to strengthen AI-driven analysis of user behavior, content matching, dissemination pathways and marketing performance data, enabling more refined decisions on placement strategies, budget allocation and timing, and supporting the transition from experience-based to data-driven promotion. By embedding AI across operational workflows – from content release and performance monitoring to user interaction – we seek to increase automation and intelligence in day-to-day operations, allowing teams to focus more on creative and strategic decision-making. In live entertainment and related operations, we plan to expand the use of AI in venue modeling, stage design adaptation and ticketing structure optimization, enabling more accurate evaluation of venue capacity, revenue potential and cost structures at the planning stage. This approach is intended to improve project assessment, optimize ticket and seating configurations and enhance execution efficiency. Through the deeper application of AI across marketing, promotion and operational decision-making, we aim to establish a more measurable and controllable execution framework.

Advancing the International Development of Chinese-Language Music

We plan to further advance the international development of Chinese-language music by introducing high-quality overseas musicians, production resources and brand partners. Through the expansion of international distribution and collaboration channels, we aim to increase recognition and appreciation of Chinese-language music among overseas Chinese communities and broader international audiences, thereby enhancing its global influence and commercial value. From a content creation perspective, we intend to further integrate local and international production approaches and resources. We plan to broaden our collaboration with internationally recognized production resources, including overseas music production companies, visual and stage design teams and creative partners, to enhance overall production quality and international appeal. At the same time, we will continue to promote cross-regional and cross-cultural music collaborations, broadening creative perspectives and improving our ability to adapt content to international markets.

On the commercial and market expansion front, leveraging our full-industry-chain capabilities across content production, artist management and live entertainment business, we plan to facilitate collaborations between our artists and international musicians, with a focus on connecting Asian markets and, over time, markets in Europe and North America. Through global distribution and overseas promotion, we intend to initially focus on overseas Chinese communities and progressively expand reach to wider international audience. Building on our accumulated experience in international artist operations, we plan to apply a structured and repeatable internationalization approach to support additional artists on our platform as we expand Chinese-language music globally at scale.

Strengthening the Music Ecosystem through Deeper Industry Value Chain Integration

We plan to further strengthen our music ecosystem by enhancing existing content and service capabilities and advancing integration across the industry value chain. With respect to our existing content services, we intend to continue enhancing the functions of our DMH platform and to expand cooperation with film, television and variety show producers. We also plan to explore more diversified collaboration models with music streaming platforms, as well as additional monetization opportunities such as one-off licensing arrangements and related derivative revenues. Leveraging our ecosystem scale and accumulated data insights, we further aim to deepen the linkage between live entertainment business and ticketing services to improve downstream commercial conversion. In parallel, we remain open to selective investment,

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partnership and acquisition opportunities that can further enrich and strengthen our music ecosystem. By advancing closer coordination across key segments such as copyright operation, distribution, live entertainment and ticketing, we seek to deepen ecosystem integration, enhance operational efficiency and reinforce a closed-loop, self-reinforcing industry ecosystem that supports sustainable long-term development.

Enhancing Talent Development and Talent Reserves to Support Sustainable Growth

We plan to continuously enhance our talent development capabilities and expand our talent reserves across artists and key professional functions to support the long-term growth of our music ecosystem and execution of our integrated business model. With respect to artist reserves and development, we will further refine our systematic selection and incubation mechanisms, covering the full lifecycle from early-stage identification and positioning to scaled commercialization. Through coordinated execution across content planning, marketing and performance resources, we aim to support the progression of artists across different development stages and continuously expand our artist reserves.

In parallel, we will strengthen talent reserves across key professional functions critical to IP operation and commercialization. We will focus on building capabilities in areas including marketing, copyright distribution and management, and live entertainment operation, enhancing specialization and execution effectiveness across the value chain. Through structured training and capability development, we aim to build a professionalized and high-performance organization. Supported by our full-industry-chain model and coordinated resource allocation, we seek to maintain a sustainable and scalable talent base that underpins content creation, operational execution and long-term growth.

OUR EVOLUTION

We have developed into an integrated music content and service platform through a combination of organic growth, strategic integration of complementary businesses and continuous investment in IP portfolio and technology-enabled capabilities. The following table presents the evolution of our business and music labels across music content production, copyright management, artist incubation, live entertainment, ticketing services and digital infrastructure.

Year	Key development
1987	Establishment of our music label Ocean Butterflies Music (海蝶音樂), which successfully developed well-known artists including JJ Lin (林俊傑), A-Do (阿杜) and BY2.
1989	Establishment of Singapore Touch Music Publishing, which signed a number of prominent lyricists and composers, including Liang Wern Fook (梁文福), Eric Lin (林秋離) and Xu Huanliang (許環良).
2004	Establishment of our music label Taihe Rye (太合麥田), which successfully developed artists such as Chris Lee (李宇春) and Pu Shu (朴樹), as well as the five-member boy band M.I.C, comprising Wang Yihao (王一浩), Zhao Yongxin (趙泳鑫), Tan Jianci (檀健次), C. Johnny (池約翰) and Xiao Shunyao (肖順堯).

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Year	Key development
	Acquisition by Taihe Rye (太合麥田) of high-quality music catalogue assets under Red Star Production (紅星生產社) and the Rye Music (麥田音樂) label, comprising classic songs by renowned artists such as Pu Shu (朴樹), Xu Wei (許巍), Zheng Jun (鄭鈞) and Tian Zhen (田震). Establishment of Beijing Touch Music Publishing (北京大石音樂版權), marking an early and forward-looking entry into the important musical works copyright segment in the PRC market.
2014	Taihe Rye (太合麥田), Ocean Butterflies Music (海蝶音樂) and Touch Music Publishing (大石音樂版權) were integrated into a unified music content and service platform, bringing together resources across the music value chain. Launch of ShowStart (秀動), an online ticketing platform primarily serving livehouse and other formats of live entertainment events.
2015	Establishment of Ruby Eyes Records (赤瞳音樂), a music label focused on independent music.
2016	Acquisition of LavaRadio, a leading technology-enabled music platform marking our entry into public broadcasting.
2017	Acquisition of the Maybe Mars (兵馬司) music label, further strengthening our independent and rock music label portfolio and enhancing the complementary development of mainstream and independent music ecosystems. Strategic investment in Land of Music (生養之地), a new ethnic music label, extending our presence into traditional and intangible cultural heritage-related ethnic music.
2018	Establishment of our music label Diversity Music (容合音樂) in Hong Kong to support broader regional and international music operations. Launch of the Rye Music Festival (麥田音樂節) and rollout across multiple cities in China, establishing a recognized live entertainment brand. Founding of the LPA Independent Music Awards, the first domestic independent music awards event in China evaluated based on live performance.
2019	Official launch of the proprietary DMH digital music distribution and management platform, enabling digitalized and intelligent catalogue management and global distribution. Establishment of our music label Taihe Red Star (太合紅星) and launch of the Red Star Youth Music Program (少年紅星音樂計劃), aimed at identifying and cultivating young music creators.

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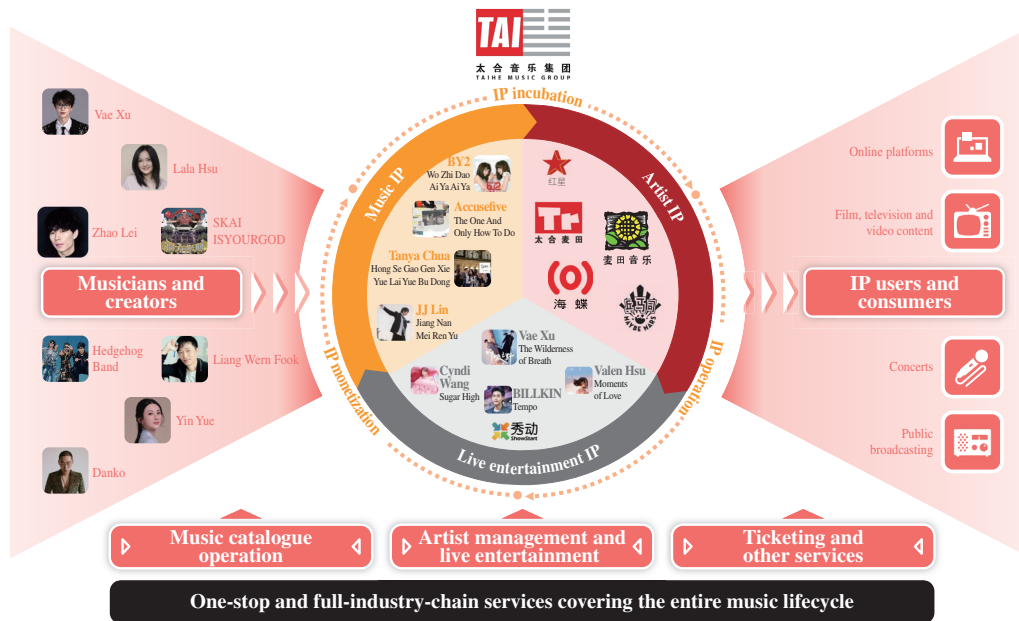
Year	Key development
2021	Launch of the ShowStart Release (秀動發行) management system, providing independent musicians with access to global digital music distribution channels.
2023	Launch of Rye Music Weekend (麥田音樂週末), focusing on urban weekend scenes and establishing a curated live music format differentiated from traditional large-scale music festivals.
2024	Launch of the TaiYouth (太校園) campus music festival brand, focusing on campus-based music activities and engagement with young audiences.
2026	Integration and development of hip-hop music label and IP assets, further expanding our presence in genre-driven content operations.
	Commencement of cooperation with leading domestic large language model AI companies on AI-driven music production and distribution.

OUR BUSINESS

Our core business is organized around the incubation, operation and monetization of our IP portfolio, comprising music IP, artist and live entertainment IP, and their extensions. We commercialize these IPs through three interrelated business lines – music catalogue operation, artist management and live entertainment business, and ticketing and other services – which together cover the key stages of the music value chain. Our music catalogue operation serves as the primary platform for the management and exploitation of music IP, encompassing music recordings, musical works and related rights, and enabling distribution and licensing across multiple channels and usage scenarios. Our artist management and live entertainment business focuses on the development, operation and commercialization of artist and live entertainment IP, through artist management services and the production and operation of live entertainment events. Our ticketing and other services business serves as a key extension of both music IP and artist and live entertainment IP by amplifying artist exposure, expanding music dissemination and enabling audience engagement across scenarios. These business lines are closely integrated and mutually reinforcing, allowing music IP to be scaled through artist and live entertainment IP, and further amplified through ticketing and related services. Through this integrated structure, we are able to systematically convert IP creation into diversified and scalable commercial applications and maximize the long-term value of our IP assets.

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The below image illustrates details of our music ecosystem.



During the Track Record Period, we generate revenue from the following business lines:

- **Music Catalogue Operation:** We primarily generate revenue from licensing our music content to music streaming platforms and other music service providers and selling digital and physical copies of our music content.
- **Artist Management and Live Entertainment Business:** We primarily generate revenue from (i) providing services to customers by arranging our managed or collaborating artists to participate in commercial activities, such as commercial performance, endorsement deals and business promotion events, and (ii) producing and operating a variety of entertainment events, such as concerts, music festivals, livehouse performances and performing arts events.
- **Ticketing and Other Services:** We primarily generate revenue from online ticketing services through our ShowStart platform for third-party live entertainment events. We also offer other third-party services, including public broadcasting and young musical talent development.

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The table below sets forth a breakdown of our revenue by business line in absolute amount and as a percentage of our total revenue for the periods indicated:

	Year ended December 31,					
	2023		2024		2025	
	Amount	%	Amount	%	Amount	%
	<i>(RMB in thousands, except for percentages)</i>					
Music catalogue operation	470,685	54.7	471,334	33.2	554,054	42.6
Artist management and live entertainment business	360,899	41.9	918,921	64.8	707,384	54.4
Ticketing and other services	29,010	3.4	28,826	2.0	38,870	3.0
Total	860,594	100.0	1,419,081	100.0	1,300,308	100.0

Our business primarily serves the China market, where we operate across the full music value chain and maintain a broad presence among major industry participants, including online music platforms, content platforms, live entertainment venues and commercial customers. At the same time, we have developed overseas capabilities that support the distribution and commercialization of our IP assets and related services in international markets through multiple channels and collaboration partners. In 2023, 2024 and 2025, our revenue from the Chinese mainland amounted to RMB791.2 million, RMB1,344.3 million and RMB1,228.1 million, respectively, accounting for 91.9%, 94.7% and 94.4% of our total revenue, respectively, during the same periods.

Music Catalogue Operation

We were the largest independent Chinese-language music content and service provider globally in 2025 in terms of revenue, according to Frost & Sullivan. Through nearly four decades of operation, we have established in-depth collaborations with a broad range of domestic and international institutions, including the Big Three and prominent international music catalogues. The scale and market recognition of our music catalogue are reflected in the performance of our content across leading music platforms, including its sustained representation on major music charts.

The following is an illustration of the business and cash flow of our music catalogue operation business line.



We operate and manage our music catalogue through a combination of (i) music recordings, comprising sound recordings and audio-visual works, and (ii) musical works, comprising lyrics and musical compositions. Music catalogue is sourced from multiple counterparties, including

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music copyright holders and our managed artists, through copyright licensing, commissioned production or copyright assignment arrangements. We actively operate our music catalogue as a content-driven commercial portfolio. We introduce new music content through a curated selection process covering creators at different stages of development, from emerging independent musicians to established artists, focusing on content that reflects our aesthetic standards and creative judgment while also demonstrating commercial potential. Our catalogue operation encompasses both widely recognized popular songs and distinctive long-tail content, enabling us to identify trends, lead musical taste and maintain broad market coverage.

Following content introduction, we carry out coordinated promotion and catalogue operation. We monitor performance data, including play counts and user engagement, and apply targeted operational measures such as content optimization, trend identification and promotional amplification to increase playback volume and visibility. We leverage our distribution capabilities to place music content across a broad range of platforms, channels and authorized usage scenarios, securing access to favorable platform resources, wider rights coverage and enhanced commercial terms. Through data-driven catalogue operation supported by our DMH digital distribution system, we actively manage content lifecycle, generate usage momentum and enhance the long-term commercial value of our music catalogue.

We commercialize music content across multiple downstream usage scenarios. We primarily license and sublicense music recordings to online music platforms for digital music distribution and consumption, including online streaming, paid or free playback, digital downloads, digital album sales and related membership-based services. In parallel, we license and sublicense music content to online music platforms and media companies for synchronization and content integration in films, television dramas, variety shows, web series, games, advertising and other audio-visual productions, as well as offline usage scenarios such as KTV systems, in-flight entertainment playlists and large-screen displays in commercial or public venues.

Our Music Catalogue

We have built an extensive music catalogue, which contains a diverse range of recorded music content that we license to our customers. Our music catalogue includes (i) music recordings, comprising sound recordings and audio-visual works (including music videos and recordings of live performances) and (ii) musical works, comprising lyrics and musical compositions.

The songs in our music catalogue represent a variety of themes such as latest top hits, all-time favorites and movie soundtracks. They cover a broad range of music genres, including pop, rock, hip hop, R&B, jazz, electronic and traditional Chinese music in various languages, including Mandarin, Cantonese and English. As of December 31, 2025, our music catalogue comprised approximately 862,400 music sound recordings, 7,200 music audio-visual works and 16,900 musical works. The number of music recordings in our catalogue with annual playback volumes exceeding 1,000 on streaming platforms increased from approximately 55,800 songs as of December 31, 2023 to approximately 99,200 songs as of December 31, 2025, demonstrating strengthened user recognition and sustained consumption across our content portfolio.

Notable Music Content

With nearly four decades of sustained development in the music industry, we have built a music catalogue comprising a substantial number of widely recognized hit songs, enduring classic works and diverse music content spanning multiple genres and generations. In 2023, 2024 and 2025, the number of music sound recordings in our catalogue with annual play counts exceeding 10 million amounted to more than 1,100, 1,500 and 1,700, respectively, while the number of music sound recordings with annual play counts exceeding 100 million amounted to more than 260, 380 and 450, respectively. In addition, our music content is diverse in style and

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artistic expression, covering a wide range of music genres and featuring content performed or created by artists and music creators from different musical backgrounds and periods. We retain full ownership of all music content created under our comprehensive labels, which forms a significant component of our music catalogue and supports the long-term commercial value of such content.

The following table sets forth a selective list of notable music recordings in our music catalogue:

Artist	Number of music recordings in our catalogue	Examples of hit songs in our music catalogue
Accusefive (告五人)	73	The One and Only (《唯一》), Somewhere in Time (《愛人錯過》), Wo Xiang Yao Zhan Ju Ni (《我想要佔據你》)
A-Do (阿杜)	96	Tear Night (《撕夜》), Ta Yi Ding Hen Ai Ni (《他一定很愛你》), Jian Chi Dao Di (《堅持到底》)
BY2	112	Wo Zhi Dao (《我知道》), Cou Re Nao (《湊熱鬧》), Ai Ya Ai Ya (《愛丫愛丫》)
Chris Lee (李宇春)	74	Xia Ge, Lu Kou, Jian (《下個，路口，見》), He Ni Yi Yang (《和你一樣》), Shao Nian Zhong Guo (《少年中國》)
Dean Ting (丁世光)	47	Skinny Love (《瘦子》), Butterfly Illusions (《蝴蝶山》)
Escape Plan (逃跑計劃)	34	The Brightest Star in the Night Sky (《夜空中最亮的星》), Yi Wan Ci Bei Shang (《一萬次悲傷》), Goodbye, Goodbye (《再見 再見》)
Faith Yang (楊乃文)	83	Through You (《推開世界的門》), Shuo Bu Chu Kou (《說不出口》), Centrifugal Force (《離心力》)
Ge Dongqi (葛東琪)	20	Xuan Ni (《懸溺》), Feng Chui Dan Ding He (《風吹丹頂鶴》)
Ice Paper	113	Xin Ru Zhi Shui (《心如止水》), The Middleman (《中間人》)
JJ Lin (林俊傑)	223	Jiang Nan (《江南》), Mei Ren Yu (《美人魚》), Yi Qian Nian Yi Hou (《一千年以後》)
Lala Hsu (徐佳瑩)	172	Yi Yang De Yue Guang (《一樣的月光》), Shen Qi Bai Ma (《身騎白馬》), Down in Sandbar (《失落沙洲》)
Lao Lang (老狼)	24	Lian Lian Feng Chen (《戀戀風塵》), Tong Zhuo De Ni (《同桌的你》), Shui Zai Wo Shang Pu De Xiong Di (《睡在我上鋪的兄弟》)
Leehom Wang (王力宏)	3	Heaven and Earth Dragon (《天地龍鱗》)
Mao Buyi (毛不易)	6	Wu Ming De Ren (《無名的人》)
Pu Shu (朴樹)	14	Na Xie Hua Er (《那些花兒》), New Boy, Bai Hua Lin (《白樺林》)
SKAI	22	Stacks from All Sides (《八方來財》), Blueprint Supreme (《大展鴻圖》), Karma Code (《因果》)
ISYOURGOD (攬佬)		
Stephy Qi (戚薇)	41	If Love Forgets (《如果愛忘了》), Ni Shi Dui De Ren (《你是對的人》)
Tanya Chua (蔡健雅)	117	Hong Se Gao Gen Xie (《紅色高跟鞋》), Yue Lai Yue Bu Dong (《越來越不懂》), Letting Go

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Artist	Number of music recordings in our catalogue	Examples of hit songs in our music catalogue
Terry Lin (林志炫)	87	Li Ren (《離人》), Feng Huang Hua Kai De Lu Kou (《鳳凰花開的路口》), Dan Shen Qing Ge (《單身情歌》)
Tian Zhen (田震)	31	Gan Bei Peng You (《乾杯朋友》), Zhi Zhuo (《執著》), Ye Hua (《野花》)
Tiger Hu (胡彥斌)	203	Ni Yao De Quan Na Zou (《你要的全拿走》), Ban Sheng Chu Zou (《半生出走》), Shi Yi Chang Yan Huo (《是一場煙火》)
Vae Xu (許嵩)	146	Su Yan (《素顏》), Ya Su Gong Shang (《雅俗共賞》), Jing Hong Yi Mian (《驚鴻一面》)
Waa Wei (魏如萱)	135	Na Mo Miss You (《我在紐約打電話給你》), Have a Nice Day
Wang Erlang (王貳浪)	12	Xiang Yu (《像魚》)
Wowkie Zhang (大張偉)	104	Sunshine, Rainbow, and a Little White Horse (《陽光彩虹小白馬》), Wan Wu Sheng Kai Fa Ze (《萬物盛開法則》), Wo Shi Yi Ke Tiao Tiao Tang (《我是一顆跳跳糖》)
Xu Wei (許巍)	55	Gu Xiang (《故鄉》), Na Yi Nian (《那一年》), Qing Niao (《青島》)
Zhao Lei (趙雷)	60	Chengdu (《成都》), Wo Ji De (《我記得》), Southern Girl (《南方姑娘》)
Zheng Jun (鄭鈞)	15	Chi Luo Luo (《赤裸裸》), Hui Gu Niang (《灰姑娘》), Hui Dao Lhasa (《回到拉薩》)
Zhou Shen (周深)	33	Silver Lightning (《光亮》), Big Fish (Studio Version) (《大魚(唱片版)》), The Wind Rises (《起風了》)

Note:

* Artists are presented in alphabetical order of their English names. The English titles of songs refer to their official names used for overseas releases, where available; in all other cases, Pinyin titles are used.

Musical works, i.e. lyrics and musical compositions, are the creative cornerstone of music IP and represent core assets underpinning the long-term value of our music catalogue. High-quality songwriting shapes a song’s artistic identity, emotional expression and audience resonance, and plays a critical role in sustaining the commercial lifecycle of music IP across different distribution channels and usage scenarios. From a monetization perspective, musical works are central to copyright licensing and support diversified revenue generation through digital streaming, broadcasting, live entertainment, synchronization with audio-visual content and overseas distribution, thereby contributing to the durability and scalability of our music content portfolio.

We source musical works primarily through Touch Music Publishing (大石音樂版權), our established music publishing brand, which aggregates a network of leading Chinese-language lyricists and music composers. Through Touch Music Publishing’s structured management and collaboration framework, we are able to access high-quality musical works across a broad range of musical styles, supporting the continued enrichment and commercialization of our music content.

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The following table sets forth a selective list of notable musical works in our music catalogue:

Lyricist/ Musical composer	Number of musical works in our catalogue	Representative musical works in our catalogue
Ah Niu (阿牛)	50	Look Over Here, Girl (《對面的女孩看過來》) by Richie Ren (任賢齊), Lang Hua Yi Duo Duo (《浪花一朵朵》) by Ah Niu (阿牛) and Richie Ren (任賢齊)
Cecilia Lam (林天愛)	17	If Love Forgets (《如果愛忘了》) by Stephy Qi (戚薇), Xiang Si Gou (《相思垢》) by Kym (金莎)
Chen Xi (陳熙)	111	Feng Huang Hua Kai De Lu Kou (《鳳凰花開的路口》) by Terry Lin (林志炫), Seaside (《海邊》) by Micheal Wong (光良)
Cheng Lee (李志清)	160	Come in sit (《門沒鎖》) by Victor Wong (品冠), Air (《空氣》) by Kym (金莎)
Gao Xiaosong (高曉松)	74	Sheng Huo Bu Zhi Yan Qian De Gou Qie (《生活不止眼前的苟且》) by Xu Wei (許巍), Tong Zhuo De Ni (《同桌的你》), Lian Lian Feng Chen (《戀戀風塵》) by Lao Lang (老狼)
Huang Shaofeng (黃少峰)	108	Bu Yu (《不語》) by Vae Xu (許嵩)
Huang Yue'en (黃 悅恩)	20	Wo Zhi Dao (《我知道》) by BY2, Bu Gou Cheng Shu (《不夠成熟》) by BY2
JJ Lin (林俊傑)	194	Jiang Nan (《江南》), A Thousand Years Later (《一千年以後》), Xin Qiang (《心牆》) by Guo Jing (郭靜)
Roy Li Fey Huei (黎沸 揮)	188	Ai Ru Chao Shui (《愛如潮水》) by Jeff Chang (張信哲), Deng Ni Deng Dao Wo Xin Tong (《等你等到我心痛》) by Jacky Cheung (張學友)
Liang Wern Fook (梁文福)	298	Ta Lai Ting Wo De Yan Chang Hui (《她來聽我的演唱會》) by Jacky Cheung (張學友), Xiu Da Da De Mei Gui Jing Qiao Qiao De Kai (《羞答答的玫瑰靜悄悄地開》) by Jiu Jian (玖健), Love You (《喜歡你》) by Kit Chan (陳潔儀)
Lin Ziqin (林子欽)	122	K-O by JJ Lin (林俊傑)
Liu Sen (劉森)	18	Shen Hai (《深海》), Yan Huo Qing Nian (《焰火青年》) by Liu Sen
Lou Nanwei (樓南蔚)	166	Feng Huang Hua Kai De Lu Kou (《鳳凰花開的路口》) by Terry Lin (林志炫), Piao Yao (《飄搖》) by Zhou Xun (周迅), Ai De Jiu Shi Ni (《愛的就是你》) by Leehom Wang (王力宏)
Qian Lei (錢雷)	15	Mo (《默》) by Na Ying (那英), Shi Mian Shu (《失眠書》) by Tan WeiWei (譚維維)
Vae Xu (許嵩)	134	You He Bu Ke (《有何不可》), Crow (《烏鴉》), Qing Ming Yu Shang (《清明雨上》) by Vae Xu
Xiang Yue'e (向月娥)	94	Jian Jian Dan Dan (《簡簡單單》) by JJ Lin (林俊傑), Cruel Moonlight (《殘酷月光》) by Yoga Lin (林宥嘉)

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Lyricist/ Musical composer	Number of musical works in our catalogue	Representative musical works in our catalogue
Xu Huanliang (許環良)	105	Longing (《期待愛》) by JJ Lin (林俊傑) and Kym (金莎), Shang Xin (《傷心》), Qing Ren (《情人》) by Kit Chan (陳潔儀)
Yin Yue (尹約)	78	Mo (Sadness) (《默》) by Na Ying (那英), Wu Guang Shi Se (《五光十色》) by Jackson Yee (易烊千璽)
Zhang Guoxiang (張國祥)	76	Qing Fei De Yi (《情非得已》) by Harlem Yu (庾澄慶), Xiang Feng Le Yi Yang (《像瘋了一樣》) by Chyi Chin (齊秦)
Zhang Yadong (張亞東)	23	The Queen and the Dreams (《皇后與夢想》) by Chris Lee (李宇春), Shi Jie Jin Tou (《世界盡頭》) by Pu Shu (朴樹)
Zheng Yujie (鄭宇界)	30	Zhi Wen (《指紋》) by Hu Ge (胡歌), Nian Lun Shuo (《年輪說》) by Rainie Yang (楊丞琳)
Zhao Zihua (趙紫驊)	22	Coke (《可樂》), Yi Di Lei De Shi Jian (《一滴淚的時間》) by Zhao Zihua
Andrew Low (劉永輝)	109	Love Has its Own Free Will (《愛情自有天意》) by Stephy Qi (戚薇), Hou Niao (《候鳥》) by Laure Shang (尚雯婕)
Gon Zennon (吳劍泓)	62	Jian Chi Dao Di (《堅持到底》), Andy by A-Do (阿杜)
Li Zhiyuan (李志源)	43	Lu Tai Wan (《路太彎》) by Wilber Pan (潘瑋柏), Ai Ya Ai Ya (《愛丫愛丫》) by BY2

Note:

- * Artists are presented in alphabetical order of their English names. The English titles of songs refer to their official names used for overseas releases, where available; in all other cases, Pinyin titles are used.

Case Study – Jiang Nan (《江南》) by JJ Lin (林俊傑)

- **Background:** *Jiang Nan* was released at a pivotal moment in the evolution of the Chinese-language pop music market in the early 2000s, when audiences were increasingly receptive to the integration of Western music structures – such as R&B and contemporary pop production – with Chinese lyrical aesthetics and cultural imagery. The song organically combined Western-style arrangement logic with Eastern poetic sensibilities, while retaining the accessibility and emotional resonance of a mainstream love ballad. This balance allowed the song to appeal to both core pop audiences and listeners seeking culturally distinctive expression, giving it strong artistic depth alongside broad mass appeal.
- **Our Role:** Leveraging our integrated music production, copyright operation and distribution capabilities, we systematically developed and operated *Jiang Nan* as a flagship music IP. At the creation stage, we coordinated top-tier production resources across arrangement, recording and vocal performance to ensure high production quality. Notably, we involved Eric Lin (林秋離), a leading Chinese-language lyricist, whose lyrical writing infused the melody with rich Eastern imagery, anchoring the song’s hybrid musical identity. On the distribution and promotion front, we mobilized a wide spectrum of media and channel resources, spanning traditional broadcast and television platforms, while also capturing the rapid growth window of ring-back tone

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and early digital distribution channels at the time. This multi-channel, timing-driven approach enabled *Jiang Nan* to achieve high-frequency exposure and broad audience penetration across listening scenarios.

- *Commercialization:* As *Jiang Nan* gained sustained popularity across platforms, its music copyrights were licensed into a wide range of commercial applications, including film and television productions, variety programs, advertising and games, enabling diversified and recurring monetization over an extended period. Strong online performance translated into significant offline value expansion, contributing to the artist’s growing commercial profile and driving increased demand for live performances, brand collaborations and media appearances. The song also demonstrated strong adaptability across successive distribution eras, achieving meaningful commercial returns through physical albums, digital downloads, ring-back tones, streaming services and, in later years, user-generated content and reinterpretations on short-video platforms. This cross-format adaptability reinforced the durability of its copyright value.
- *Success:* Through coordinated, long-term operation within our music ecosystem, *Jiang Nan* evolved into a cross-generational classic in Chinese-language pop music. It achieved widespread recognition across Chinese-speaking markets and developed into a shared cultural reference point for audiences over multiple decades. Beyond initial chart success and industry awards, the song has continued to generate sustained engagement through cover performances, variety programs and short-video reinterpretations, demonstrating a pronounced long-tail effect. The enduring relevance and recurring monetization of *Jiang Nan* illustrate the long-term vitality of high-quality music IP when supported by integrated production, distribution and copyright operation capabilities, and exemplify the scalability of classic music content developed and managed within our music ecosystem.

Case Study – Blueprint Supreme (《大展鴻圖》) by SKAI ISYOURGOD (攬佬)

- *Background:* *Blueprint Supreme* is a song with a strong rhythmic foundation and distinctive melodic style. Based on our assessment of its musical characteristics and cross-cultural appeal, we identified the song as having significant potential for large-scale dissemination beyond its initial release market.
- *Our Role:* Leveraging our music content operation capabilities and ecosystem resources, we implemented a coordinated commercialization strategy. This included translating and adapting the song lyrics into multiple languages for overseas markets, together with integrated promotion across short-video platforms and global streaming services. By aligning content planning with short-video trends and encouraging user-generated music and dance videos, we accelerated audience reach and platform visibility.
- *Commercialization:* As the song gained substantial traction on overseas streaming platforms and short-video media, its music copyright was licensed across multiple commercial scenarios, including advertising, games and variety programs. Increased online exposure also translated into offline commercial opportunities, with the artist being invited to participate in a range of commercial activities.
- *Success:* Building on the strong performance and momentum generated by online and licensing success, the song resonated not only with overseas Chinese audiences but also with non-Chinese-speaking listeners, demonstrating the scalability and international appeal of music content developed through ecosystem-based coordination.

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Copyright Arrangements for Our Music Content

Our music catalogue comprises a combination of self-owned and licensed music content, including music recordings and musical works, which together form the foundation of our content operations and commercialization activities.

Copyright Ownership of Self-Owned Music Recordings

We hold ownership of certain music recording copyrights as part of our music catalogue through a combination of production and third-party acquisitions. Our self-owned music recordings primarily include (i) sound recordings and audio-visual works produced for our managed artists, including recordings of their studio works, live performances and music videos, and (ii) sound recordings and audio-visual works acquired from third parties through copyright assignment arrangements. Under both arrangements, we obtain full ownership of the underlying music recording copyrights, enabling us to exercise comprehensive control over the exploitation, management and commercialization of such music recordings. These ownership arrangements support the long-term development of our proprietary music catalogue and enhance the stability and flexibility of our music content operations.

For music recordings produced for our managed artists, we typically obtain the necessary copyrights in the underlying musical works from lyricists, music composers and, where applicable, our managed artists, prior to or in connection with the production process. Where a music recording is produced for our managed artist or incorporates the performance of such artist, we also obtain the relevant copyrights in accordance with the applicable contractual arrangements. Upon completion of the production, we produce the sound recording and, where applicable, the associated audio-visual works, and we hold the copyrights in the completed music recordings as the producer. These arrangements enable us to exercise comprehensive control over the exploitation and commercialization of the completed music recordings, while ensuring that the respective lyricists, music composers and performing artists receive remuneration in accordance with their contractual arrangements with us.

Our music recordings produced for our managed artists are generally governed by commissioned creation and production arrangements. Below sets forth a summary of the salient terms of our commissioned production contracts for music recordings produced for our managed artists.

- *Scope of Commissioned Works.* The commissioned works generally include studio music recordings and, where applicable, recordings of live performances by our managed artists, as well as related audio-visual works.
- *Contractual Term.* The commissioned creation contracts are generally project-based, with the contractual term tied to the completion, delivery and acceptance of the commissioned music recordings.
- *Copyright Ownership.* Upon completion of the production, we hold the copyrights in the completed music recordings as the producer, including the sound recording copyrights and, where applicable, the audio-visual work copyrights. Such rights generally include the exclusive right to (i) reproduce, distribute and communicate the completed music recordings to the public, (ii) exploit the completed music recordings through information network transmission and other forms of commercial exploitation, and (iii) authorize third parties to use or exploit the completed music recordings.
- *Rights of Managed Artists.* Under the commissioned production contracts, our managed artists participate in the completed music recordings as performers. They are entitled to be identified as the performers of the relevant music recordings. Except for

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such performer status and the right to receive the agreed production fees, our managed artists do not retain ownership of, or independent rights to exploit, the completed music recordings under the commissioned production contracts.

- *Territory.* The copyrights in the completed music recordings are generally held by us on a worldwide basis, unless otherwise agreed in specific arrangements.
- *Fee Arrangements.* Under the commissioned production contracts, we pay our managed artists a one-off fixed production fee for the commissioned recordings.

In addition to music recordings produced for our managed artists, we also acquire ownership of certain music recordings from third parties through copyright assignment arrangements. Below sets forth a summary of the salient terms of our copyright assignment agreements for music recordings we acquired from third parties.

- *Assigned Rights.* Under the copyright assignment agreements, the assignors permanently assign to us the copyrights in the relevant music recordings, including the sound recording copyrights and, where applicable, related neighboring rights. The assigned rights generally cover all assignable rights under applicable copyright laws.
- *Scope of Ownership.* Upon completion of the assignment, we become the sole copyright owner of the acquired music recordings. Such ownership generally includes the exclusive right to reproduce, distribute, communicate to the public, license and otherwise commercially exploit the acquired music recordings.
- *Territory.* The assigned copyrights are generally assigned to us on a worldwide basis, unless otherwise specified in the relevant agreement.
- *Consideration.* Consideration payable for the assignment of the music recording copyrights is typically agreed as a one-off assignment fee, which may be structured as a lump-sum payment or paid in stages subject to satisfaction of agreed conditions.

Copyright Ownership of Licensed Music Recordings

We license music recording copyrights primarily from major international record labels and large music catalogues through established commercial relationships. Under these arrangements, the relevant record labels or music catalogues retain ownership of the underlying music recording copyrights, while granting us licensed rights to exploit the music recordings within agreed scopes, territories and terms. Such licensing arrangements enable us to access a broad range of high-quality music recordings and maintain the scale and diversity of our music catalogue.

Below sets forth a summary of the salient terms of our licensing agreements with record labels and music catalogue companies.

- *Scope of License.* Under these licensing contracts, licensors grant us rights to use the licensed music recordings within the agreed scope. Such licenses are exclusive unless otherwise specified in the relevant agreement, and cover the use of music recordings through information network transmission and other agreed forms of exploitation.
- *Licensed Music Recordings.* The licensed music recordings generally include designated catalogue items and, in certain contracts, also cover music recordings newly acquired by the licensors during the license term.
- *Territory.* The licensed territory is determined on a contract-by-contract basis and typically either covers the PRC only or on a worldwide basis, depending on the licensor's rights and the agreed commercial arrangements.

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- *Term of License.* The license term is generally for a fixed period, commonly ranging from three to several years. Upon expiration, continued cooperation is subject to further agreement between the parties.
- *Licensing Fees.* Licensing fees are determined based on the commercial arrangements agreed with the licensors and may be structured as (i) revenue-sharing arrangements without prepaid licensing fees, or (ii) arrangements involving prepaid licensing fees, which are typically offset against future revenue during the license term.
- *Copyright Ownership.* Ownership of the underlying music recording copyrights remains with the licensors.

Copyright Ownership of Musical Works

We hold ownership of certain musical work copyrights as part of our music catalogue through a combination of commissioned creation arrangements and third-party copyright assignment arrangements. Our self-owned musical works enable us to exercise direct control over the use, licensing and commercialization of the underlying musical works and support the long-term development of our proprietary music content portfolio. In addition, we license selected musical works from third-party rights holders under exclusive licensing arrangements, which allow us to expand the breadth and diversity of our music catalogue.

For musical works created under commissioned creation arrangements, we typically enter into project-based contracts with individual creators for the creation of designated works in accordance with agreed thematic or creative requirements. Upon completion, delivery and acceptance of the commissioned works, the relevant copyrights in the musical works vest in us. Such copyrights generally include all assignable economic rights under applicable copyright laws, including rights of reproduction, distribution, public communication, licensing and other commercial exploitation, on a worldwide basis unless otherwise agreed. Except for attribution rights required under applicable laws or expressly agreed contractual arrangements, creators do not retain ownership of, or independent rights to exploit, the commissioned works. Consideration under such arrangements is typically paid as a one-off fixed creation fee.

In addition, we acquire copyright of certain musical works from third parties through assignment agreements. Under these arrangements, the relevant assignors permanently and irrevocably assign to us the copyrights in the specified works, including all assignable economic rights, generally on a worldwide basis and for the full term of copyright protection under applicable laws. Consideration is typically agreed as a one-off assignment fee, payable either as a lump sum or in installments subject to agreed conditions. Following completion of the assignment, we become the sole copyright owner of the assigned musical works and are entitled to exercise exclusive rights of commercial exploitation.

We also license selected musical works from individual creators and copyright holders through exclusive licensing arrangements, under which the licensors retain the underlying copyrights while granting us exclusive rights to exploit the licensed works within agreed scopes, territories and terms. Such arrangements typically cover identified catalogue works and, in certain cases, newly created works during the license term. Licenses are generally granted on a worldwide basis for a fixed term, with certain agreements providing for renewal mechanisms. License fees are commonly structured as revenue-sharing arrangements, sometimes combined with prepaid amounts offset against future revenue. We are generally entitled to sub-license the licensed works to third parties in accordance with the relevant agreements, and accrued rights and completed sublicenses are typically preserved following termination, subject to contractual terms.

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Production of Music Recordings

Our production of music recordings follows a structured and standardized process designed to support the development and commercialization of music content primarily associated with our managed artists and selected music projects. We coordinate the production process with artists, producers and other creative professionals, and, where appropriate, engage third-party studios and service providers to support specific production requirements.

In preparing music projects, we carry out internal planning and assessment, which may include album planning, audience-oriented assessment, determination of creative themes and selection of lyrics and musical compositions, taking into account artist’s positioning, creative direction and release strategy. We also ensure that the requisite rights and regulatory requirements for production and release are satisfied prior to commencement of recording activities. During the production process, we oversee the overall musical style and genre positioning of the relevant music recordings and coordinate recording-related activities, including arrangement, recording and mixing, in accordance with the established creative direction. These activities are carried out under our supervision to ensure consistency of artistic quality and alignment with the intended presentation of the music recordings. Following completion of recording, we organize production materials and complete internal archiving procedures, and arrange for the release and distribution of finished music recordings through agreed digital platforms and channels. In connection with release, we also coordinate promotional activities to support audience reach and market exposure, including song promotion.

Licensing of Music Content

Following the licensing, production and acquisition of our music content, we commercialize such content primarily through licensing and sublicensing arrangements to a diversified base of customers, including domestic and overseas online music platforms, media companies and other offline licensing customers. In particular, we license and sublicense our music content to leading digital music and content platforms such as Tencent Music, NetEase Cloud Music, ByteDance, Apple Music, Spotify and YouTube for online distribution and consumption, and to producers and broadcasters of films, television dramas, variety shows and web series, including iQIYI, Tencent Video, Bilibili and television broadcasters, for use in audio-visual productions. These licensing and sublicensing activities are supported by our proprietary DMH digital distribution platform, which enables end-to-end digital management of music content, from catalogue management and rights administration to multi-channel distribution, data tracking and settlement. As of December 31, 2025, our music content has been distributed through over 100 distribution channels across 184 countries.

We enter into music content licensing and sublicensing arrangements with major online music platforms for the distribution and consumption of our music content. Below sets forth a summary of the salient terms of our contracts with online music platforms.

- *Nature of License.* The licenses granted to online music platforms are generally non-exclusive licenses to use the authorized music content within the agreed scope. The platforms are not permitted to further sublicense the music content to third parties, except as expressly provided in the relevant agreements.
- *Licensed Content.* The licensed content generally includes designated music content and, during the term of the agreement, newly added music content in respect of which we hold relevant rights or authorized licensing rights, as identified in the applicable content lists or authorization documents.

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- *Scope of Permitted Use.* Online music platforms are generally authorized to make the licensed music content available to end users through online streaming, paid or free playback, downloads, digital album sales, and other information network transmission-based services within the agreed scope, as well as limited related promotional uses. Uses outside the agreed scope (such as commercial audio-visual synchronization or offline exploitation) are typically excluded unless separately authorized.
- *Term.* The license term is generally for a fixed period of one to three years, with authorized music content remaining available on the platform only during the agreed license term, subject to transitional arrangements for content already made available to end users.
- *Fee Arrangements.* Licensing fees are generally structured as a combination of upfront license fees and revenue-sharing arrangements, calculated based on actual usage, subscription revenue, advertising revenue or other agreed revenue streams generated by the online music platforms from the licensed content.
- *Copyright Ownership.* Ownership of the underlying music content remains with the relevant copyright owners. The online music platforms obtain only the right to use the licensed content within the agreed scope and do not acquire any ownership interest in the music content.

In addition to online music platforms, we license our music content to a diversified group of other customers, including online video and long-form audio platforms, synchronization single-use licensing customers and other offline licensing customers, as well as the Music Copyright Society of China and the China Audio-Video Copyright Association. Below sets forth a summary of the salient terms of our contracts with such other customers.

- *Nature of License.* Licenses granted to other customers are generally non-exclusive and are project-based or use-specific, rather than catalogue-wide. The licensed rights are limited to the expressly agreed scope, and sublicensing is generally prohibited without our prior consent.
- *Scope of Permitted Use.* Authorized uses are specifically defined by scenario, such as online audio-visual distribution, long-form audio playback, audio-visual synchronization for films, television programs, games, or advertisements, or offline reproduction and distribution. Customers are not permitted to separately exploit the licensed music content outside the approved use.
- *Licensed Content.* Licensed content generally consists of designated individual works or specified content lists and is identified on a per-project or per-release basis.
- *Term.* Licenses are granted for a fixed term or, in certain project-based arrangements, for a single approved use only.
- *Fee Arrangements.* Licensing fees are typically determined on a per-project, per-work, or lump-sum basis and are payable upfront or in agreed installments. These arrangements generally do not include ongoing revenue-sharing mechanisms.
- *Copyright Ownership.* Ownership of the underlying music content remains with the relevant copyright owners. Customers acquire only a limited right to use the music content within the agreed scope and do not obtain any ownership interest.

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Artist Management and Live Entertainment Business

We operate an integrated artist management and live entertainment business, leveraging a diversified artist portfolio together with extensive experience and execution capabilities in large-scale live performances. Through this integrated platform, we develop and operate artist and live entertainment IP, and monetize both artist value and music content through live performances and related activities, including artist-led commercial collaborations and other entertainment engagements. Our artist portfolio spans a wide range of musical styles, including pop, folk, rock, hip-hop and traditional Chinese music, and we maintain contractual relationships with a substantial number of artists and creators, positioning us among the leading Chinese-language music service providers by breadth of artist coverage and signed talent base, according to Frost & Sullivan. In parallel, we have developed a robust live entertainment platform with established expertise in large-scale concert production and operation. Our portfolio includes prominent nationwide concert tours, reflecting our capacity to execute high-attendance, high-revenue tours, and the proficiency to coordinate China tours for international artists in major cities. During the Track Record Period, revenue generated from our artist management and live entertainment business amounted to RMB360.9 million, RMB918.9 million and RMB707.4 million, respectively, in 2023, 2024 and 2025, accounting for 41.9%, 64.8% and 54.4% of our total revenue for the relevant periods, respectively.

Artist Management

We operate our artist management business by producing and coordinating live performance and entertainment activities for artists with whom we work, including managed artists and collaborating artists, across both events hosted or co-hosted by us and events organized by third parties. Our own events and third-party events may each include concerts, livehouse performances and music festivals, while third-party events may also include other commercial activities, such as brand events, variety shows and other media-related collaborations and appearances. In addition, our artist management activities encompass artist development planning, music-content planning and production, day-to-day professional and image management, ongoing promotion of artists and their works, as well as the planning, negotiation, execution and coordination of commercial engagements. Within this framework, we arrange artist participation based on artistic positioning and project suitability, and act as the coordinating party between artists and event organizers or other counterparties by managing commercial discussions, scheduling, rehearsal arrangements, on-site coordination and related marketing and promotional execution. We complement such coordination with integrated artist development, artist career planning, creation and production of artist-related works, execution support for performances and activities, and coordinated marketing and promotional efforts, with the objective of enhancing the market positioning, brand value and commercialization potential of the artists.

Artist selection and development are integral to our artist management business. We identify and select artists for management or cooperation based on factors such as artistic style and originality, creative direction, audience profile, professional track record, development potential and commercialization pathways. For managed artists, we support their development through ongoing planning that aligns creative output with market positioning and career direction. This includes supporting music creation and release-related projects – such as album and single production, promotional appearances and soundtrack participation – through coordination of internal and external resources, and providing image and positioning support – such as styling, visual presentation and brand communication – to maintain consistency with the artist’s positioning and the requirements of specific projects. Over time, we seek to support artists’ progression across performance formats and stages – such as from livehouse performances and emerging-artist showcases to larger-scale festivals and concert tours – based on the artist’s development stage and market response.

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We provide end-to-end support for our managed artists covering planning, execution and post-project follow-up by coordinating internal resources and external counterparties across music-related and entertainment engagements. Our artist operation team is composed of experienced personnel with substantial industry background in music, entertainment, advertising and media-related fields, with team members generally having an average of over seven years of relevant industry experience. As of December 31, 2025, our artist management team consisted of 46 members, and each team member typically supports one or more managed artists, depending on the scale and complexity of the artists’ activities.

In addition, we assist our managed artists in promotion and market exposure by coordinating promotional planning and execution across digital platforms and traditional media channels, drawing on both internal capabilities and external resources. We adopt a data-driven and technology-enabled approach, leveraging digital and AI analytics tools to analyze short-video engagement, streaming data, user comments and platform trends, and to adjust promotional strategies dynamically, including release timing, content formats and channel selection. Insights derived from such analysis are also used to optimize artist and music promotion strategies, improving traffic conversion efficiency and promotional effectiveness. For example, leveraging differentiated artist positioning and a data-driven promotion strategy, we supported the development of Wu Linke (吴琳珂), an original music artist with strong social media engagement. From the early stages of content development and song selection, we incorporated audience-reach and promotion considerations, including short-video planning, targeted fan engagement, and the use of digital and AI-enabled analytics to assess engagement metrics, streaming performance, user feedback and platform trends, with promotion strategies adjusted dynamically.

Revenue and cash flows arising from these activities are allocated based on the nature of the event and our role in the project. For third-party organized events, event organizers or counterparties pay artist-related service fees for artist participation. Such fees may be settled upfront, by installment or upon completion in accordance with agreed arrangements, and are recognized as artist management revenue. Where the artist is a managed artist, we settle with the artist pursuant to agreed revenue-sharing arrangements after deduction of applicable taxes and agreed expenses, while retaining the remaining portion as our artist management income. Where the artist is a collaborating artist, we pay the artist the agreed service fee and retain the contractual margin. For events hosted or co-hosted by us, artist performances form part of the overall event offering, and artist service fees are incurred as part of the event-level costs within the artist management and live entertainment business, while revenue from ticket sales and other event-related income is recognized within the same business line. Where tickets for such events are sold through our ShowStart platform, the platform service fees or commissions are recognized under our ticketing and other services business line.

The following is an illustration of the business and cash flow of our artist management business line.



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We have established a differentiated artist portfolio with a balanced mix of established artists, mid-career artists, emerging artists and internally incubated singer-songwriters, forming a structured and sustainable talent pipeline:

- *Established artists with long-term collaboration:* We maintain long-term collaboration with a number of established artists. These artists enjoy broad public recognition and strong industry reputation. Representative artists include Vae Xu (許嵩), Lala Hsu (徐佳瑩) and Faith Yang (楊乃文).
- *Mid-career artists with stable market presence:* Our roster of mid-career artists demonstrates stable market appeal and diverse musical styles, covering established bands, rap artists and pop singer-songwriters across key genres such as rock, hip-hop and pop. Representative artists include Hedgehog Band (刺猬樂隊), DANKO (彈殼) and Fine Band (Fine樂團).
- *Emerging artists with growth potential:* We proactively identify and develop a new generation of artists whose style resonate with audiences across different age groups and with significant growth potential. Representative artists include ODD Chen Sijian (陳思鍵ODD), Su Xunlun (蘇勛倫) and Bestards (理想混蛋).
- *Singer-songwriters incubated through our programs:* Through our proprietary Red Star Youth Music Program (少年紅星音樂計劃), we identify and cultivate emerging singer-songwriters and provide integrated support covering songwriting training, artist positioning, music production and online-and-offline promotion. Artists incubated under this program, such as Saihanna Wang (王賽罕娜) and Li Yuting (李語庭), have released original albums and participated in music variety shows, music festivals and commercial performances, progressively building audience recognition.

We support this artist development approach with in-house teams covering A&R, marketing and distribution, as well as commercial operations. By aligning artist development with individual positioning and career stage while adopting a layered approach to artist management, we continue to expand and strengthen our artist portfolio, thereby reinforcing the foundation for our long-term stable development.

Our Music Labels

We operate a diversified label portfolio that spans a broad spectrum of Chinese-language music styles, ranging from mainstream pop to independent, alternative and composer-driven content. Our multi-label strategy allows us to address differentiated audience preferences across genres, platforms and usage scenarios. Through long-term operation and selective incubation of emerging labels, we have built a label matrix with distinct creator- and style-driven orientations, clear market positioning and complementary roles, enhancing our ability to develop IP value, expand music content supply and strengthen the overall resilience of our music ecosystem.

As of December 31, 2025, we operated a total number of nine music labels, each with a defined creative focus and commercial function. The below sets forth the introduction of certain of our labels:

- **Taihe Rye (太合麥田)** focuses on original, creator-driven music with an emphasis on individuality and authorship. The label’s development philosophy centers on supporting artists who combine creative expression with songwriting and performance capabilities, and on integrating music creation with evolving distribution and commercialization models. Through sustained content output and adaptive operating approaches, Taihe Rye serves as one of our core platforms for long-term development of original Chinese-language music.

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- **Ocean Butterflies Music (海蝶音樂)** is dedicated to the development and production of high-quality mainstream pop music. The label emphasizes consistent creative standards, structured artist development and broad audience reach, while supporting the extension of music content into related media context. Its operations contribute significantly to our ability to supply polished, market-oriented music content on a scalable basis.
- **Maybe Mars (兵馬司)** is positioned in the independent and alternative music space, with a long-term focus on originality and high production quality. The label focuses on identifying and cultivating independent music styles and fostering sustainable creative communities. Maybe Mars enhances our genre diversity and supports the development of non-mainstream music content with lasting cultural and commercial value.

Our Managed Artists

Leveraging our industry experience, market influence and integrated music ecosystem, we provide comprehensive artist management services covering career planning, music-content planning and production, promotion, marketing, copyright operations and commercial engagements. We have established cooperative and mutually beneficial relationships with a broad base of artists through flexible management and collaboration arrangements, supporting their artistic development while enabling sustainable commercialization across multiple channels. We emphasize a partnership-oriented approach to artist management, focusing on mutually-beneficial collaboration and shared growth. As an early-established Chinese-language music service provider with international reach, we have built a diversified managed artist portfolio spanning multiple musical styles and creative directions. As of December 31, 2025, we had a total number of 64 managed artists, groups or bands.

We enter into artist management and related cooperation agreements with our managed artists. The below sets forth a summary of the salient terms of such artist management contracts.

- *Scope of Services.* The scope of services typically covers live performances, concerts and tours, commercial endorsements and collaborations, music creation and recording-related activities, as well as other agreed entertainment and media activities conducted online or offline.
- *Term and Renewal.* Artist management contracts are generally entered into for a fixed term ranging from three to five years. Certain contracts provide for renewal or extension mechanisms, including renewal subject to mutual agreement or extensions linked to completion of agreed projects or fulfillment of contractual obligations.
- *Rights and Obligations of the Parties.* We are generally responsible for planning, coordinating and arranging the agreed management activities, including commercial negotiations, project execution support and related promotional arrangements. Managed artists are required to cooperate with reasonable management arrangements, perform agreed activities in accordance with contractual requirements, and comply with applicable laws, regulations and industry standards.
- *Revenue Allocation and Expense Sharing.* Revenues generated from such services are generally shared between us and the artist based on agreed allocation ratios, calculated on net proceeds after deduction of applicable taxes and agreed expenses.
- *Upfront Payment and Advances.* Certain artist management contracts may provide for upfront payments or advances, which are generally recoupable from the artist’s future revenue share in accordance with agreed offset mechanisms.

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- *Exclusivity.* Artist management contracts are generally entered into on an exclusive basis within the agreed scope. During the contract term, artists are generally restricted from engaging third parties to carry out competing management activities within the agreed scope, or from entering into overlapping arrangements without our prior consent.
- *Morals and Conduct.* Artists are generally required to maintain conduct consistent with applicable laws, public order and industry norms, and to refrain from behavior that could materially harm their professional reputation or our commercial interests. Breach of such conduct obligations may give rise to contractual remedies, including termination and liability for losses, in accordance with the relevant contracts.
- *Termination.* Artist management contracts generally provide for termination upon material breach, force majeure or other agreed circumstances. Early termination by the artist may trigger contractual liabilities, including repayment of unrecouped advances and compensation for losses.

Our Collaborating Artists

In addition to our managed artists, we work with a selected group of collaborating artists whom we actively engage for designated projects. These collaborating artists are not subject to artist management agreements with us. Instead, we work with them under targeted cooperation arrangements in connection with designated activities, such as live performances, concert tours, recordings or other entertainment-related projects. Our ownership or control of certain related music copyright also provides a foundation for sustained cooperation with such collaborating artists, supporting continued engagement across projects. Supported by our established labels Ocean Butterflies Music (海蝶音樂) and Taihe Rye (太合麥田), we collaborated with, or helped launch the careers of, a number of influential artists, including JJ Lin (林俊傑), Joker Xue (薛之謙), Pu Shu (朴樹) and Chris Lee (李宇春). During the Track Record Period, we collaborated with a total number of around 270 artists, groups or bands. Through this cooperation model, we adopt a light and flexible collaboration approach, respond efficiently to emerging music trends and project opportunities, and enhance the stylistic diversity and adaptability of our artist management and live entertainment business.

Live Entertainment Business

We produce, present, host and operate a variety of live entertainment events, such as concerts, livehouse performances, music festivals and performing arts events. During the Track Record Period, we hosted 93 large-scale live performances, including concerts, music festivals, among other events, generating aggregate box office sales of approximately RMB 1.5 billion. These results reflect our large-scale live event execution capabilities, including nationwide tour planning, venue coordination and comprehensive production management. In particular, we have developed the capability to organize and undertake China tours for renowned overseas artists, including performances in major cities in China, which requires enhanced coordination across regulatory, venue, production and cross-border operational aspects and positions us among the relatively limited number of Chinese-language music content and service providers with such capabilities in the live entertainment market, according to Frost & Sullivan.

Concerts

Concerts constitute a core component of our live entertainment business. We produce, host and operate a range of concert events for both domestic and international artists. During the Track Record Period, we hosted a total of 64 concerts, which collectively served as the primary source of revenue for our live entertainment business. Representative concerts we hosted include *The Wilderness of Breath* (《呼吸之野》) concert by Vae Xu (許嵩), a nationwide stadium-level

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touring concert project. During 2024 and 2025, *The Wilderness of Breath* tour was staged 40 times, attracting an aggregate audience of approximately 1.6 million. We also hosted the 2023 Westlife China tour, reflecting our ability to serve both leading domestic artists and internationally renowned performers. Supported by our experience in organizing large-scale concerts, we have established long-term cooperative relationships with core venues and suppliers of stage design, lighting and sound equipment. We also maintain effective communication with relevant regulatory authorities, enabling us to manage concert preparation and execution in a coordinated and controlled manner.

The following sets forth certain concerts we hosted during the Track Record Period:

<i>The Wilderness of Breath Tour – Hangzhou Stop</i>	<i>Tempo Tour – Fuzhou Stop</i>	<i>The Wild Dreams Tour – Guangzhou Stop</i>
		
• Artist: Vae Xu • Time: July 2025 • Place: Hangzhou Olympic Sports Center Stadium	• Artist: Billkin • Time: March 2024 • Place: Fuzhou Haixia Olympic Sports Center Stadium	• Artist: Westlife • Time: September 2023 • Place: Guangdong Olympic Sports Centre Stadium

Livehouses

Livehouse music is typically presented through small- to mid-sized, high-frequency live performances in intimate and immersive venues, primarily featuring emerging artists and original music content. During the Track Record Period, we hosted approximately 1,000 livehouse performances, attracting an aggregate audience of around 500,000 attendees, a predominantly young and deeply engaged audience that actively seeks out live performances and original music experiences. Representative livehouse projects hosted by us during the Track Record Period included, among others, (i) Shi Shi (孫盛希)’s *BOOMERANG* livehouse tour, which followed her award-winning album release and emphasized intimate, close-proximity audience interaction; (ii) Shen Mengyao (沈夢瑤)’s *Looking for Lilith* (《尋找莉莉絲》) livehouse tour, which marked her transition to an independent artist; and (iii) livehouse tours by artists such as Gu Jiangshan (谷江山), JinJiBeWater_Sun (JinJiBeWater_隼) and Rapeter, which primarily featured original hip-hop and alternative music content in small- to mid-sized venues. Through our livehouse operations, we broaden the diversity of our live entertainment offerings and support experimentation across different music genres, performance styles and audience segments.

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Music Festivals

In addition to concerts and livehouse performances, we also host music festivals, which are typically characterized by multi-artist line-ups, themed programming and concentrated performances over multiple days, often held at outdoor or destination venues. During the Track Record Period, we hosted 19 music festival projects, comprising multiple performance sessions across different cities in China. For example, our Rye Music Festival (麥田音樂節) is widely recognized as one of the most established music festivals in China, according to Frost & Sullivan. Through our music festival operations, we complement our concert and livehouse offerings by delivering immersive, community-oriented experiences that integrate live music with social interaction, lifestyle consumption and cultural engagement.

Live Entertainment Event Production and Operation

Our live entertainment production and operation activities generally follow a structured, end-to-end workflow, covering the full lifecycle of an event from initial concept development to post-event evaluation. At the concept development and planning stage, we work with collaborating artists, promoters or content partners to formulate performance concepts, touring plans and creative direction, taking into account the artist’s positioning, audience profile and market demand. Internal decision-making processes vary depending on the nature, scale and complexity of the live entertainment project, with larger-scale concerts and music festivals typically subject to enhanced internal review and resource coordination.

At the venue selection and logistics stage, we identify and secure suitable venues based on event format, expected audience size and geographic coverage, and obtain the requisite licenses, filings and regulatory approvals in accordance with applicable requirements. We coordinate production preparation activities, including stage and set design, technical systems and safety arrangements, to support standardized execution and operational control. In parallel, we develop marketing and promotion strategies, including campaign planning, promotional material distribution and platform coordination, tailored to the characteristics of each event. Ticketing and sales arrangements are structured based on the event format and market demand, including pricing strategies, sales channels and sales progress.

During the event execution phase, we oversee on-site operations, including artist coordination, technical execution and audience management, to ensure that performances are delivered in accordance with the approved plans. Following completion of an event, we conduct post-event reviews and performance analysis, which may include assessment of ticket sales, costs, operational execution and audience feedback. Insights derived from such post-event evaluations are used to refine future event planning, execution processes and resource allocation and to support the replication and scaling of proven live entertainment projects across different cities and artist line-ups.

Case Studies

Vae Xu (許嵩) and The Wilderness of Breath (《呼吸之野》) Concert Tour

- *Background:* *The Wilderness of Breath* is a stadium-level nationwide concert tour centered on the long-term original music catalogue and artistic narrative of Vae Xu. Based on a strong artist profile and established fan appeal, the tour was designed as a large-scale, multi-city live entertainment project capable of sustained audience engagement across multiple years. In 2024 and 2025, the tour was staged 40 times across 30 cities in China.

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- *Our Role:* We have supported Vae Xu from his early career as a singer-songwriter to his current position as a top-tier original music artist. Following his progression from independent music creation to signing with Ocean Butterflies Music (海蝶音樂), we provided integrated artist management and commercialization solutions across multiple stages of his career. These included personal album production and release, nationwide concert tours, participation in variety programs, major televised performances, brand sponsorship arrangements and the operation of dedicated fan engagement platforms. In connection with *The Wilderness of Breath* tour, we were responsible for overall project planning and execution, including touring strategy, production coordination, marketing positioning and commercialization planning, enabling the tour to achieve both artistic consistency and scalable commercial performance.
- *Commercialization:* In addition to ticket sales generated from large-scale touring performances, we implemented multi-scenario monetization strategies around both Vae Xu’s artist IP and *The Wilderness of Breath* tour IP. These included continued monetization through recorded music, live performance-related content circulation, commercial exposure arising from the tour’s sustained market visibility and sponsorship arrangements. We also explored derivative monetization models linked to the concert tour, including the development and testing of concert-related merchandise and on-site sales.
- *Success:* Building on sustained fan engagement and strong live performance demand, *The Wilderness of Breath* became one of our most commercially successful domestic concert tours during the Track Record Period, demonstrating both the scalability of artist and live entertainment IP and the effectiveness of long-term ecosystem-based artist development. The project reinforces our proven ability to incubate, manage and commercialize artists across multiple life-cycle stages, while extending IP value from music creation into live entertainment and derivative consumption scenarios.

Hedgehog Band (刺猬樂隊)

- *Background:* Hedgehog Band is a Chinese indie rock band known for its emotionally resonant compositions and distinctive lyrical style. Following the nationwide popularity of the music variety show “The Big Band” (“樂隊的夏天”), Hedgehog Band gained significant mainstream exposure and rapidly expanded its audience base. Hedgehog Band represents one of the most successful transitions from independent music to the mainstream market among domestic bands, with strong potential for scalable commercialization while maintaining its original artistic identity.
- *Our Role:* As part of our artist management portfolio, we undertook a comprehensive repositioning and packaging strategy for Hedgehog Band. Leveraging our production capabilities and ecosystem resources, we provided access to a professional artist production team, enhanced music content planning, and multi-channel marketing support. In parallel, we arranged for Hedgehog Band’s participation in major music festivals and live performance events, enabling sustained exposure across both online and offline platforms and reinforcing the Hedgehog Band’s market presence beyond the initial variety show momentum.
- *Commercialization:* Through coordinated artist management, content distribution and live performance opportunities, supported by arrangements with external industry resources, we significantly expanded Hedgehog Band’s commercial reach. Hedgehog Band’s representative song, *Huo Che Shi Xiang Yun Wai, Meng An Hun Yu Jiu Xiao*

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(《火車駛向雲外，夢安魂於九霄》), achieved over 30 million annual plays. The band also secured increased commercial opportunities including brand endorsements, performance bookings and participation in large-scale music festivals, further enhancing its overall market visibility and monetization potential across multiple channels.

- *Success:* The success of Hedgehog Band demonstrates our capability to identify high-potential independent artists and guide their transition into the mainstream market through structured artist management and ecosystem-based coordination. By combining content production, marketing amplification and live performance exposure, we enabled Hedgehog Band to reach a broader audience while preserving its musical identity, delivering distinctive music experiences to an expanded listener base.

Ticketing and Other Services

Our ticketing and other services business line primarily comprises online ticketing services provided through our proprietary ShowStart platform for live entertainment events. Through ShowStart, we support ticket distribution for live entertainment events, facilitating audience access and enhancing operational efficiency across the live entertainment value chain. In addition, we engage in other music-related activities, including public broadcasting and young musical talent development initiatives, which support music dissemination, audience cultivation and the long-term sustainability of the music ecosystem. During the Track Record Period, revenue generated from our ticketing and other services business line amounted to RMB29.0 million, RMB28.8 million and RMB38.9 million, respectively, in 2023, 2024 and 2025, accounting for 3.4%, 2.0% and 3.0% of our total revenue for the relevant periods, respectively.

Our Ticketing Services

We provide online ticketing services through our proprietary ShowStart platform for a broad range of live entertainment events, including concerts, livehouse performances, musicals, dramas, comedies and other entertainment events. ShowStart has established a leading market position in China’s livehouse ticketing sector, supported by its scale of operations, breadth of event coverage and strong industry recognition. In 2025, the ShowStart platform generated aggregate GMV of approximately RMB3.7 billion and represented approximately 75% market share by box office sales for livehouse events in China, according to Frost & Sullivan, reflecting its extensive penetration of the livehouse market. Through long-term cooperation with a large number of venues, promoters and event organizers, ShowStart serves as a core ticketing infrastructure in China supporting the efficient distribution and commercialization of livehouse events.

Beyond its scale and market coverage, ShowStart plays a significant role in supporting the development of independent musicians and long-tail artists. As a platform deeply embedded in the livehouse ecosystem, ShowStart accompanies artists across different stages of their careers by providing stable access to performance opportunities, audience reach and data feedback in smaller and mid-sized venues. By lowering barriers of live performance commercialization and facilitating frequent, localized engagements, ShowStart supports early-stage exposure and gradual audience accumulation for independent and emerging artists, while also serving as an important channel for sustained live performance activities of established artists. This positioning underpins ShowStart’s leadership in livehouse ticketing and reinforces its role as a core infrastructure supporting the vitality and sustainability of China’s live music ecosystem.

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During the Track Record Period, ShowStart demonstrated a substantial and stable transaction scale and sustained user engagement. As of December 31, 2023, 2024 and 2025, the GMV of tickets sold on the ShowStart platform amounted to RMB1,248.8 million, RMB1,281.8 million and RMB1,127.6 million, respectively. Over the same periods, the number of tickets sold through the platform reached approximately 5.0 million, 4.8 million and 4.5 million, respectively. In addition, the total number of registered users of online ticketing services on ShowStart amounted to approximately 15.3 million, 20.4 million and 25.5 million as of December 31, 2023, 2024 and 2025, respectively.

Ticketing Arrangements

Tickets for live entertainment events sold through the ShowStart platform are generally priced and released by event organizers, which may include artists, venue operators or promoters. Ticket prices, seating arrangements and sales schedules are determined by the relevant event organizers based on the nature, scale and market positioning of each event. We act as a ticketing service provider facilitating ticket distribution, order processing and related support services. We also provide event-related operational and technical support services to selected partners. Such services may include ticket configuration support, online ticketing system access, ticket verification and anti-forgery measures, on-site admission assistance and related operational coordination. Our ticketing service revenue is primarily generated through fees or commissions charged to event organizers, with the applicable fee structure determined based on factors such as the type of event, the cooperation model and the scope of services provided.

In connection with ticketing activities, event organizers are required to register on the ShowStart platform and complete basic identity and qualification verification, which is reviewed by ShowStart prior to event launch. Events and any material changes thereto are subject to ShowStart’s review before being made available for sale. Subject to the arrangements with event organizers, we may provide ticket refund and exchange services through the ShowStart platform in accordance with applicable laws, regulatory requirements and event-specific policies. Refund and exchange terms, including eligibility conditions, applicable time limits and service charges, are determined by the relevant event organizers and disclosed to customers at the time of ticket purchase. We implement relevant refund and exchange processes through the ShowStart platform to support orderly ticketing operations and customer service.

Our ShowStart Platform

In general, our ShowStart Platform consists of user platform and business service platform.

User Platform

Users can access our services primarily through the ShowStart mobile application and website, as well as through our self-operated channels on partnered platforms. The user platform is designed to provide end users with an integrated experience covering event discovery, ticket purchase and after-sales, and supports a wide range of live entertainment formats.

At the pre-purchase stage, the ShowStart platform enables users to browse and discover current and upcoming entertainment events through homepage features, curated recommendations, event listings categorized by performance type, city and venue, and search functionality. Event detail pages typically include key information such as performance time, venue, ticket pricing and performance lineup, allowing users to make informed purchase decisions. At the purchase stage, the ShowStart platform supports online ticket ordering,

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including selection of event sessions, ticket types and quantities, as well as order placement and payment through supported online payment methods. Where applicable, the platform also supports interactive seat selection based on venue layout and seating availability. Upon completion of payment, users receive electronic tickets, ticket codes or collection instructions in accordance with the ticketing arrangements for the relevant event. Post purchase, users may also submit after-sales requests through the platform.

Business Service Platform

ShowStart Pro serves as the business-facing component of the ShowStart platform and is designed for business users, including artists, venues and event organizers, to support the management and execution of live entertainment events. Through ShowStart Pro, business users may access and manage key operational functions, including on-site ticket verification, viewing event and ticket sales information, handling ticket refund requests, submitting and tracking settlement applications following completion of events, as well as verifying on-site merchandise sales. These tools support the orderly execution of live entertainment events at scale.

Public Broadcasting

We engage in public broadcasting activities as part of our broader music content dissemination and commercial music service offerings, primarily through Lava Music (熔岩音樂). Leveraging our music content resources and industry expertise, we provide background music and public broadcast audio services to commercial brand operators for use across their retail and commercial premises. Our services typically include the design of brand-specific music styles and playlists, coordination of copyright licensing or licensing administration, and the production of customized audio content such as promotional voice recordings. Such services are delivered through our multi-platform digital application, Lava Store Music (熔岩店鋪音樂), to support in-store playback requirements. Through structured coordination with brand customers, we tailor music content and broadcast solutions to align with brand positioning and usage scenarios, and deploy such content for use at customer locations while ensuring consistent and effective implementation. These public broadcasting activities enable us to extend the application of our music catalogue beyond traditional music consumption channels and live entertainment venues, and to support diversified commercial use of music content.

Young Musical Talent Development

We are committed to developing young musical talent. We offer structured, high-quality programs designed to nurture musical creativity, enhance performance capabilities and provide career guidance for aspiring young musicians. In collaboration with prestigious local schools, we deliver year-round training programs and competitions, professional mentorship, and seasonal live performance experiences across multiple age groups and development stages. Our well-established young musical talent programs include, among others, TaiYouth (太校園), Red Star Youth Music Program (少年紅星音樂計劃) and Rye Future Rising Stars Alliance (麥田未來新星聯盟). These programs provide structured, stage-appropriate support for young participants with interests in music creation and performance across different age groups. Through these programs, we offer access to professional training, creative guidance, work-release opportunities and performance platforms, contributing to the long-term sustainability of the music ecosystem. Our youth talent initiatives also serve as an important pipeline for cultivating future performers, songwriters and creative professionals within our platform.

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- TaiYouth** brings music artists and live performances favored by university students onto campus, enriching campus music culture while providing aspiring campus musicians and groups with high-quality performance settings and professional guidance. TaiYouth hosts, co-hosts with universities or leads the execution of campus music festivals, campus singing competitions, New Year’s Eve concerts, graduation concerts and other types of campus music showcase events. By expanding the reach of campus live performances, TaiYouth leverages our resources and professional capabilities to scale campus-based music activities, providing university students with opportunities to present original music content and participate in live performances, thereby supporting music creation, stage experience and early audience engagement within the campus ecosystem. Through these efforts, TaiYouth leads the young generation of university students in developing a refined appreciation of Chinese-language music and cultivating elevated musical aesthetics. The program also fosters young entrepreneurship by encouraging students to participate in various facets of organizing concerts, performances and promotional events. The program integrates university resources, official media resources and our deep industry resources across music production, distribution and live performance to jointly build and upgrade the campus music ecosystem, enabling a systematic and scalable approach to young musical talent development across multiple development stages. During the Track Record Period, we held around 60 music performance events at over 30 universities nationwide, with cumulative registered attendance of over 150,000 and influence extending broadly across campus music communities. The below table sets forth selected representative events under TaiYouth:

Year	Type of event	Universities
2024	Campus music festivals	Dalian Maritime University; Renmin University of China; Shanghai Jiao Tong University
	Campus singing competitions	Tsinghua University; University of Chinese Academy of Social Sciences
	Graduation concerts	Central Academy of Fine Arts; Tsinghua University
	New Year’s Eve concerts	Shanghai Jiao Tong University
2025	Campus music festivals	Beihang University; Beijing Foreign Studies University; Beijing Forestry University; Dalian Maritime University; Nanjing University; Sichuan University; University of Chinese Academy of Social Sciences; Xi’an Jiaotong University; Zhejiang University

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Year	Type of event	Universities
	Campus singing competitions	Beijing Normal University; Beijing University of Posts and Telecommunications; Central Academy of Fine Arts; Dalian University of Technology; Guangzhou University; Harbin Institute of Technology, Shenzhen; Peking University; Renmin University of China; Shanghai Jiao Tong University; Sichuan University; Sun Yat-sen University; Tsinghua Shenzhen International Graduate School; University of Chinese Academy of Social Sciences; Xi'an Jiaotong University
	Graduation concerts	Beijing Institute of Technology; Central Academy of Fine Arts; Guangzhou University; Renmin University of China; Shandong University; South-Central Minzu University; Southern University of Science and Technology; Tsinghua University
	New Year's Eve concerts	Central Academy of Fine Arts; Nanjing University of Science and Technology; Shanghai Jiao Tong University
	Other campus music showcases	Central Academy of Fine Arts; Dalian Maritime University; Dalian University of Technology; Shanghai Jiao Tong University; Tongji University; Zhejiang University

- **Red Star Youth Music Program** was launched in 2019 and focuses on identifying and nurturing young music creators with strong creative potential. Through a structured framework comprising nationwide selection and work-release arrangements, the program supports the development of professional skills, facilitates the creation and publication of original music content, and cultivates high-potential young singer-songwriters. In 2024, the program expanded into a nationwide selection platform with events held across multiple cities.
- **Rye Future Rising Stars Alliance** focuses primarily on younger age groups, emphasizing the early cultivation of musical interest and foundational skills. Through tailored training programs and public showcase opportunities, the initiative supports early engagement in music creation and performance and provides professional guidance to young participants at the introductory stage of their artistic development.

SALES AND MARKETING

Our sales and marketing activities are carried out by a dedicated in-house team with extensive experience in the music and entertainment industry. As of December 31, 2025, our sales and marketing team consisted of 36 personnel, with core team members possessing substantial and well-established industry experience in music marketing, digital content promotion and platform operations. The team is responsible for sales outreach, marketing planning and customer engagement across our business lines, and supports collaboration with online platforms, artists, record labels and other industry partners.

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For our music catalogue operation, our sales and marketing strategy focuses on enhancing the commercial performance and lifecycle value of music content through content-driven and data-informed promotion, with a particular emphasis on short-video platforms. We design marketing strategies that align music content with high-engagement content formats by closely monitoring platform algorithm changes, user behavior trends and content usage scenarios. Our approach includes both proactive planning around identifiable thematic or seasonal opportunities and responsive amplification of user-generated traction, with the objective of translating large-scale short-video exposure into increased streaming consumption and licensing value.

For our artist management and live entertainment business, sales and marketing activities are directed toward strengthening artist exposure, audience engagement and monetization efficiency across online and offline scenarios. We apply data tools and AI-enabled analytics to assess audience feedback, identify emerging trends and optimize promotional strategies in real time. These tools support the evaluation of large-volume interaction data – such as viewing behavior, comments and content usage – to refine content positioning, promotional timing and channel selection. Insights derived from such analysis are incorporated into artist promotion planning and live performance marketing to improve targeting precision, conversion efficiency and overall marketing effectiveness.

PRICING

We adopt segment-specific pricing strategies that reflect the nature of our products and services, prevailing market practices and the commercial characteristics of each business line.

Pricing for our music catalogue operation is primarily determined through licensing arrangements with online music platforms, online video and long-form audio platforms, media companies and other content users. In determining licensing fees and revenue-sharing arrangements, we generally consider factors such as the scope and duration of licensed rights, usage scenarios, historical and expected consumption volume, content popularity, platform user base and prevailing market standards. Depending on the customer and usage model, pricing may take the form of fixed licensing fees, revenue-sharing arrangements, or a combination of both.

For artist management, we receive artist-related service fees from customers who engage artists for live performances, endorsement deals, business promotion activities and other commercial appearances. Pricing is typically determined on a project-by-project basis, taking into account factors such as the scope and nature of the engagement, duration, expected public exposure, the artist’s profile and market positioning, past commercial arrangements, and prevailing market terms.

For live entertainment events hosted or co-hosted by us, including concerts, livehouse performances and music festivals, event-level pricing primarily relates to ticket prices and, where applicable, sponsorship or other ancillary income. In determining ticket pricing, we typically consider factors such as artist lineup, venue type and capacity, event scale, production and operating costs, market demand, historical attendance performance and prevailing market prices for comparable events.

For our online ticketing services, revenue is primarily generated through service fees or commissions charged to event organizers for ticket distribution and related services provided via our ShowStart platform. Pricing is determined with reference to the scope of services provided, event type, ticket volume, system and operational requirements, and market practice. Service fee structures may vary among different events and cooperation models.

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OUR CUSTOMERS

During the Track Record Period, our customers primarily consisted of (i) online music platforms and other music service providers, (ii) online video, long-form audio and media platforms, (iii) event organizers, promoters and venues, and (iv) brand customers and other commercial counterparties. During the Track Record Period, revenue attributable to our five largest customers amounted to RMB377.3 million, RMB357.6 million and RMB446.1 million in 2023, 2024 and 2025, respectively, representing 43.8%, 25.2% and 34.3% of our total revenue for the corresponding periods. During the same periods, revenue attributable to our single largest customer amounted to RMB204.5 million, RMB211.2 million and RMB218.1 million in 2023, 2024 and 2025, respectively, representing 23.8%, 14.9% and 16.8% of our total revenue for the corresponding periods.

The credit term with our five largest customers is typically within one month subsequent to the invoice date, depending on the specific payment terms in each contract, and we generally settle with them by bank transfer. As of the Latest Practicable Date, none of our Directors, their associates or any shareholders which, to the knowledge of our Directors, owned more than 5% of the issued share capital of the Company as of the Latest Practicable Date, had any interest in any of our five largest customers during the Track Record Period.

The following table sets forth details of our five largest customers during the Track Record Period:

For the year ended December 31, 2023

Customer	Revenue (RMB in thousands)	% of our total revenue	Commencement of business relationship (Year)	Nature of revenue	Customer background
Customer A	204,461	23.8%	2015	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer B	78,117	9.1%	2017	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer C	49,547	5.8%	2019	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in internet technology development and application services
Customer D	31,036	3.6%	2015	Music catalogue operation	Based in the Chinese mainland; primarily engaged in the provision of integrated music entertainment services
Customer E	14,124	1.6%	2016	Music catalogue operation	Based in the United States; a global technology company focusing on hardware, software and digital services
Total	377,285	43.8%			

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For the year ended December 31, 2024

Customer	Revenue (RMB in thousands)	% of our total revenue	Commencement of business relationship (Year)	Nature of revenue	Customer background
Customer A	211,198	14.9%	2015	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer B	85,607	6.0%	2017	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer C	26,458	1.9%	2019	Music catalogue operation	Based in the Chinese mainland; primarily engaged in internet technology development and application services
Customer D	17,224	1.2%	2015	Music catalogue operation	Based in the Chinese mainland, China; primarily engaged in the provision of integrated music entertainment services
Customer E	17,094	1.2%	2016	Music catalogue operation	Based in the United States; a global technology company focusing on hardware, software and digital services
Total	357,581	25.2%			

For the year ended December 31, 2025

Customer	Revenue (RMB in thousands)	% of our total revenue	Commencement of business relationship (Year)	Nature of revenue	Customer background
Customer A	218,139	16.8%	2015	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer B	138,501	10.7%	2017	Music catalogue operation	Based in the Chinese mainland; primarily engaged in online music streaming services
Customer D	47,055	3.6%	2015	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in the provision of integrated music entertainment services

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Customer	Revenue	% of our total revenue	Commencement of business relationship	Nature of revenue	Customer background
	(RMB in thousands)		(Year)		
Customer C	24,089	1.9%	2019	Music catalogue operation, artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in internet technology development and application services
Customer F	18,273	1.3%	2024	Artist management and live entertainment business	Based in Hong Kong; primarily engaged in music performance services
Total	446,057	34.3%			

OUR SUPPLIERS

During the Track Record Period, our suppliers primarily consisted of (i) artists and other creative talent, (ii) music copyright holders and content providers, (iii) event-related service providers, and (iv) technical and operational service providers. During the Track Record Period, purchases attributable to our five largest suppliers amounted to RMB139.9 million, RMB511.6 million and RMB474.8 million in 2023, 2024 and 2025, respectively, representing 22.6%, 45.4% and 47.8% of our total purchases for the corresponding periods. The credit period with our five largest suppliers typically ranges from two weeks to one month subsequent to the invoice date, depending on the nature of the services or rights provided and the terms of the relevant contracts, and we generally settle payments by bank transfer. During the Track Record Period, the purchase amount attributable to our largest supplier was RMB45.1 million, RMB351.5 million and RMB333.0 million in 2023, 2024 and 2025, respectively, representing 7.3%, 31.2% and 33.5% of our total purchases for the corresponding periods.

As of the Latest Practicable Date, none of our Directors, their close associates or any shareholders who owned more than 5% of the issued share capital of our Company, had any interest in our five largest suppliers during the Track Record Period.

The following table sets forth details of our five largest suppliers during the Track Record Period:

For the year ended December 31, 2023

Supplier	Purchase amount	% of our total purchase	Commencement of business relationship	Nature of purchase	Supplier background
	(RMB in thousands)		(Year)		
Supplier A	45,073	7.3%	2017	Music catalogue operation, artist management and live entertainment business	Based in Hong Kong; primarily engaged in music production, artist management and record distribution services

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Supplier	Purchase amount (RMB in thousands)	% of our total purchase	Commencement of business relationship (Year)	Nature of purchase	Supplier background
Supplier B	42,343	6.8%	2010	Music catalogue operation, artist management and live entertainment business	An artist primarily engaged in music performance, creation and related activities
Supplier C	21,604	3.5%	2023	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in performance-related commercial services
Supplier D	20,667	3.3%	2023	Music catalogue operation	Based in Hong Kong; primarily engaged in record production, artist management and concert production
Supplier E	10,234	1.7%	2010	Office premises leasing	Based in the Chinese mainland; primarily engaged in office leasing services
Total	139,921	22.6%			

For the year ended December 31, 2024

Supplier	Purchase amount (RMB in thousands)	% of our total purchase	Commencement of business relationship (Year)	Nature of purchase	Supplier background
Supplier B	351,523	31.2%	2010	Music catalogue operation, artist management and live entertainment business	An artist primarily engaged in music performance, creation and related activities
Supplier F	55,656	4.9%	2024	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in stage design, production and construction services for live performances
Supplier A	51,500	4.6%	2017	Music catalogue operation, artist management and live entertainment business	Based in Hong Kong; primarily engaged in music production, artist management and record distribution services
Supplier G	29,552	2.6%	2023	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in artist management and large-scale event planning services
Supplier H	23,377	2.1%	2016	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in entertainment ticketing and related services
Total	511,608	45.4%			

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For the year ended December 31, 2025

Supplier	Purchase amount (RMB in thousands)	% of our total purchase	Commencement of business relationship (Year)	Nature of purchase	Supplier background
Supplier B	332,999	33.5%	2010	Music catalogue operation, artist management and live entertainment business	An artist primarily engaged in music performance, creation and related activities
Supplier A	64,181	6.5%	2017	Music catalogue operation, artist management and live entertainment business	Based in Hong Kong; primarily engaged in music production, artist management and record distribution services
Supplier F	41,132	4.1%	2024	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in stage design, production and construction services for live performances
Supplier D	20,667	2.1%	2023	Music catalogue operation	Based in Hong Kong; primarily engaged in record production, artist management and concert production
Supplier H	15,789	1.6%	2016	Artist management and live entertainment business	Based in the Chinese mainland; primarily engaged in entertainment ticketing and related services
Total	474,768	47.8%			

OVERLAPPING CUSTOMERS AND SUPPLIERS

During the Track Record Period, certain of our customers under our music catalogue operation and/or artist management and live entertainment business also acted as our suppliers from whom we procured music catalogue operation and/or artist management and live entertainment business related services. To the best knowledge and belief of our Directors, during the Track Record Period, there were three entities, which were among our five largest customers and also our suppliers, or among our five largest suppliers and also our customers. The following table sets forth the details:

For the year ended December 31, 2023

Customer/Supplier	Revenue (RMB in thousands)	% of our total revenue	Nature of revenue	Purchase amount (RMB in thousands)	% of our total purchase	Nature of purchase
Supplier A	14,385	1.7%	Music catalogue operation, artist management and live entertainment business	45,073	7.3%	Music catalogue operation, artist management and live entertainment business

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Customer/Supplier	Revenue (RMB in thousands)	% of our total revenue	Nature of revenue	Purchase amount (RMB in thousands)	% of our total purchase	Nature of purchase
Customer C	49,547	5.8%	Music catalogue operation, artist management and live entertainment business	1,130	0.2%	Music catalogue operation

For the year ended December 31, 2024

Customer/Supplier	Revenue (RMB in thousands)	% of our total revenue	Nature of revenue	Purchase amount (RMB in thousands)	% of our total purchase	Nature of purchase
Supplier A	15,294	1.1%	Music catalogue operation, artist management and live entertainment business	51,500	4.6%	Music catalogue operation, artist management and live entertainment business
Customer C	26,458	1.9%	Music catalogue operation	472	0.0%	Music catalogue operation
Customer D	17,224	1.2%	Music catalogue operation	10,000	0.9%	Music catalogue operation

For the year ended December 31, 2025

Customer/Supplier	Revenue (RMB in thousands)	% of our total revenue	Nature of revenue	Purchase amount (RMB in thousands)	% of our total purchase	Nature of purchase
Supplier A	13,730	1.1%	Music catalogue operation, artist management and live entertainment business	64,181	6.5%	Music catalogue operation, artist management and live entertainment business
Customer C	24,089	1.9%	Music catalogue operation	36	0.0%	Music catalogue operation
Customer D	47,055	3.6%	Music catalogue operation	11,604	1.2%	Music catalogue operation

It is common in the music content and services industry for one entity to act as both customer and supplier to another. Given differences in content resources, distribution channels, user bases and operational coverage among market participants, cooperation and cross-licensing facilitate complementary service offerings and enhance overall commercial outcomes. Negotiations of the terms of our sales to and purchases from these overlapping customers and suppliers were conducted on an individual basis and the sales and purchases were neither inter-connected nor inter-conditional with each other. Our Directors confirmed that all of our sales to and purchases from these overlapping customers and suppliers were entered into after due consideration taking into account the prevailing purchase and selling prices at the relevant times, conducted in the ordinary course of business under normal commercial terms and on an arm's length basis. As of the Latest Practicable Date, none of our Directors, their associates or any shareholders which, to the knowledge of our Directors, owned more than 5% of the issued

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share capital of the Company as of the Latest Practicable Date, had any interest in any of our overlapping customers and suppliers during the Track Record Period.

QUALITY CONTROL

We have established quality control measures across our core business operations to ensure consistent standards in areas including music content production, artist management, live entertainment activities and procurement. These measures are designed to support quality assurance throughout the relevant operational lifecycle.

With respect to music content production, we implement quality control measures covering key stages from project initiation to delivery. Music content produced or commissioned by us is subject to internal review processes that assess creative quality, technical standards and alignment with the intended artistic positioning prior to release. Our music production and content operation teams coordinate with artists, producers and other creative contributors to monitor progress and address quality issues during production. Completed music recordings and musical works are reviewed internally before distribution or commercialization.

With respect to artist management, quality control focuses on ensuring that services provided to customers and counterparties are delivered in accordance with agreed arrangements and professional standards. We assess the suitability of artists for specific projects based on factors such as artistic profile, public image and project requirements. During project execution, our artist management and operation teams maintain ongoing communication with customers and artists to monitor performance quality, responsiveness and compliance with contractual obligations, and to address issues in a timely manner.

With respect to live entertainment production and operation, including concerts, livehouse performances and music festivals, we implement quality control measures across planning, execution and post-event review. These measures include coordination with artists, venues and production service providers to ensure that performance, technical and operational arrangements meet agreed standards. During events, designated personnel oversee key operational aspects, such as stage management, sound and lighting coordination and on-site execution. Following completion of events, we conduct internal reviews to assess execution quality and identify areas for improvement.

With respect to procurement, we adopt internal procedures for the selection and engagement of suppliers providing creative, technical and operational services. Suppliers are generally assessed based on factors such as service quality, industry experience, reliability and track record. We monitor supplier performance during cooperation and conduct periodic reviews of services or products delivered, and we provide feedback where appropriate to support continuous improvement.

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AWARDS AND RECOGNITIONS

The table below sets forth the major awards and recognitions we received during the Track Record Period:

Awarding year	Award/recognition	Issuing authority
2025	Outstanding Member Unit of the Copyright Society of China – International Communication Category (2025年中國版權協會優秀會員單位(國際傳播領域))	Copyright Society of China (中國版權協會)
2025	2025 Fengming Initiative – Best Public Welfare Award (2025年度鳳鳴計劃–最佳公益獎)	Chaoyang District Development and Reform Commission, Beijing (北京市朝陽區發展和改革委員會)
2024	China Copyright Protection Leading Enterprise (2024年度中國版權保護力企業)	Copyright Society of China (中國版權協會)
2023	Beijing Copyright Protection Demonstration Unit (北京市版權保護示範單位)	Beijing Municipal Bureau of Copyright (北京市版權局) Capital Copyright Society (首都版權協會)
2023	2023 China Copyright Influential Enterprise (2023中國版權影響力企業)	Copyright Society of China (中國版權協會)

INTELLECTUAL PROPERTY

Intellectual property forms a fundamental part of our business. We rely on a combination of copyrights, trademarks, domain names and contractual arrangements with artists, creators, customers, suppliers and other third parties to protect our intellectual property assets. As of December 31, 2025, we held a total of 3,722 copyright registration certificates in the PRC, comprising 3,593 registrations relating to music recordings, 83 software copyrights, 46 artistic and other copyrights, as well as 428 registered trademarks, 19 registered domain names and one patent.

Under PRC laws and regulations, copyright in music content generally arises automatically upon creation. In respect of music content that we acquire, we typically obtain the relevant copyrights through commissioned creation or copyright assignment arrangements, and such copyrights vest in us as the copyright owner in accordance with applicable PRC laws and contractual terms. For licensed music content, the underlying copyrights remain with the relevant copyright owners, and we are granted licensed rights to exploit such content within the agreed scope, territory and term. Registration of copyrights is not a prerequisite for the existence or enforceability of copyright under PRC law; however, we register selected music content and other intellectual property where appropriate to facilitate rights management and enforcement.

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We have established internal control measures to safeguard our intellectual property rights. These measures include standardized contractual frameworks governing copyright ownership and licensing arrangements, internal procedures for tracking and managing intellectual property assets, and ongoing monitoring of the use and commercialization of our music content and other IP. Our legal and business teams work together to review key contracts, address potential infringement risks, and take appropriate action where necessary to protect our intellectual property interests.

As advised by our PRC Legal Adviser, during the Track Record Period and up to the Latest Practicable Date, we were not subject to any material intellectual property infringement claims or litigations in the PRC that would have had a material adverse effect on our business, results of operations, financial condition or reputation. We may from time to time encounter claims or disputes in the ordinary course of business relating to intellectual property; however, we have implemented internal procedures to respond to and address such matters in accordance with applicable laws and contractual arrangements. See “Risk Factors – Risks Relating to Our Business and Industries – We may fail to adequately protect our intellectual property rights, which could have a negative impact on our business, competitive position and prospects.” and “Risk Factors – Risks Relating to Our Business and Industries – We may be accused of infringing upon intellectual property rights of third parties, which could adversely affect our business, financial condition and results of operations.”

RESEARCH AND DEVELOPMENT

Our research and development efforts focus on enhancing internal systems and digital platforms across our business lines, as well as advancing the application of data analytics, artificial intelligence and other technologies to optimize content distribution, strengthen audience engagement, improve operational efficiency and support data-driven decision-making.

DMH Platform

A core focus of our research and development is the continuous enhancement of our proprietary DMH platform. DMH has been developed as an integrated digital infrastructure supporting global music distribution and copyright management, with direct connectivity to major domestic and overseas platforms, including Tencent Music, NetEase Cloud Music, ByteDance, Apple Music, Spotify and YouTube. The platform is designed to comply with international music data and distribution standards and supports multiple protocol versions, enabling high-quality distribution of both traditional audio formats and emerging formats, together with synchronized metadata delivery. In addition, we have developed proprietary distribution interfaces that support non-traditional music usage scenarios, such as smart devices and in-vehicle systems, allowing standardized, scalable and reliable content distribution beyond conventional streaming platforms.

DMH also incorporates intelligent governance and automation capabilities. By applying AI-based technologies across content onboarding, quality control and risk management, the platform enhances efficiency and accuracy in areas such as audio feature recognition, lyrics and text processing, compliance checks and visual content review. At the authorization and settlement level, DMH is equipped with a flexible rules engine capable of supporting multiple rights holders, licensing structures and settlement models, enabling the automated execution of complex commercial arrangements and supporting large-scale, refined and global copyright operations.

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ShowStart Ticketing Platform

We also focus on strengthening the technical capabilities of our ShowStart ticketing platform, particularly for high-concurrency live entertainment scenarios. The platform’s underlying architecture has been upgraded to support elastic scaling and high availability, significantly improving system performance and stability during peak ticket-purchasing periods. We have enhanced security and risk-control mechanisms to identify and block abnormal traffic and automated ticket-grabbing behavior, supporting fair access for users. In parallel, we have optimized order processing, waitlist purchasing and refund mechanisms to improve inventory utilization, reduce customer complaints and enhance overall transaction efficiency. These initiatives support large-scale live entertainment execution and reinforce ShowStart’s role as a core infrastructure for our ticketing services.

Lava Store Music

We continue to invest in research and development for Lava Store Music, our commercial music service offering for retail and commercial spaces. Our research and development initiatives in this area focus on integrated software-and-hardware solutions, including proprietary smart devices that support multi-terminal connectivity and multi-channel audio output, as well as centralized management systems that enable remote control, grouped management and playlist scheduling. By applying AI-based technologies, we enhance the automatic matching of music content to usage scenarios, improving listening experience and operational efficiency for commercial customers. These efforts support the scalable deployment of commercial music services across diverse business environments.

Data-Driven and AI Technologies

In addition, we invest in the development and application of data-driven and AI technologies to support intelligent content operation and copyright protection. Our internally developed models enable automated identification of audio style, tempo, key, mood and instrumentation, which are applied to content tagging, playlist generation and distribution matching to improve operational efficiency and precision. We have also developed proprietary audio fingerprinting technologies to support content identification, similarity detection and infringement monitoring, strengthening copyright protection and enforcement capabilities. Across our platforms, AI-based tools are applied to automate content quality checks, including audio analysis, text validation and image review, reducing manual intervention and improving onboarding efficiency. We further apply AI-assisted data analytics to integrate and analyze copyright data, platform usage data, live performance data and ticketing data, supporting more informed operational decisions and continuous optimization across our music ecosystem.

COMPETITION

We primarily operate and compete within the global Chinese-language music content and services market. According to Frost & Sullivan, in 2025, the market size reached approximately RMB61.8 billion with an impressive CAGR of approximately 35.0% from 2021 to 2025. Within this market, participants can generally be classified into the Big Three and independent music content and service providers. The distinction of these two types of players is not merely based on scale or geographic coverage, but reflects differences in operating model. According to Frost & Sullivan, in 2025, we ranked first in the global independent Chinese-language music content and services market in terms of revenue, with a market share of approximately 2.1%. The competitive landscape among independent music content and service providers in the global

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Chinese-language music content and services market is highly fragmented, with the top five players collectively accounting for approximately 7.5% of the market in 2025.

We also compete in the China music catalogue operation services market, which reached a market size of approximately RMB12.6 billion in 2025, representing a CAGR of approximately 9.6% from 2021 to 2025. According to Frost & Sullivan, the competitive landscape of this market is relatively concentrated with the top five players collectively accounting for approximately 37.9% of the market in 2025. In the same year, we ranked fourth with a market share of approximately 4.4% in terms of revenues generated from music catalogue operation services. Leading players in this market typically differentiate themselves through extensive music catalogues and established distribution networks.

China’s artist management and live entertainment market is highly fragmented, with the top five market players collectively accounting for approximately 8.8% of the total market in terms of revenue in 2025. Market participants mainly include music labels, artist management companies, concert promoters, online ticketing platforms and integrated music content service providers. Competition is primarily driven by access to high-quality artists and IP resources, artist development and fan engagement capabilities, live performance planning and execution experience, as well as venue and promoter networks. According to Frost & Sullivan, we ranked fourth in China’s artist management and live entertainment market in terms of revenue in 2025, with a market share of approximately 1.5%.

For a more detailed discussion of the competitive landscape, industry structure and market dynamics, see “Industry Overview”.

LICENSES AND PERMITS

As advised by our PRC Legal Adviser, we had obtained all material licenses, permits and approvals required for our operation, which were valid and remained in effect as of the Latest Practicable Date. Set forth below are the key PRC permits we held as of the Latest Practicable Date for our operation:

License	Issuing authority	Holder	Validity period
Commercial Performance License (營業性演出許可證)	Beijing Municipal Bureau of Culture and Tourism (北京市文化和旅遊局)	Beijing Huayan Ledong Cultural Development Co., Ltd. (北京華演樂動文化發展有限公司)	2025.04.02–2027.04.01
Commercial Performance License (營業性演出許可證)	Beijing Municipal Bureau of Culture and Tourism (北京市文化和旅遊局)	Beijing Taihe Universe Music Culture Management Co., Ltd. (北京太合環球音樂文化經紀有限公司)	2025.09.10–2027.09.09
Commercial Performance License (營業性演出許可證)	Beijing Municipal Bureau of Culture and Tourism (北京市文化和旅遊局)	Beijing Taihe Yueren Culture and Art Co., Ltd. (北京太合樂人文化藝術有限公司)	2026.04.02–2028.04.01
Commercial Performance License (營業性演出許可證)	Beijing Municipal Bureau of Culture and Tourism (北京市文化和旅遊局)	Beijing Yinzhibang Culture Technology Co., Ltd. (北京音之邦文化科技有限公司)	2026.04.27–2028.04.26
Commercial Performance License (營業性演出許可證)	Sichuan Provincial Department of Culture and Tourism (四川省文化和旅遊廳)	Chengdu Taihe Ledong Technology Co., Ltd. (成都太合樂動科技有限公司)	2025.08.28–2027.08.27
Commercial Performance License (營業性演出許可證)	Zhejiang Provincial Department of Culture and Tourism (浙江省文化和旅遊廳)	Huzhou Yuanyi Culture Communication Co. Ltd. (湖州原藝文化傳播有限公司)	2024.07.18–2026.07.17

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License	Issuing authority	Holder	Validity period
Commercial Performance License (營業性演出許可證)	Nanjing Municipal Bureau of Culture and Tourism (南京市文化和旅遊局)	Nanjing Taihe Ledong Culture Development Co., Ltd. (南京太合樂動文化發展有限公司)	2025.05.14–2027.05.13
Commercial Performance License (營業性演出許可證)	Tianjin Municipal Bureau of Culture and Tourism (天津市文化和旅遊局)	Taihe Ledong Culture Development (Tianjin) Co., Ltd. (太合樂動文化發展(天津)有限公司)	2024.07.11–2026.07.10 2026.07.11–2028.07.10
Commercial Performance License (營業性演出許可證)	Tianjin Municipal Bureau of Culture and Tourism (天津市文化和旅遊局)	Taihe Rye (Tianjin) Music Co., Ltd. (太合麥田(天津)音樂有限公司)	2026.01.19–2028.01.18
Commercial Performance License (營業性演出許可證)	Shanghai Municipal Bureau of Culture and Tourism (上海市文化和旅遊局)	Shanghai Huayan Ledong Cultural Development Co., Ltd. (上海華演樂動文化發展有限公司)	2026.03.20–2028.03.20
Commercial Performance License (營業性演出許可證)	Tianjin Municipal Bureau of Culture and Tourism (天津市文化和旅遊局)	Haidie Music (Tianjin) Co., Ltd. (海蝶(音樂)天津有限公司)	2026.04.21–2028.04.20
Operating License of Publication (出版物經營許可證)	Chaoyang District Bureau of Press and Publication, Beijing (北京市朝陽區新聞出版局)	Beijing Yuanyi Culture Communication Co. Ltd. (北京原藝文化傳播有限公司)	2025.08.26–2028.04.30
Operating License of Publication (出版物經營許可證)	Chengdu High-tech Zone Bureau of Press and Publication (成都高新區新聞出版局)	Chengdu Taihe Ledong Technology Co., Ltd. (成都太合樂動科技有限公司)	2025.04.01–2030.03.31
Operating License of Publication (出版物經營許可證)	Chaoyang District Bureau of Press and Publication, Beijing (北京市朝陽區新聞出版局)	Beijing Yinzhibang Culture Technology Co., Ltd. (北京音之邦文化科技有限公司)	2024.11.01–2028.04.30
Value-Added Telecommunications Business Operation License (增值電信業務經營許可證)	Ministry of Industry and Information Technology, PRC (中華人民共和國工業和信息化部)	Beijing Taihe Yueren Culture and Art Co., Ltd. (北京太合樂人文化藝術有限公司)	2026.05.29–2030.12.02
Approval for the Pilot Operation of Value-Added Telecommunications Services (增值電信業務經營試點批覆)	Ministry of Industry and Information Technology, PRC (中華人民共和國工業和信息化部)	Beijing Taihe Yueren Culture and Art Co., Ltd. (北京太合樂人文化藝術有限公司)	2026.03.16–2031.03.16

ENVIRONMENTAL, SOCIAL AND GOVERNANCE MATTERS

We believe that corporate social responsibility and sustainable growth are instrumental to the continuing prosperity of our industry and business. We are dedicated to integrating the principles of ESG with all aspects of our day-to-day business. We recognize that our corporate social responsibility is a key driving factor in promoting the long-term development of our Group. We have adopted an ESG policy which sets forth the constitution and obligations of our ESG governance structure, ESG strategy formation procedures, and ESG risk management and monitoring. We are committed to complying with the ESG reporting requirements upon Listing.

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ESG Governance Structure

Pursuant to our ESG policy, our Board assumes overall responsibility for overseeing the implementation of our ESG policy, identifying, assessing and managing the influence of important ESG matters, such as climate-related risks and opportunities, and setting goals in respect of ESG-related matters.

ESG-Related Internal Controls

We are in the process of establishing ESG policies in accordance with Appendix 27 of the Listing Rules. These measures support compliance with applicable laws and internal policies concerning environmental impact, employee practices and corporate governance. ESG-related internal controls are monitored by management and are subject to periodic review as part of our overall risk management and internal control framework.

Environmental Sustainability

We are dedicated to managing the environmental impacts associated with our operations and we endeavor to minimize the negative impact on the environment. Due to the nature of our business as a music content and service platform, we do not operate any production or manufacturing facilities, and our operations do not produce pollutants that have direct impacts on the environment. Our current environmental footprint is relatively small. Nevertheless, we adhere to the concept of green management and actively seek low-carbon sustainable development in our operations.

Energy Consumption and Greenhouse Gas Emissions

Energy consumption of our office premises is the main source of our indirect greenhouse gas emissions. Our Scope 2 emissions include indirect greenhouse gas emissions from purchased electricity. We do not engage in Scope 1 greenhouse gas emissions because we do not carry out any production activities and have no direct emissions from our business operations. We intend to initiate the assessment of our Scope 3 greenhouse gas emissions after the [REDACTED].

The following table sets forth the information in relation to the energy consumption and greenhouse gas emissions of our offices in the PRC during the Track Record Period:

Metric	2023	2024	2025
Total energy consumption (kWh)	255,056.64	340,065.36	295,484.82
Total energy consumption intensity (kWh/m ²)	70.87	94.49	82.10
Scope 2 (indirect emissions) (tons CO ₂ equivalent) ⁽¹⁾	118,207.63	160,507.04	133,267.90
Intensity (tons CO ₂ equivalent/m ²)	32.84	44.60	37.03
Average consumption per employee (kWh)	847.03	1,079.57	1,011.93

Note:

- (1) Scope 2 greenhouse gas emissions (Scope 2) are calculated using the location-based method, based on electricity consumption and emission factors. The emission factors are referenced from the Ministry of Ecology and Environment’s the Announcement on the Release of the 2023 Electricity Carbon Dioxide Emission Factors (《關於發佈2023年電力二氧化碳排放因子的公告》).

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Internal Environmental Measures

While our business operations do not produce pollutants that have direct impacts on the environment, we have taken combined measures to facilitate the fulfillment of our commitment to the environment and reduce our carbon footprint. Specifically, along with other measures, we (i) actively encourage our procurement team to purchase recyclable materials for our offices, (ii) facilitate the use of electronic documents to reduce the use of paper, (iii) instruct employees to turn off indoor lights, electronic equipment and air conditioning in time after leaving meeting rooms and before getting off work, (iv) impose temperature controls for air conditioning, (v) promote the use of online video conference systems to avoid unnecessary travels, (vi) set up waste sorting bins in our offices, (vii) formulate internal policies addressing the foregoing requirements for electricity and paper saving for our employees, and (viii) put in place battery recycling containers for used batteries to prevent pollution.

In addition to the above office-level measures, we have implemented a range of environmental initiatives in connection with our live entertainment events, including concerts and music festivals. We promote the use of electronic tickets through our ShowStart platform and other sales channels, and adopt contactless entry methods to reduce paper usage. We implement glow stick recycling programs at selected events, and where conditions permit, we set up waste sorting facilities at event venues and coordinate with venue operators for proper waste classification and removal. Through reasonable planning of performance schedules and equipment usage, we control on-site noise levels and the impact of stage lighting on the surrounding environment. Where conditions permit, we guide audience members to prioritize public transportation for travel to and from events, and cooperate with venues to provide transportation guidance or shuttle arrangements. For concerts and music festivals organized by us, we coordinate with local transportation authorities to arrange shuttle buses, increase the share of public transport usage and reduce the concentration of private vehicles.

We also optimize the use of event materials, reduce single-use product consumption, and in selected projects explore the use of reusable stage structures and construction materials. In respect of lighting and sound equipment, we progressively adopt energy-efficient equipment and optimize energy usage efficiency. In the course of event preparation and execution, we focus on improving resource utilization efficiency and reducing overall environmental impact through optimized transportation and materials management. We also take into account the environmental performance of our supply chain partners and encourage them to practice green development principles.

To further reduce the environmental impact of our live entertainment activities, we have adopted the following specific measures: (i) in waste management, we set up waste sorting facilities at concert and music festival venues and, in proportion to event scale, arrange corresponding removal mechanisms to improve the efficiency of recycling and processing of recyclable materials; (ii) in stage construction and fixed materials usage, we give priority to reusable and sustainable materials, reduce single-use material inputs, and promote the circular use of stage structures and related facilities across multiple projects; (iii) in lighting and sound equipment, we progressively adopt energy-saving equipment, and improve energy efficiency by arranging equipment operating schedules and modes appropriately; and (iv) in carbon emission management, we focus on reducing the carbon footprint of related activities, where conditions permit, through optimized transportation of performance materials, tour routing and personnel travel arrangements.

At our events, we also ask artists to call on audiences from the stage to take their waste with them and to raise awareness of environmental protection. We arrange professional sanitation teams for timely waste cleanup and recycling at our self-produced music festivals and concerts.

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Environmental Sustainability Risks and Opportunities

As a result of global warming, extreme weather and climate conditions such as blizzards, typhoons and rainstorms are becoming more frequent. Associated physical damage, transition risks and shifts in market perception and preference of the public towards more environmentally friendly products and services have all made climate change a prominent issue for businesses.

Physical Risks: We may suffer economic losses if concerts, music festivals, livehouse performances and other live entertainment events we organize, co-produce or co-invest in are delayed or canceled due to extreme weather. The sudden cancellation or postponement of such events will incur extra costs and may affect our revenue. In addition, properties and equipment prepared for scheduled events may be damaged due to extreme weather conditions. Furthermore, when our managed artists provide services to customers, such as participating in commercial activities or performing at events, the timely completion of such services may be hindered by extreme weather events, which may cause a disruption to our artist management activities. To mitigate such risks, we will closely monitor daily observatory predictions during the organization of offline concerts, music festivals and other live entertainment events, and will notify our employees and other personnel promptly with any related measures in case of extreme weather conditions. For all major events organized by us, we begin closely monitoring weather forecasts two weeks in advance and commence close communication with local meteorological authorities one week prior to the event, in order to prepare contingency plans for various weather scenarios, including providing raincoats for light rain, adjusting performance schedules in heavy rain, or providing dedicated sheltered areas. Where severe weather conditions may render performance impossible, we adjust the event plan in advance to avoid significant losses from on-site construction and audience attendance. Furthermore, we will factor in extreme weather risks when negotiating and entering into contracts with potential customers to minimize our economic losses under extreme circumstances.

Transition Risks: Transition risks refer to the financial risk related to the process of adjustment towards a lower-carbon economy, which can be prompted by, for example, changes in climate regulation and policy, market sentiment and customer preference. The products or services our managed artists endorse may be exposed to unexpected criticism, such as potential negative impacts on the environment. The movies, drama series and variety programs in which our managed artists perform may also face unexpected criticism if the production process raises environmental issues. The potential reputation risk for our Group and our managed artists can have a negative effect on our operations. In light of public awareness of environmental protection and climate change, we have attached increasing importance to environmental impact in our artist management activities. We will carefully evaluate the risks of each endorsement deal and entertainment content production project to minimize the risk of any misinterpretation or criticism. We will also regularly reflect on market perceptions of environmental issues and climate-related regulatory and policy changes from time to time in order to mitigate transition risks.

Opportunities: Concurrent with the environmental, social and climate-related risks are opportunities. Underpinned by corporate social responsibility, we are committed to bringing positive social impact through entertainment products and services. Movies, drama series and variety programs can play an influential role in helping raise awareness of the need to tackle global problems, including climate change. High-quality entertainment content that explores environmental and climate-related themes is likely to become ever more popular as it meets changing market sentiment and public awareness. Endorsement deals for environmentally friendly products and services can also enhance the popularity and commercial value of our artists, given growing environmental awareness. In addition, benefiting from our cooperation with charitable organizations, our managed artists can use their influence to increase public awareness of important environmental issues, which also helps build their reputation and enables them to make a positive impact.

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ESG-Related Metrics and Targets

We believe in the importance of protecting the environment and balancing our role as a for-profit company with the betterment of the planet. We will continuously improve employees’ awareness of environmental protection and resource conservation. We have also established a monitoring system to regularly carry out supervision and inspections. Under our ESG policy, we have established a set of key performance indicators (“KPIs”) to evaluate our environmental impact and guide our business operations, which mainly include greenhouse gas emissions and resource consumption. Considering the nature of our business operations, the Board considers electricity consumption to be our KPI to evaluate ESG performance. We will implement policies to monitor and control our electricity consumption. Going forward, the Board will continue to monitor the ESG implications of our business and set metrics and targets for material KPIs for each financial year with reference to the disclosure requirements of Appendix 27 to the Listing Rules.

To better protect the environment, we have established the following targets with respect to our ESG performance:

Target	Strategy/Approach
Strengthen internal control	We will work with an external expert to understand the ESG international trend and advise on the implementation and update of our ESG policy
Establish specific performance targets regarding resource consumption and energy efficiency	Our human resources department will monitor resource consumption, including the use of energy-saving lamps and the control of air conditioner temperature
Record keeping	We will work with other internal teams to keep a record of general energy utilization and resources consumption

Health, Safety, Social and Environmental Matters

Social Responsibility

We consider corporate social responsibility as a fundamental part of our corporate culture. We are committed to promoting corporate social responsibility through charitable endeavors and guiding our managed artists to become role models for the future generation. As we believe in the power of performing arts in encouraging people to make positive societal impacts, we encourage our managed artists to participate in the performance of high-quality musical works, movies and drama series that are inspiring for the young generation.

Public Welfare Music Content: From 2023 to the Latest Practicable Date, we have released six public welfare-themed songs covering various major areas, such as the spirit of sports, aerospace education, youth protection, Chinese language education, disability awareness and public safety. These works include the aerospace-themed *Finding You* (《找到你》) in support of the “Protect Young Seedlings” campaign, among others, produced in collaboration with official institutions such as Xinhua News Agency, the General Administration of Sport of China and the Ministry of Education, with participation from artists including Andy Lau (劉德華), Han Hong (韓紅) and Jackson Yee (易烱千璽), using music to convey positive social values. We also participated in the Ministry of Education’s global Learn “Chinese Through Songs” initiative by producing the theme song *Singing Along the Way* (《邊走邊唱》), performed by youth from 13 countries, to promote the international dissemination of the Chinese language through music.

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During the COVID-19 pandemic in 2020, we collaborated with Xinhua News Agency’s “Voice in China” initiative, the Beijing Municipal Bureau of Press and Publication and other partners to produce the public welfare song *Heart Warms Heart Equals the World* (《心暖心等於世界》), involving over 70 volunteers, in tribute to frontline healthcare workers. On International AIDS Anti-Discrimination Luncheon Day in 2022, we produced the theme song *There Is Rain in the Sky, There Is an Umbrella Below* (《天空有雨傘下有你》), performed by Jason Zhang (張傑).

We are committed to promoting accessible cultural participation. Where performance venue hardware permits, we provide barrier-free access passages and related supporting facilities at selected performance projects, and set up accessible viewing areas, optimize entrance guidance, and coordinate with venues to improve related service arrangements, with the aim of creating a more inclusive and welcoming live experience for audiences of different abilities.

Recognizing the importance of a sustainable environment, we are committed to increasing public understanding and soliciting public support for environmental protection. We encourage our managed artists to participate in environmental campaigns. We also highly value the importance of public welfare for disadvantaged groups and are committed to leveraging our influence to assist and gather support for them. In addition, we encourage our managed artists to promote sports and sports events to the wider population.

Community Engagement Through Music Content and Live Entertainment

Through our young musical talent development initiatives, we provide structured support for emerging musical talent at an early stage of their artistic careers, contributing to the long-term sustainability of the music ecosystem.

Red Star Youth Music Program and TaiYouth Campus Program: We operate multiple initiatives focused on the discovery and development of young musical talent. The Red Star Youth Music Program, launched in 2019, focuses on identifying and nurturing young music creators, and has evolved into a nationwide and increasingly international platform incorporating selection events, showcases and overseas expansion. We also established TaiYouth in 2024 as a public welfare campus music initiative, bringing artists and live performances onto university campuses while providing aspiring student musicians with performance opportunities and professional guidance. See “Business – Ticketing and Other Services – Young Musical Talent Development” for details.

Songwriting Training and Original Music Development: We continuously fund and organize the “Groundbreaking” (“石破天驚”) songwriting training camp to empower talented lyricists and composers, providing training and a growth platform and continuously cultivating outstanding talent for the Chinese-language pop music industry. Our Singapore-based subsidiary, Ocean Butterflies Music (海蝶音樂), jointly hosts the “SG:SW” Chinese Song Writing Festival with the Composers and Authors Society of Singapore (COMPASS) and the Singapore Chinese Cultural Centre (SCCC), aimed at promoting Chinese-language original music, discovering and nurturing outstanding Chinese-language songwriters, and recognized as a benchmark Chinese-language pop songwriting festival in Singapore since its launch in 2017 and now in its ninth year.

Independent Music Development: In 2018, we established the Live Power Awards (LPA), an independent music awards ceremony that filled a gap in China’s live music awards landscape, accompanying the growth of live music and witnessing numerous bands progress from livehouses to larger stages. LPA has been held for five editions to date, continuing to cultivate original musical talent for the industry.

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Contract Review and ESG Compliance

To better implement our ESG policy, we will carefully review our contracts with customers to spot and avoid arrangements that may be contradictory to our ESG policy, such as commercial activities that may result in excessive waste of food or severe pollution of the environment, or entertainment content that objectifies women. If we notice such arrangements in our contract negotiation or performance, we will take active measures to mitigate the risks, such as not entering into the contracts, communicating with the customer to change or cancel the arrangements, terminating the contracts and adopting public relations strategies to undertake proper publicity and minimize any potential impact. In the context of artist management, prior to any major event, we pre-plan and review all on-stage remarks and presentation content with artists to avoid the possibility of negative incidents on stage. For commercial collaborations, we conduct advance research on cooperating brands and products to ensure that products have no quality risks and that brands do not advocate for adverse values.

Employee Care

We will continue to build up our Company upon overarching values, including but not limited to honesty, dedication and passion. We offer equal opportunities to our employees regardless of their gender, age, race, religion or any other social or personal characteristics. We celebrate diversity and desire to provide an inclusive workspace for all our employees, so they can feel valued and appreciated for their work. We value the contribution of each employee in different roles and strive to provide a fair and balanced compensation scheme as well as a clear career path.

We are committed to providing a safe and healthy environment for our employees. To ensure compliance with applicable laws and regulations, we have formulated workplace safety policies and procedures to maintain a favorable and harmonious work environment. We also support the health and well-being of our employees by providing various benefits, such as annual health checkups and meal allowances.

We have equal opportunities and anti-discrimination policies in place. We hire employees based on their merits and it is our corporate policy to offer equal opportunities and fair compensation to our employees. We encourage our employees who encounter any discrimination to seek immediate assistance, which also allows us to conduct timely investigation and follow-up as needed.

We are committed to creating an equal, diverse and non-discriminatory workplace. We provide equal employment opportunities for employees of different backgrounds, ages and genders. As of December 31, 2025, we had 169 female employees, representing 57.9% of our total workforce. We design and provide various training programs for employees in different departments and positions, covering topics such as operations, research and development, brand promotion and marketing, career development and general management, to enhance their professional skills and understanding of our Company and the industry.

In addition, we provide training programs on industry and regulatory developments to our employees. We have in place an employee handbook and a code of conduct which have been distributed to all of our employees. The handbook contains internal rules and guidelines regarding anti-corruption, conflicts of interest, work ethics, confidentiality, data security and intellectual property protection. We provide employees with regular training as well as guidance on the requirements contained in the employee handbook. In particular, we have in place an anti-bribery and corruption policy to safeguard against any corruption within our Company. We make our internal reporting channel open and available for our employees to report any bribery and corruption acts on an anonymous basis.

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Identification and Assessment of ESG Risks and Issues

Based on our management’s judgment and with reference to the materiality maps provided by well-known external institutions including the ESG Industry Materiality Map by MSCI and the SASB Materiality Map by the Sustainability Accounting Standards Board (SASB), we have identified the following material environmental, social and climate-related issues and their respective potential impacts that are highly relevant to our business:

Material issue	Potential risks
Artist management and reputation	Inappropriate conduct by managed artists or association with controversial endorsement activities could adversely affect our reputation and result in loss of commercial opportunities. The market value of our artists fluctuates with changes in market conditions, artist image management and the popularity of their works, leading to instability in value appreciation or depreciation.
Physical impacts of climate change	Climate change may lead to risks including more extreme weather conditions. Floods, typhoons, storms and other extreme weather conditions and natural disasters may cause cancellation or postponement of concerts, music festivals and other live entertainment events, pose safety risks to our staff and lead to economic losses.
Live entertainment safety	Ensuring the safety of audiences, artists and personnel at concerts, music festivals and livehouse performances is essential. Failure to maintain adequate safety standards at live entertainment events could result in accidents, injuries, regulatory penalties and reputational damage.
Intellectual property protection	Our business relies on our ability to create, acquire, license and protect music content. Failure to adequately protect our intellectual property rights or infringement by third parties could adversely affect our business, competitive position and prospects.
Data privacy and information security	Failure to protect user data on our ShowStart platform or other digital platforms could expose us to regulatory action, reputational harm and financial losses.
Supply chain management	As we engage third-party service providers for live entertainment production, stage design, sound and lighting and other operational services, inadequate supply chain oversight could affect service quality and compliance.

We have established various mitigation measures to prevent and manage the risks from ESG-related issues from causing unnecessary impact on our operations. To mitigate climate-related risks such as more frequent extreme weather conditions, we have in place emergency plans against extreme weather conditions where employees and other personnel are notified promptly with any related measures. To ensure that all personnel are well prepared for such extreme weather conditions, regular evacuation drills are conducted.

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Compliance

During the Track Record Period and up to the Latest Practicable Date, we were not subject to any fines or other penalties due to non-compliance related to work safety, social or environmental regulations, and did not have any material occupational, health and safety, or environmental incidents. We were in compliance with relevant laws and regulations in all material respects.

As confirmed by our PRC Legal Adviser, due to the nature of our business, we are not required to obtain any specific approvals or certificates applicable to environmental laws and regulations in the PRC.

INFORMATION TECHNOLOGY

We utilize information technology systems across our operations to support business management, operational coordination, data analysis and decision-making. Our information systems are designed to facilitate the efficient management of music catalogue operation, artist management and live entertainment business, ticketing and other services and internal administrative functions. These systems enable us to coordinate interactions among artists, event organizers, venues and users, enhance operational efficiency and maintain orderly execution of our services.

Our key information technology systems include:

- **ShowStart Business Management Platform:** The ShowStart business management platform is used by business users, including artists, venues and event organizers, to register and complete verification procedures, create and publish live entertainment events and manage event-related information. The platform supports event launch and management, monitoring of ticket sales performance and submission of settlement applications following event completion, enabling business users to efficiently manage ticketed events facilitated through ShowStart.
- **ShowStart Internal Operations System:** The ShowStart internal operations system is used by our operational personnel to manage and oversee platform-level activities. Through this system, we monitor and manage events, orders, business users and end users, and support operational processes such as refund handling and settlement verification. This system enables centralized operational oversight and supports the stable and orderly operation of the ShowStart platform.
- **Office Automation System (OA System):** Our OA system supports internal management and administrative processes. The system is used for internal workflow management, including project initiation, expense reimbursement, supplier payments and internal approvals. By standardizing internal processes, the OA system enhances administrative efficiency and supports effective internal control.

SEASONALITY

See “Financial Information – Major Factors Affecting Our Results of Operations – Seasonality.”

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EMPLOYEES

As of December 31, 2025, we had 292 full-time employees, 280 of whom were based in China. More than 220 of our employees hold a bachelor’s degree or above. The following table sets forth the number of employees by function as of December 31, 2025:

Function	Number of employees	Percentage
Music catalogue operation	41	14.0%
Artist management	46	15.8%
Live entertainment business	21	7.2%
Ticketing services	40	13.7%
Sales and marketing	36	12.3%
Research and development	34	11.6%
General administration	74	25.4%
Total	292	100.0%

INSURANCE

We maintain insurance policies that are required under PRC laws and regulations as well as based on our assessment of our operational needs and industry practice. We do not, and are not required by PRC laws to, maintain any business interruption insurance, key man life insurance, third-party liability insurance or any insurance for our leased properties. We also do not maintain insurance against risks relating to the contractual arrangements. See “Risk Factors – Risks Relating to Our Business and Industries – Our limited insurance coverage could expose us to significant costs and business disruption. Any uninsured occurrence of business disruption, material litigation or natural disaster could expose us to significant costs, which could have an adverse effect on our results of operations.”

Our Directors believe that our insurance coverage is sufficient and adequate and in line with the industry norm. We periodically review and will make necessary and appropriate adjustments to our insurance coverage. During the Track Record Period and up to the Latest Practicable Date, we had not made any material claim under our insurance policies.

PROPERTIES

We lease certain properties in the Chinese mainland, Hong Kong and Singapore. We do not own any properties.

Leased Properties

As of December 31, 2025, we leased 15 properties in the Chinese mainland, Hong Kong and Singapore, mainly for office use, with an aggregate area of approximately 3,800 square meters.

Pursuant to PRC laws and regulations, property lease agreements are required to be filed with the relevant real estate administration authorities in the PRC. As of the Latest Practicable Date, 14 of our lease agreements had not been filed with the relevant authorities. According to our PRC Legal Adviser, the failure to complete such filing process does not affect the validity of the relevant property lease agreements, and a maximum penalty of RMB10,000 may be imposed for the non-filing of each lease agreement. As advised by our PRC Legal Adviser, the defects of such leased properties would not materially and adversely affect our business given that (i) the failure to file the lease agreements does not affect the validity of these agreements; (ii) as of the

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Latest Practicable Date, we had not received any rectification notice or penalty from the relevant authorities due to such defects, and there were no ownership disputes affecting our continued use of the leased properties; and (iii) even in the event that we are unable to continue leasing such properties, alternative premises are generally available in the market and may be secured without material disruption to our operations.

DATA PRIVACY AND SECURITY

We collect and process data in the ordinary course of our business primarily for the purposes of platform operation, ticketing services, artist management, content commercialization and internal administration. The types of data we handle generally include publicly available data and limited personal information provided by users of our ShowStart platform, artists, applicants for artist-related projects and business partners in connection with account registration, transaction processing, contractual arrangements and compliance requirements. Personal information collected from ShowStart users is limited to information necessary for platform functionality and service provision.

We adopt measures to comply with applicable data privacy, personal information protection and data security laws and regulations, including PRC data protection requirements. Personal information, where collected, is used for defined and legitimate purposes such as user account administration, ticketing transaction processing, service delivery, customer support, artist management, project coordination and accounting or settlement with business partners. We provide privacy notices to users through platform policies and obtain user consent where required under applicable laws.

We have implemented data security management measures to safeguard the confidentiality, integrity and availability of data under our control. These measures include internal access controls based on job responsibilities, system management and monitoring procedures, and coordination with technology service providers to protect data stored or processed through our information systems. During the Track Record Period and up to the Latest Practicable Date, we were not subject to any material investigation, penalty or enforcement action relating to data privacy or data security that would have had a material adverse effect on our business.

As advised by our PRC Legal Adviser, based on the nature of our operations and the data we collect and process, we have complied with applicable laws and regulations relating to data privacy and information security in all material respects as of the Latest Practicable Date.

RISK MANAGEMENT AND INTERNAL CONTROL

Our management has designed and implemented a risk management policy to address various potential risks identified in relation to our day-to-day operations, including operational risks, regulatory compliance risks, legal risks, financial reporting and credit risks, information system risks and human resources risks. Our risk management policy sets forth procedures to identify, analyze, categorize, mitigate and monitor various risks, with clearly defined roles and responsibilities across different levels of the organization.

Furthermore, to monitor the implementation of our risk management policies and corporate governance measures after the [REDACTED], we have adopted and will continue to adopt, among others, the following risk management measures:

- establish the Audit Committee to review our financial reporting process and internal control system, set up the risk management and internal audit procedures, provide advice and comments to our Board and perform other duties and responsibilities as may be assigned by the Board;

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- establish whistle-blowing procedures to encourage our employees to bring such conducts to the attention of our senior management and Board of Directors and ensure the protection of whistle-blowers;
- adopt various policies to ensure our compliance with the Listing Rules, including but not limited to policies in respect of risk management, connected transactions and information disclosures;
- engage accounting firms to provide professional advice and consultations with respect to our risk management; and
- arrange for our Directors and senior management to attend training seminars on the Listing Rules’ requirements and the responsibilities of a director of a Hong Kong listed company.

We have established an Audit Committee to monitor the implementation of our risk management policies across our Company on an ongoing basis to ensure that our internal control system is effective in identifying, managing and mitigating risks involved in our business operations. The qualifications and experiences of each of the members in the Audit Committee are set out in the section headed “Directors and Senior Management” in this document. Upon [REDACTED], the Audit Committee will take lead to ensure that our Board reviews the effectiveness of our Group’s risk management and internal control systems and reports at least annually to our Shareholders. The review will cover topics on all material controls, including financial, operational and compliance controls; the adequacy of resources, staff qualifications and experience and training programs; and budget of our Company’s accounting, internal audit and financial reporting functions. Upon [REDACTED], our Company will conduct the said review and make disclosures in compliance with risk management and internal control provisions pursuant to Appendix 14 to the Listing Rules.

LEGAL PROCEEDINGS AND COMPLIANCE

Legal Proceedings

We may from time to time become a party to various legal or administrative proceedings arising in the ordinary course of our business. Litigation or any other legal or administrative proceeding, regardless of the outcome, is likely to result in substantial cost and diversion of our resources, including our management’s time and attention. See “Risk Factors – Risks Relating to Our Business and Industries – Our Company, Directors and officers may be involved in legal disputes and proceedings in the ordinary course of business from time to time and are exposed to significant liabilities as a result.” in this document.

During the Track Record Period and up to the Latest Practicable Date, there had been no legal proceedings pending or threatened against us or our Directors that could, individually or in the aggregate, have a material adverse effect on business, financial condition and results of operations.

Compliance

During the Track Record Period and up to the Latest Practicable Date, we had not been and were not involved in any material non-compliance incidents that have led to fines, enforcement actions or other penalties that could, individually or in the aggregate, have a material adverse effect on business, financial condition and results of operations.