

# STREET TALENT ALLY BUSINESS PLAN

TK-THREE

FEBRUARY 1, 2019

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# Chapter 1

## Introduction

In New York city, street performance has a very long history. As Patricia J. Campbell notes in her book *Passing the Hat: Street Performers in America*, “The history of busking is the history of urban civilization. There have been street performers at least as long as there have been streets”. This kind of culture can be dated back to the late nineteenth century. According to the NYC license department, New York city had 800 hundred musicians for street performance in 1923. Although street performance was banned until 1985 since 1935, the performance culture grew quickly instead of disappearing. Nowadays, street performance can be seen everywhere in New York, especially in subway stations. The buskers are variable, singers, instrument players, and even bands, some of them are skilled and others may just have passion. But all of them are made of the unique street culture in New York.

Currently, most of the buskers are under control of an organization called MTA Arts & Designs. The buskers’ basic information, such as name, performance content and playing time & place can be checked on its website. From the MTA website, more than 350 soloists and groups are providing over 7500 performances at 30 locations throughout the transit system, contributing to the music culture of New York. However, there is still some space for us to improve, both for buskers and for citizens.

For the existed mode, the strengths are obvious. It’s easy for passengers to learn about them and their performance, and the organization can plan the performance numbers and variability evenly in different locations. Meanwhile, the weaknesses exist. All the buskers perform individually. Although some are in the form of bands, they can only find partners by themselves, which may partly depend on luck. Also, the incomes of buskers are fluctuating, for example, the Blondes, a street performing band earnt \$ 98 during 2 hours at Friday night, but only \$ 2 for the same period in Monday morning, so there are spaces for our STA program to improve. We plan to use these opportunities to group the buskers and maximize their utilities and the detailed plans will be explained in the following part.

## Chapter 2

# Market Analysis

The STA intends to enter the market for providing advertising and agent services to buskers in New York City. The sections below discuss our analysis of the environment, the target market, our service strengths.

### 2.1 Market segmentation

#### 2.1.1 Environmental factors

The following factors define the environment in which STA hopes to succeed.

**Buskers** recorded by official organization MTA Arts & Designs, more than 350 soloists and groups are providing over 7500 performances at 30 locations throughout the transit system. A lot of them are skilled and passionate, however they still facing the problems like fluctuant income and difficult to find appropriate partners to improve their performance, which means, the professional agent services can help them to solve this problem, worth for them to sacrifice a little part of income promoted by the services of STA.

**Public** everyone has the need for beautiful music and other entertaining performance. New York is a city full of art, but there is a problem, the professional art show and concerts are too expensive, most of which over \$ 60. Meanwhile, the buskers can offer similar performance, the crazy click on Youtube of the street performance video can be proof, at a much lower price. That is what us STA plan to do.

**Culture** since 1985, the street performance of New York become an essential part of New York city's music culture. Our service will enable more high-quality performances to show up, help buskers earn more money, forming a virtuous cycle and contributing more to the city culture.

With these conditions in mind, STA will concentrate on buskers in New York, especially those who are skilled but don't know how to appeal people and earn more money.

### 2.2 Target market segment

#### 2.2.1 Structural factors

Particular market forces affect the ability of the Cambridge Strategy Group to succeed. These forces are identified below:

**Service demand** As mentioned above, New York now has over 350 soloist and groups who are skilled. However, a lot of them are experts at performance but not at an appealing audience. Therefore, at least the buskers whose income is under the medium level will be interested in our STA program. Also, enter our program won't cost them a lot. As long as one-tenth of existing buskers enter our program, it's enough to start up.

**Threat of conventional mode** The biggest threat we met is the conventional mode of street performance. Since 1932, the buskers have been in individual mode, and most of them can at least feed their family and themselves, so it may be difficult to persuade them to try new patterns.

**Target audience** New York City is a special one around the world. Business elite, talent artist, dream purchaser and millions of common people, they all live here. Great economics bring a great demand for art and music, especially those for common people, cheap and easy to understand. That is exactly what we are providing.

**Threat of substitutes** Potential substitutes are a very real threat. The existed entertainment companies, who have more resource and experience may enter this industry. But we will try to maintain a core of buskers by the services we provide at first. Although we have less experience, we will pay more attention to details and think more for buskers. Also, compared with the big companies, we have a strength that we are from common people, and we know what they need.

### 2.2.2 Market growth

Buskers culture is not only popular in New York, but also in Paris, London and other big cities. Hence as long as we can develop a relatively complete and mature pattern, it can be used worldwide.

### 2.2.3 Market attractiveness

The Street Talent Ally aims at the buskers in New York, by providing organized performance and advertising services to enhance buskers earning and their influence, then making profit through it.

Now, to the most buskers, they perform individually. Through our services, firstly, they can be known to more people and more detailed. Secondly, we can unite different buskers, organize them properly and offer a more stable stage for them.

Apart from that, for the common citizens in New York, if they want to appreciate music or entertainment events to relax, the major choices are to enter a professional concert at the cost of \$ 100 or walking through the subway stations to find the art they like randomly. And the STA offer another alternative, they can through the magazines we send freely on the subway or other advertisements to learn about these buskers, find those they are interested in and go to see their performance at a much lower ticket cost.

### 2.2.4 Market size

Currently, New York has 350 buskers or street performance group. Our primary target market is buskers whose income is under the medium, in the other word, 175 groups. Considering with other factors, such as the reject to the new form and personal preference, we can involve 40 to 50 groups in our program.

From the data in the concerning industry and our plan operations, our revenue is supposed to be 158208 dollars<sup>1</sup>, and the estimated growth rate is 5 % for the following five years.

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<sup>1</sup> the detailed calculation can be seen in income statement

## Chapter 3

# Service Design

The Street Talent Ally (STA) is designed to provide services for buskers to help them find more opportunities to further develop their careers with their personal features. From creating more performance options by organizing performances on special festivals, and optionally starting bands to achieve complementary advantages, to offering performance promotion services and online-advertising service, Street Talent Ally (STA) seeks to provide qualified and tailored services for buskers with different talents. The services are mainly divided into 3 categories:

- promotion service
- agent service
  - performance place
  - festival performance chances
  - part time job service
  - optional band starting
  - merchandise
- online-advertising service
- social media
- official website

### 3.1 Promotion service

STA mainly seek to provide more chances for buskers to perform by organizing performances which features the buskers' unique characteristics and win more audience for every performance. Thus, promotion and advertisement for performances are important to help audiences to have a better understanding of the artists' style and even stories. STA will focus promotion services mainly on delivering information about the performances on social media and street posts to get the public known about the recent qualified performances from the buskers.

### 3.2 Agent service

Agent service aims at working as an agent for buskers and it falls into 4 categories:

- performance place

- festival performance chances
- part-time job service
- optional band starting

### **3.2.1 Performance place**

Where to perform is crucial for street arts which decides the quality of the show and the experience of the audience, directly related to the payment. Most buskers are usually performing dispersedly, while STA can help organize performances and choose a platform with a dense population of targeted and generous audiences attracted by the promotion who are more interested in the particular style of the buskers. Besides, STA cooperates with famous brands to sponsor the show and show their brand logos in the background of the platform.

### **3.2.2 Festival performance chances**

STA also organizes festival performances to offer more chances to gather groups of street talents. And a ticket is charged to the audience coming to enjoy the show in order to guarantee the income for buskers participating in it. STA expertise in promoting and gathering gifted buskers to add color to festivals, such as Christmas and Thanksgiving Day. And it is during festivals, the audience is more likely to come to enjoy the show with longer time and more excellent performance with generous distribution.

### **3.2.3 Part time job service**

STA not only focuses on the street audience but also extends to bar visitors who go to bars to enjoy music or dance shows. During busy seasons, STA provides win-win agent services for bars and talented buskers, which provides a platform for buskers to find part-time jobs in a bar in an urgent need for a singer. In this way, STA meets both the demand of bars and buskers. What's more, famous street talents can also draw more customers for the bar. Some crazy fans may even come to the bar just to enjoy the show with their fans.

### **3.2.4 Optional band starting**

Sometimes 1 plus 1 can be larger than 2. That is to say, when a guitarist come together with a pop dance, magic may be produced. Or even more musical instruments' player can be gathered together to form a temporary or permanent band to perform and make more money than each performing alone by offering more excellent art. This service depends on the ability of the buskers and their willingness.

### **3.2.5 Optional band starting**

After several year's development, our members in STA can become more sophisticated as artists and we plan to promote our service by launching merchandise. For example, in the third year, we will design merchandise vigorously, such as CDs and relevant products, including key rings, stickers and etc. in order to improve our artists' popularity among the audience and cooperate with advertisers to promote STA's service. This kind of service also adds more interaction between audience and buskers. Besides advertising function for buskers, sponsors are more willing to sponsor co-branded merchandise. STA also benefits from it through strengthening the relationship between advertisers, buskers, and audience. By functioning with other services, it can improve the performance in revenue and provide more qualified service for our clients.

## **3.3 Online-advertising service**

In the Internet plus era, social media and online website dominate the entertainment industry. This semi-self-service search for buskers' information creates more interaction between artists and audience and also allows



STA caters to the demand of audience with a different preference. That is to say, STA does not just tailor service for buskers but also try to meet different musical tastes.

### **3.3.1 Social media**

Thus, STA offers service of making excellent performance video and assist in updating buskers' social media account by uploading their show and allowing more people to watch their performance and get to know them. This kind of services features and emphasize the characteristics of each busker. Through updating social media to interact with the audience and establish a public image for buskers and STA as well. Then, it also helps buskers win more attention from advertising companies to sponsor our show and provide more qualified performance for the society in a vicious circle.

### **3.3.2 Official website**

STA also develop our own website to show recent show information, basic information, characteristics and social media accounts of buskers, the review of previous performance etc. And it also provides a platform for people to learn more about STA and buskers in order to help the audience develop a comprehensive understanding of buskers in STA and get closer contact with their loved artists.

Please visit via <https://vopaaz.github.io/STA-Website/>.

## Chapter 4

# Expanded Marketing Mix Strategies

The Marketing Mix defined below will explain what STA can bring to our client and the communication and costs which will be associated with our service.

### 4.1 Product strategy

#### 4.1.1 Product positioning & product differentiation

The Street Talent Ally aims at providing a better artistic environment in communities. Unlike entertainment companies, which tightly hold artists in hand and allows scarce time for artists, STA serves talented buskers in communities by zeroing in on providing more available and stable chances for them to perform and guaranteeing these artists' income and free time. Our services are tailored to suit every talented busker by evaluating their artistic characteristics. We hold performance regularly and make a connection between music bars and buskers to create more work options for our clients. We also help update social media account to help establish a better public image and increase popularity, thus attracting more advertising. The table 4.1 can best summarize our product positioning and product differentiation.

Free Time Availability	High	Freelance	STA
	Low		Entertainment companies
		Low	High
		Income Stability	

Table 4.1: Product positioning and product differentiation of STA

#### 4.1.2 Merchandise

Merchandises include CDs, and relevant products, such as posters and key rings, probably co-branded with our sponsors to function as innovative advertising form for both buskers and advertisers, and to strengthen the relationship between advertisers, buskers, and audience through attachment built through physical merchandise bought by the audience. What's more, merchandises are sold both online and offline to improve STA's performance on the revenue stream. Since launching relevant merchandise can be costly especially when our

corporation is growing, we decide to delay this kind of service until other main services have been on their track and buskers have won a stable number of fans, say possibly 3 years later. However, the delay is sure to guarantee the quality of this service and cooperate our other service to function as a whole to win more chances for buskers and STA.

## 4.2 Price strategy

### 4.2.1 Group performance tickets

The ticket prices of the regular and festival-special group performance are set mainly based on the performance scale and time. The basic principle we follow is that the larger the scale, the higher the price (with the minimum scale of 5 people and lowest price of 5 dollars), and festival-special performances are charged at a comparatively higher price than regular ones since the performances would be elaborately designed for different festivals.

The specific ticket pricing for each performance is shown in table 4.2:

	Number of performers	Ticket price (dollar / person)
Regular performance	5-8 people	5
	9-12 people	8
	Above 12 people	10
Festival-special performance	Depends with a minimum of 8 people	15

Table 4.2: Ticket pricing

For each of the group performance, STA would take 10 % of the ticket income, leaving the rest to be divided among the performers based on their individual involvement. With the organization of STA, the performance could have a far larger scale, making it more diversified and attractive to people, and finally could guarantee a larger audience scale and a higher total income.

### 4.2.2 Brokerage fee

STA will help to find and contact the performance place suppliers for our members, including helping them to find some part-time jobs fitting with their talents such as the regular singers at local bars or the warming-up performers for some events.

As the brokerage, STA would charge a 15 % brokerage fee from the payment to performers. Says, if the wage of singing at bar is \$ 50 each time, then STA would take just \$ 7.5 and leave all the rest to our performer. Since we have better negotiation skill and a higher level of professional knowledge required, we can provide more opportunities and a more stable living condition for the buskers in the long run.

### 4.2.3 Advertisement sponsoring income

We welcome ad sponsors for our group performances. We manage to expand sponsors' popularity through a lot of ways including putting up their logo beside the performing stage and directly expressing gratitude during the show. In addition to that, sponsoring our ally can also reflect the social responsibility and sense of charity, which helps to raise the public image of our sponsors.

### **4.3 Place strategy**

Our initial focus is in New York City where many talented buskers and art lovers are gathered. First of all, it saves lots of cost by taking advantage of the agglomeration effect in this populated city with dynamic art energy. As NYC is one of the original cities of street art, the art market is large and there are lots of buskers with characteristic features. They are more likely to be attracted by this kind of unfamiliar art form. Besides the accumulation of aimed clients and audience, advertisers are more likely to sponsor the performance, and tourists are more tended to be attracted to pay for the show. By combining these two advantages, we can charge a premium and win more opportunities for buskers, since NYC attracts more than 60 million tourists every year, more than one-fifth of which are foreign tourists. What's more, New York City can attract talented buskers from the adjacent cities or states if the business succeeds. If we can create a better platform for buskers, NYC is sure to win other talents from the whole state or even the whole nation to this magic city. After making a stable profit and forming a sophisticated business model, STA will extend the market to other large metropolis, such as Los Angeles, London, Paris, etc. to share the dream of art with the whole world.

### **4.4 Promotion strategy**

#### **4.4.1 Advertisement promotion**

Advertising is the major way for us to increase popularity, expand sales and establish our public image. There are many advertising media, which can be divided into mass media and self-run media.

Mass media including newspapers, magazines, radio, television and the Internet. It is the main advertising information transmission tools. Self-run media basically include the outdoor advertisement, traffic flow advertisement, poster advertisement and so on.

The following advertising promotion channels would be used for our promotion.

- Magazine: advertising on the local magazine irregularly. The magazine readership is stable and has strong pertinence. But it has limited timeliness.
- Outdoor billboard: setting an obvious brand billboard outside every performance place and in the commercial center or public accumulation areas is located in if possible.
- Social media: regularly advertising on several social websites such as “Yelp”. Considering the digitally savvy and trend-following generation, cooperating with some cyber celebrities can bring great fan effect and increase the promotion efficiency.

In addition, developing our official the “Street Talent Ally” website and keep it up to date with the latest performance news, member activities, work opportunities and etc.

#### **4.4.2 Sales promotion**

Our main sales promotion includes offering discount for our constant audience, and a recommended way may be that each person can get a free entrance to our show with every 5 old tickets. Besides, some stickers will be provided at the performance site as the souvenirs.

#### **4.4.3 Business alliance**

The business alliance can promote the development of the two sides with the principle of mutual trust, mutual support, and mutual win. We will keep working hard on establishing a more and more high-quality business alliance. For example, we can establish long-term cooperation with some small local bars, and in combination

with the different location and environments around the different performance, we would specifically develop different alliance merchants, such as nearby snack bars and drink stores.

## **4.5 People strategy**

### **4.5.1 Member selection**

Busker selection is the first and most important step of all our services and products since the capabilities of buskers decide the quality of our performance, which would have a key effect on our overall reputation.

Our human resource team would look for talents on streets regularly and send them the invitation message to join the STA. However, we also strongly welcome any self-recommendation. All the candidates need to pass our interviews, which involve a one-minute talent presenting to make sure that they do have the ability to perform and some self-oriented questions to make sure that they hold an appropriate value and a positive attitude towards life.

### **4.5.2 Member management**

We would keep a digital ID of every newly-joined buskers which contain their personal information for future human management.

However, membership in STA doesn't guarantee a membership forever, which means we would regularly check the capability of the buskers of our ally. We encourage our buskers to keep self-training so that they can always bring something new to the audience. Besides, we highly value the personalities and self-discipline of all the buskers. Therefore, the buskers would be directly excluded from the ally, once they purposefully arouse any conflicts with the audience or stuff around.

## **4.6 Physical evidence strategy**

The physical evidence involves the space where customers and service personnel interact and the artifacts that remind customers of the service.

As for the stage of group shows, since our ally members are all street buskers which are quite different from the traditional artists and the tickets are charged at a far lower price than other performances, it's better to keep the stage plain and simple, thus making the audience pay more attention to the show itself.

As for the artifact reminders, we would provide T-shirt with the ally logo to further increase our popularity and different stickers would be available at the scene as the souvenirs for the audience to collect, as well as reminding them of the wonderful time we have offered.

## **4.7 Process strategy**

The process of STA features the high variety and low volume services since our targeted clients are talented buskers who are willing to add a brilliant touch to the artistic phenomenon in our community. This kind of 'process focus' strategy allows STA to be highly customized and offer qualified service. Our service is mainly carried out as shown in figure 4.1:

First of all, we select talented buskers and point out their stylish features and tailor a specific show for them. At this time, they can even choose to set up a band to enhance strength. Then we will offer a different kind of services as mentioned above to create more chances for buskers and allowing high flexibility of their work time.

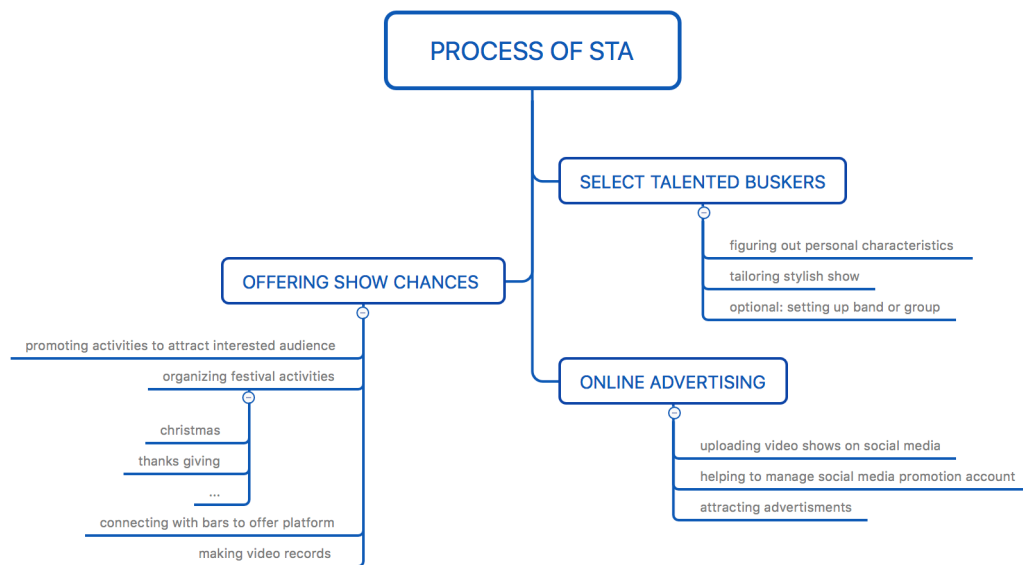


Figure 4.1: Process strategy of STA

After the performance, STA further promotes the video of the performance on social media and websites, to earn more attention from the public and advertisers.

As for the audience, they can get information from the STA website and advertising posts before the show to select what they are interested in. They can also interact with buskers on social media and get closer contact with buskers. For advertisers, they can sponsor the festival show or posting advertisement on the background of the video show.

## Chapter 5

# Financial Planning

The market for the Street Performers at America's service is enormous, because there are not many competing companies in this industry, and the company has a wide range of potential businesses, including record distribution, concerts, cooperate with TV stations to produce programs, TV series, etc. Since the company's popularity at the time of its creation is still not high, there may be some buskers who are not willing to join. And when the company's scale is stable, it may invest a lot of money to develop derivatives and expand the scope of business. These are the challenges that STA face. Once STA overcomes these challenges, STA will become a company that integrates artist brokerage, film investment, music production, etc.

### 5.1 Important assumptions

#### 5.1.1 Financial assumptions

Below is a list of assumptions that define the short-term business model:

- There are about 50 groups of potential buskers.
- Buskers participating in the organization in the first year can participate in dividends.
- In the third year, we will vigorously develop derivatives, release records, and promote relevant products.
- 300000RMB (approximately equal to \$ 44490) starting capital
- The number of buskers increased by 15 in the first year, 15 in the second year, 10 in the third year, 5 in the fourth year, and 5 in the fifth year.
- The time from the signing of the contract to the cancellation of a single busker is five years.

### 5.2 Key financial indicators

The figure 5.2 shows the planned benchmarks for Street Talent Ally.

### 5.3 Income and cost analysis

The table and chart 5.3 are the income and cost analysis for Street Talent Ally.

Basic assumptions:

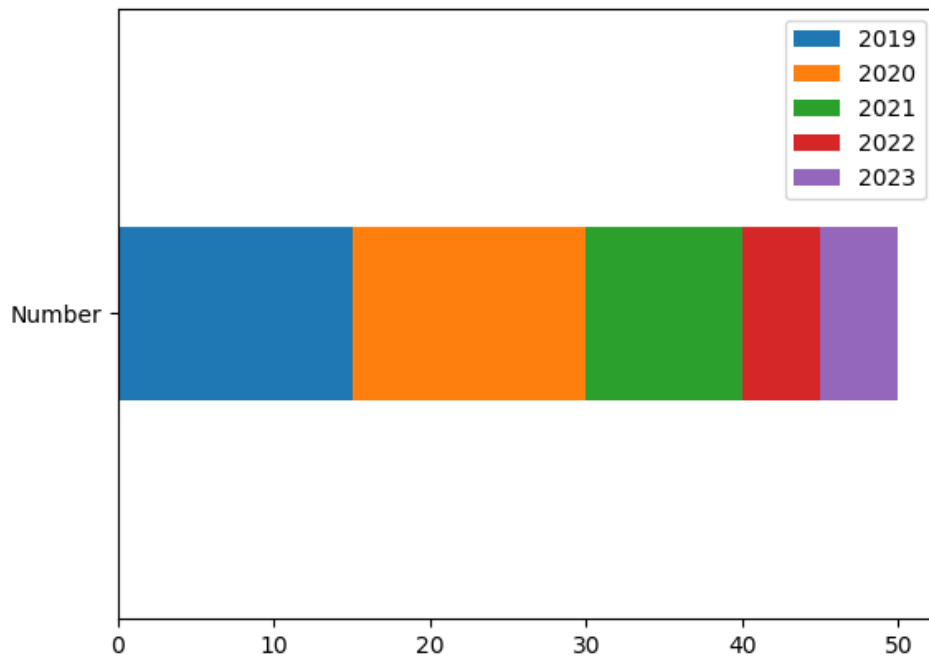


Figure 5.1: Numbers of buskers growth

- Average Cost ratio: 48.84 %
- Estimated annual Fixed Cost: \$ 2477.41

## 5.4 Projected profit and loss

The chart 5.4 and table 5.2 show the projected profit and loss for Street Talent Ally.



	2019	2020	2021	2022	2023
Current Interest Rate	10.00 %	10.00 %	10.00 %	10.00 %	10.00 %
Long-term Interest Rate	10.00 %	10.00 %	10.00 %	10.00 %	10.00 %
Tax Rate	25.00 %	25.00 %	25.00 %	25.00 %	25.00 %
Other	0	0	0	0	0

Table 5.1: General assumptions

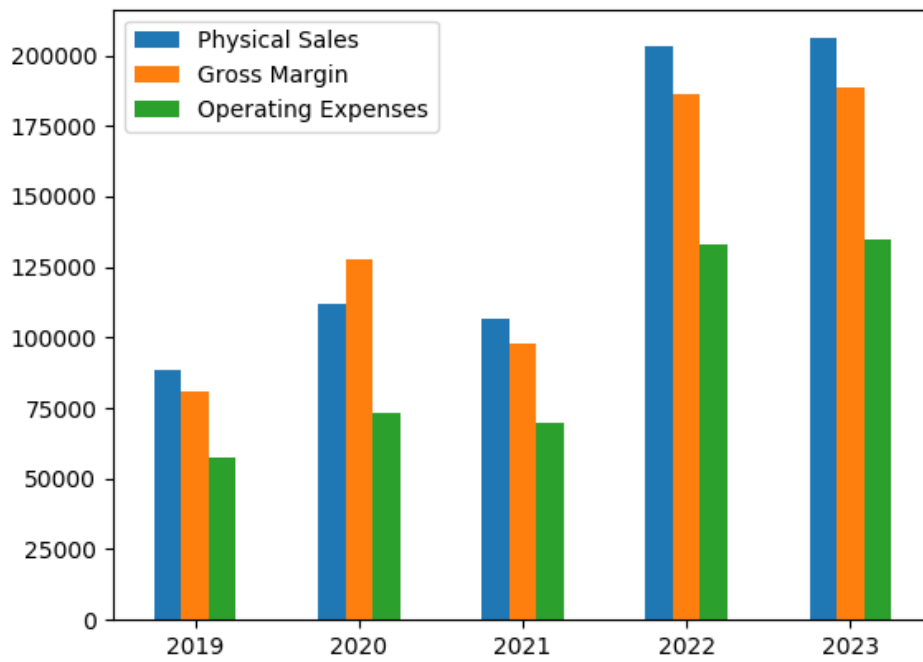
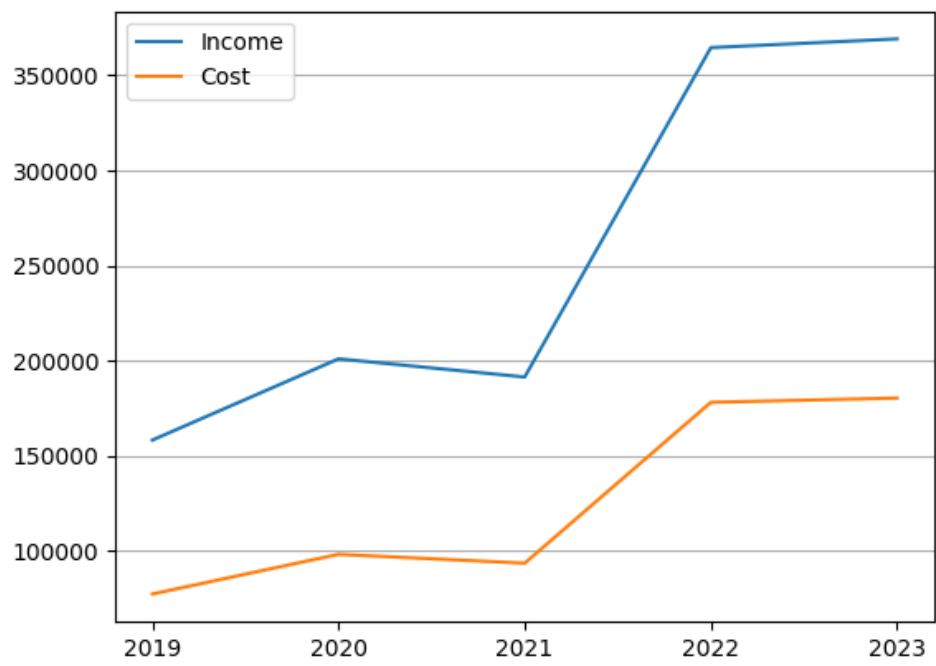


Figure 5.2: Benchmarks



	2019	2020	2021	2022	2023
Income	158208.76	200925.12	191381.18	364581.12	369153.77
Cost	77271.58	98134.91	93473.5	178067.02	180300.36

Figure 5.3: Income and cost

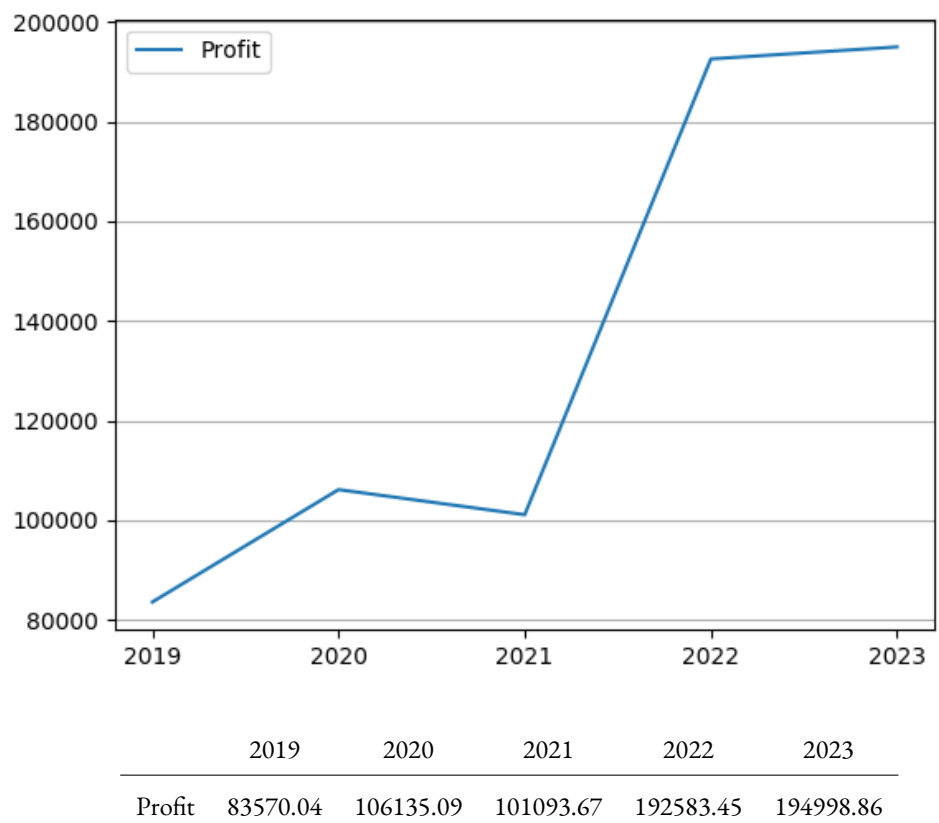


Figure 5.4: Annual profit

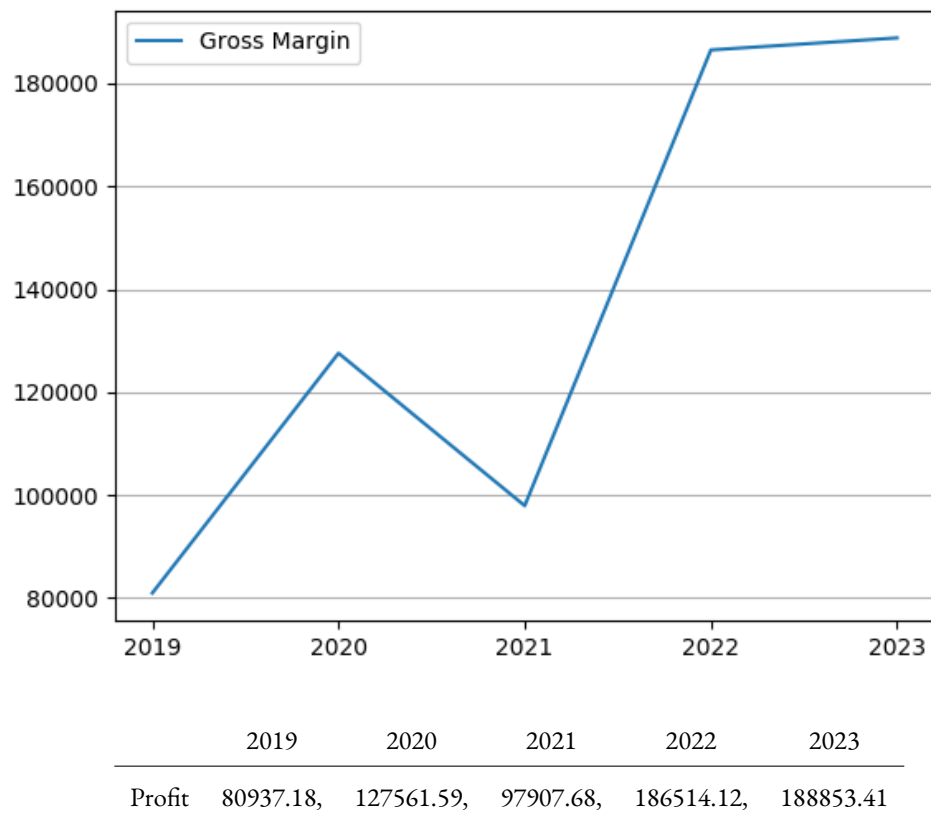


Figure 5.5: Gross margin yearly

Item	2023	2022	2021	2020	2019
I. Total operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
Including: Operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
Interests income	-	-	-	-	-
Insurance premiums earned	-	-	-	-	-
Handling charges and commissions income	-	-	-	-	-
II.Total operating costs	180300.36	178067.02	93473.50	98134.91	77271.58
Including: Operating costs	134788.64	133119.04	69878.76	73363.53	57766.56
Interests expenses	-	-	-	-	-
Handling charges and commissions expenses	-	-	-	-	-
Refund of insurance premiums	-	-	-	-	-
Net payments for insurance claims	-	-	-	-	-
Net provision for insurance contracts	-	-	-	-	-
Commissions on insurance policies	-	-	-	-	-
Cession charges	-	-	-	-	-
Business taxed and surcharges	788.86	779.09	408.97	429.36	338.08
Selling and distribution expenses	18330.35	18103.30	9503.04	9976.95	7855.87
General and administrative expenses	24925.89	24617.14	12922.38	13566.81	10682.53
Financial expenses	(360.81)	(356.34)	(187.05)	(196.38)	(154.63)
Impairment losses on assets	1827.43	1804.79	947.40	994.64	783.18

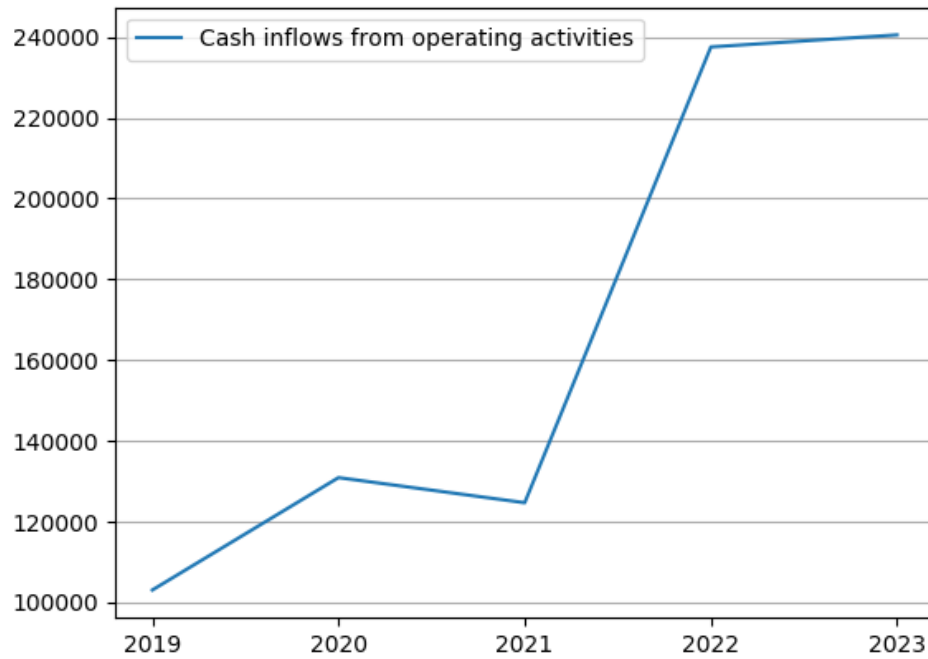
Add:Gain from changes in fair value(Loss denoted by "-")	-	-	-	-	-
Investment income(Loss denoted by"-")	2351.88	2322.75	1219.29	1280.10	1007.95
Including:Share of profit of associates and jointly controlled entities	(799.00)	(789.11)	(414.23)	(434.89)	(342.43)
Gain or loss on foreign exchange transactions	-	-	-	-	-
Asset disposal income(loss is marked with "-")	(5.53)	(5.47)	(2.87)	(3.01)	(2.37)
Other income	3799.10	3752.04	1969.58	2067.80	1628.19
III. Operating profits(Loss denoted by "-")	194998.86	192583.45	101093.67	106135.09	83570.94
Add: Non-operating income	331.67	327.56	171.95	180.52	142.14
Less: Non-operating expenses	49.01	48.40	25.41	26.67	21.00
IV. Total profit(Total loss denoted by"-")	195281.52	192862.61	101240.21	106288.94	83692.08
Less: Income tax expenses	19817.71	19572.24	10274.14	10786.50	8493.31
V. Net profits(Net loss denoted by "-")	175463.80	173290.37	90966.07	95502.44	75198.77
Among which: Net profit recognized before the merger	-	-	-	-	-
A. Classified by business continuity:			-		
1. Continued operating net profit	175765.31	173588.15	91122.39	95666.55	75327.99
2. Termination of operating net profit	(301.51)	(297.77)	(156.31)	(164.11)	(129.22)
B. Classification by ownership□					
Profit and loss of minority interests	677.05	668.66	351.00	368.51	290.16
Net profits attributable to shareholders of the parent	174786.76	172621.71	90615.07	95133.93	74908.61
VI. Other comprehensive income after tax,net	-	-	-	-	-

Other comprehensive income after tax attributable to owners of the parent, net	-	-	-	-	-
A. Items not to be reclassified into profit or loss in subsequent periods	-	-	-	-	-
1. Changes arising from remeasurement of net liabilities or assets of defined benefit plan	-	-	-	-	-
2. Share of other comprehensive income of the investee not to be reclassified into profit or loss under the equity method	-	-	-	-	-
B. Items to be reclassified into profit or loss in subsequent periods	-	-	-	-	-
1. Share of other comprehensive income of the investee to be reclassified into profit or loss under the equity method in subsequent periods	-	-	-	-	-
2. Gains or losses from changes in fair value of available for sale financial assets	-	-	-	-	-
3. Gains or losses on reclassification of held-to-maturity investments as available for sale financial assets	-	-	-	-	-
4. The effective portion of gains or losses from cash flow hedges	-	-	-	-	-
5. Differences on translation of foreign currency financial statements	-	-	-	-	-
6. Others	-	-	-	-	-
Other comprehensive income after tax attributable to minority interests, net	-	-	-	-	-
VII. Total comprehensive income	175463.80	173290.37	90966.07	95502.44	75198.77
Total comprehensive income attributable to shareholders of the parent	174786.76	172621.71	90615.07	95133.93	74908.61
VIII. Earnings per share:					
(1) Basic earnings per share	0.00	0.00	0.00	0.00	0.00
(2) Diluted earnings per share	0.00	0.00	0.00	0.00	0.00

Table 5.2: Income Statment

## 5.5 Projected cash flow

The chart 5.6 and table 5.7 are the projected cash flow figures for Street Talent Ally.



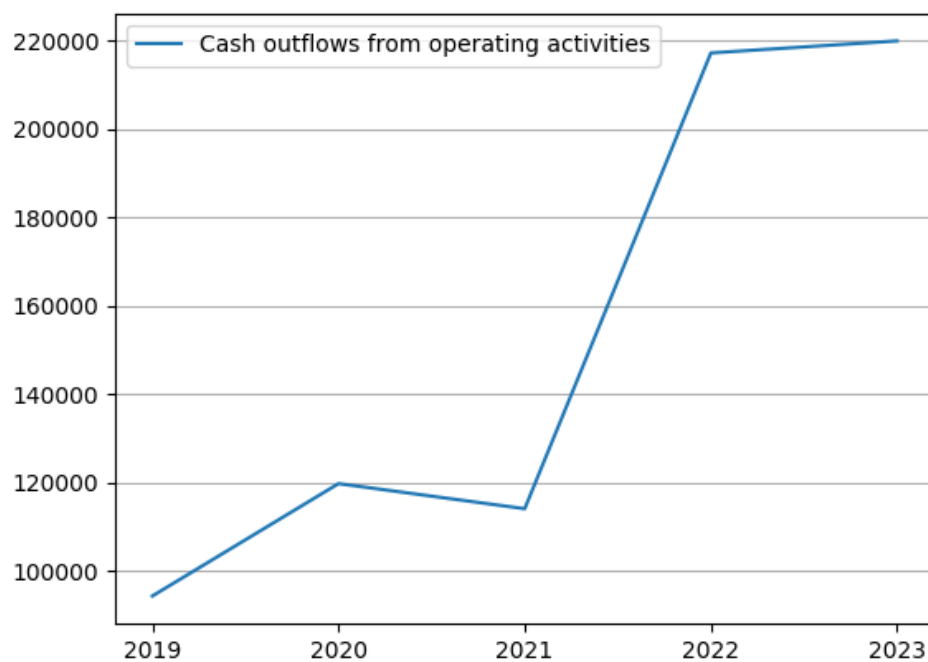
	2019	2020	2021	2022	2023
Cash received from sales of goods and rendering of	88300.08	112141.11	106814.40	203481.44	206033.53
Other cash received relating to operating activities	5974.02	7587.00	7226.62	13766.71	13939.37

Figure 5.6: Subtotal of cash inflows from operating activities

## 5.6 Projected balance sheet

The table 5.3 is the projected balance sheet for Street Talent Ally.





	2019	2020	2021	2022	2023
Cash from purchasement and receiving service payments	73424.33	93248.90	88819.58	169201.30	171323.44
Cash paid to and for employees	9965.06	12655.62	12054.48	22963.79	23251.80
Cash paid for taxes and surcharges	7595.37	9633.42	9175.83	17479.96	17699.20
Cash paid for other operating activities	12093.94	15359.30	14629.73	27869.64	28219.19

Figure 5.7: Subtotal of cash outflows from operating activities

Item	2023	2022	2021	2020	2019
Current Assets□					
Cash at bank and on hand	164913.18	162870.44	85496.29	89759.89	70677.08
Balances with clearing companies	-	-	-	-	-
Lending capital	-	-	-	-	-
Financial assets at fair value through profit or loss	-	-	-	-	-
Derivative financial assets	-	-	-	-	-
Notes receivable	-	-	-	-	-
Accounts receivable	204358.53	201827.19	105946.03	111229.43	87582.23
Prepayments	53554.90	52891.53	27764.58	29149.17	22952.10
Insurance premium receivable	-	-	-	-	-
Receivables from reinsurers	-	-	-	-	-
Reserves for reinsurance contract receivable	-	-	-	-	-
Interests receivable	-	-	-	-	-
Dividends receivable	-	-	-	-	-
Other receivables	60787.37	60034.41	31514.13	33085.70	26051.73
Financial assets purchased under agreements to resell	-	-	-	-	-
Inventories	33132.77	32722.36	17177.09	18033.69	14199.76
Assets classified as held for sale	-	-	-	-	-
Non-current assets due within one year	-	-	-	-	-

other current assets	859.93	849.28	445.82	468.05	368.54
Total current assets	517606.68	511195.21	268343.94	281725.92	221831.44
Non-current assets:					
Disbursement of loans and advances	-	-	-	-	-
Available-for-sale financial assets	46988.13	46406.09	24360.15	25574.97	20137.77
Held-to-maturity investments	-	-	-	-	-
Long-term equity investments	-	-	-	-	-
Long-term equity investments	1996.14	1971.42	1034.86	1086.47	855.49
Investment properties	-	-	-	-	-
Fixed assets	12387.06	12233.62	6421.85	6742.10	5308.74
Construction in progress	0.00	0.00	0.00	0.00	0.00
Construction materials	-	-	-	-	-
Disposal of fixed assets	-	-	-	-	-
Productive biological assets	-	-	-	-	-
Oil and gas assets	-	-	-	-	-
Intangible assets	46.15	45.58	23.93	25.12	19.78
Development costs	-	-	-	-	-
Goodwill	-	-	-	-	-
Long-term prepaid expenses	2324.59	2295.80	1205.14	1265.24	996.25
Deferred tax assets	414.02	408.89	214.64	225.35	177.44

Other non-current assets	-	-	-	-	-
Total non-current assets	64156.10	63361.41	33260.58	34919.25	27495.47
Total assets	581762.78	574556.62	301604.53	316645.17	249326.91
Current Liabilities:	-	-	-	-	-
Short-term borrowings	0.00	0.00	0.00	0.00	0.00
Borrowings from central bank	-	-	-	-	-
Receipt of deposits and deposits from other banks	-	-	-	-	-
Loans from other banks	-	-	-	-	-
Financial liabilities at fair value through profit or loss	-	-	-	-	-
Derivative financial liabilities	-	-	-	-	-
Notes payable	-	-	-	-	-
Accounts payable	23212.32	22924.79	12034.01	12634.13	9948.14
Advances from customers	16781.14	16573.28	8699.88	9133.74	7191.92
Handing fees and commission payable	-	-	-	-	-
Employee remunerations payable	9182.00	9068.27	4760.24	4997.63	3935.14
Taxes payable	14701.77	14519.66	7621.87	8001.96	6300.76
Interests payable	-	-	-	-	-
Divideneds payable	-	-	-	-	-
Other payables	62110.27	61340.93	32199.96	33805.73	26618.69
Reinsured accounts payable	-	-	-	-	-

Reserves for reinsurance contract receivable	-	-	-	-	-
Customer brekerage deposits	-	-	-	-	-
Securities underwriting brokerage deposits	-	-	-	-	-
Liabilities classified as held for sale	-	-	-	-	-
Non-current liabilities due within one year	-	-	-	-	-
Other current liabilities	-	-	-	-	-
Total current liabilities	125987.50	124426.93	65315.97	68573.20	53994.64
Non-current liabilities:					
Long-term borrowings	0.00	0.00	0.00	0.00	0.00
Bonds payable	-	-	-	-	-
Including:Perference shares	-	-	-	-	-
Perpetual debts	-	-	-	-	-
Long-term payables	-	-	-	-	-
Long-term employee remunerations payable	-	-	-	-	-
Specific payables	-	-	-	-	-
Provisions	-	-	-	-	-
Deferred income	17889.39	17667.80	9274.44	9736.94	7666.88
Deferred tax liabilities	-	-	-	-	-
Other non-current liabilities	-	-	-	-	-
Total non-current liabilities	17889.39	17667.80	9274.44	9736.94	7666.88

Total liabilities	143876.90	142094.73	74590.41	78310.14	61661.53
Shareholders' equity:					-
Share capital	161580.46	159579.00	83768.50	87945.93	69248.77
Other equity instruments	-	-	-	-	-
Including: preference shares	-	-	-	-	-
Perpetual debts	-	-	-	-	-
Capital reserve	-	-	-	-	-
Less: Treasury shares	-	-	-	-	-
Other comprehensive income	-	-	-	-	-
Special reserves	-	-	-	-	-
Surplus reserves	7135.84	7047.45	3699.45	3883.94	3058.22
General risk provisions	-	-	-	-	-
Retained profits	263914.31	260645.27	136821.66	143644.79	113106.13
Total equity attributable to shareholders of the parent	432630.61	427271.72	224289.62	235474.66	185413.12
Minority interests	5255.27	5190.17	2724.50	2860.37	2252.26
Total shareholders' equity	437885.88	432461.89	227014.12	238335.03	187665.38
Total liabilities and shareholders' equity	581762.78	574556.62	301604.53	316645.17	249326.91

Table 5.3: Balance Sheet

## Chapter 6

# Financial Analysis

### 6.1 Solvency capacity analysis

#### 6.1.1 Brief introduction

Solvency and liquidity are both terms that refer to an enterprise's state of financial health, but with some notable differences. Solvency refers to an enterprise's capacity to meet its long-term financial commitments. Liquidity refers to an enterprise's ability to pay short-term obligations; the term also refers to a company's capability to sell assets quickly to raise cash. A solvent company is one that owns more than it owes; in other words, it has a positive net worth and a manageable debt load. On the other hand, a company with adequate liquidity may have enough cash available to pay its bills, but it may be heading for financial disaster down the road.

#### 6.1.2 Accounting index of solvency analysis

##### Liquidity Ratios

- Current ratio = Current assets / Current liabilities

Item	2023	2022	2021	2020	2019
Total current assets	517606.68	511195.21	268343.94	281725.92	221831.44
Total current liabilities	125987.50	124426.93	65315.97	68573.20	53994.64
Mean Current Ratio in five years			4.108397		

Table 6.1: Current ratio

The current ratio measures a company's ability to pay off its current liabilities (payable within one year) with its current assets such as cash, accounts receivable and inventories. The higher the ratio, the better the company's liquidity position. STA has a relevantly high current ratio, which means a good liquidity position.

- Quick ratio = (Current assets – Inventories) / Current liabilities  
= (Cash and equivalents + Marketable securities + Accounts receivable) / Current liabilities

Item	2023	2022	2021	2020	2019
Inventories	33132.77	32722.36	17177.09	18033.69	14199.76
Total current assets	517606.68	511195.21	268343.94	281725.92	221831.44
Total current liabilities	125987.50	124426.93	65315.97	68573.20	53994.64
Mean Quick Ratio in five years			3.845412		

Table 6.2: Quick ratio

The quick ratio measures a company's ability to meet its short-term obligations with its most liquid assets and therefore excludes inventories from its current assets. It is also known as the "acid-test ratio."

### Solvency Ratios

- Debt to equity = Total debt (liability) / Total equity

Item	2023	2022	2021	2020	2019
Total liabilities	143876.90	142094.73	74590.41	78310.14	61661.53
Total shareholders' equity	437885.88	432461.89	227014.12	238335.03	187665.38
Mean Debt to equity in five years			0.328572		

Table 6.3: Debt to equity

This ratio indicates the degree of financial leverage being used by the business and includes both short-term and long-term debt. A rising debt-to-equity ratio implies higher interest expenses, and beyond a certain point, it may affect a company's credit rating, making it more expensive to raise more debt.

## 6.2 Profitability capacity analysis

### 6.2.1 Brief introduction

Profitability analysis is a component of enterprise resource planning (ERP) that allows administrators to forecast the profitability of a proposal or optimize the profitability of an existing project. Profitability analysis can anticipate sales and profit potential specific to aspects of the market such as customer age groups, geographic regions, or product types.

Profitability analysis can help key personnel in an enterprise to:

- Identify the most and least profitable clients.
- Identify the most and least profitable products or services.
- Discover which sources of information offer the most reliable facts.
- Optimize responses to changing customer needs.
- Evolve the product mix to maximize profits in the medium and long term.
- Isolate and remedy the causes of decreasing profit margins.



### 6.2.2 Accounting index of profitability analysis

- Return on Assets ratio = ROA = Net Income / Total Assets

Item	2023	2022	2021	2020	2019
I.Total operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
Including: Operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
II.Total operating costs	180300.36	178067.02	93473.50	98134.91	77271.58
Including: Operating costs	134788.64	133119.04	69878.76	73363.53	57766.56
Business taxed and surcharges	788.86	779.09	408.97	429.36	338.08
Selling and distribution expenses	18330.35	18103.30	9503.04	9976.95	7855.87
General and administrative expenses	24925.89	24617.14	12922.38	13566.81	10682.53
Financial expenses	(360.81)	(356.34)	(187.05)	(196.38)	(154.63)
Impairment losses on assets	1827.43	1804.79	947.40	994.64	783.18
Investment income (Loss denoted by “-”)	2351.88	2322.75	1219.29	1280.10	1007.95
Including:Share of profit of associates and jointly controlled entities	(799.00)	(789.11)	(414.23)	(434.89)	(342.43)
Asset disposal income (loss is marked with “-”)	(5.53)	(5.47)	(2.87)	(3.01)	(2.37)
Other income	3799.10	3752.04	1969.58	2067.80	1628.19
III. Operating profits / net income (Loss denoted by “-”)	194998.86	192583.45	101093.67	106135.09	83570.94
Total assets	581762.78	574556.62	301604.53	316645.17	249326.91
Mean ROA in five years			0.335186		

Table 6.4: Return on Assets

Return on assets (ROA) is an indicator of how profitable a company is relative to its total assets. ROA gives a manager, investor, or analyst an idea as to how efficient a company’s management is at using its assets to generate earnings.

- Net Profit Margin = Net Profit / Total Revenue

The net profit margin ratio, also called net margin, is a profitability metric that measures what percentage of each dollar earned by a business ends up as profit at the end of the year. In other words, it shows how much net income a business makes from each dollar of sales.

Please refer to table 6.5.

Item	2023	2022	2021	2020	2019
III. Operating profits (Loss denoted by “-”)	194998.86	192583.45	101093.67	106135.09	83570.94
Add: Non-operating income	331.67	327.56	171.95	180.52	142.14
Less: Non-operating expenses	49.01	48.4	25.41	26.67	21
IV. Total profit (Total loss denoted by “-”)	195281.52	192862.61	101240.21	106288.94	83692.08
Less: Income tax expenses	19817.71	19572.24	10274.14	10786.5	8493.31
V. Net profits (Net loss denoted by “-”)	175463.8	173290.37	90966.07	95502.44	75198.77
I. Total operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
Mean Debt to equity in five years			0.475314		

Table 6.5: Net Profit Margin

## 6.3 Operating capacity analysis

### 6.3.1 Brief introduction

Operational accounting is concerned with the financial aspects of running a company. The three main areas of focus are planning, directing and controlling. An operational accountant analyzes the impact of the company's daily activities on the balance sheet and reviews current accounting processes to find problem areas or inefficiencies. For future projections, the accountant can run reports to test possible scenarios before management makes any final decisions. Depending on the size of the company, the operational accountant may be an in-house employee or work as an independent contractor.

### 6.3.2 Accounting index of operating analysis

- Inventory turnover ratio = Total operating cost / Average Total Assets

The inventory turnover ratio is an efficiency ratio that shows how effectively inventory is managed by comparing cost of goods sold with average inventory for a period. This measures how many times average inventory is “turned” or sold during a period. In other words, it measures how many times a company sold its total average inventory dollar amount during the year.

Please refer to table 6.7.

- Asset turnover ratio = Total operating revenues / Average Total Assets

The asset turnover ratio is an efficiency ratio that measures a company's ability to generate sales from its assets by comparing net sales with average total assets. In other words, this ratio shows how efficiently a company can use its assets to generate sales.

Item	2023	2022	2021	2020	2019
I. Total operating revenue	369153.77	364581.14	191381.18	200925.12	158208.76
Total assets	581762.78	574556.62	301604.53	316645.17	249326.91
Mean Asset turnover ratio in five years			0.634543		

Table 6.6: Asset turnover

Item	2023	2022	2021	2020	2019
II.Total operating costs	180300.36	178067.02	93473.50	98134.91	77271.58
Including: Operating costs	134788.64	133119.04	69878.76	73363.53	57766.56
Interests expenses	-	-	-	-	-
Handling charges and commissions expenses	-	-	-	-	-
Refund of insurance premiums	-	-	-	-	-
Net payments for insurance claims	-	-	-	-	-
Net provision for insurance contracts	-	-	-	-	-
Commissions on insurance policies	-	-	-	-	-
Cession charges	-	-	-	-	-
Business taxed and surcharges	788.86	779.09	408.97	429.36	338.08
Selling and distribution expenses	18330.35	18103.30	9503.04	9976.95	7855.87
General and administrative expenses	24925.89	24617.14	12922.38	13566.81	10682.53
Financial expenses	(360.81)	(356.34)	(187.05)	(196.38)	(154.63)
Impairment losses on assets	1827.43	1804.79	947.40	994.64	783.18
Add: Gain from changes in fair value (Loss denoted by “-”)	-	-	-	-	-
Investment income (Loss denoted by “-”)	2351.88	2322.75	1219.29	1280.10	1007.95
Including:Share of profit of associates and jointly controlled entities	(799.00)	(789.11)	(414.23)	(434.89)	(342.43)
Gain or loss on foreign exchange transactions	-	-	-	-	-
Asset disposal income	(5.53)	(5.47)	(2.87)	(3.01)	(2.37)
Other income	3799.10	3752.04	1969.58	2067.80	1628.19
Item	2023	2022	2021	2020	2019
Total assets	581762.78	574556.62	301604.53	316645.17	249326.91
Mean inventory turnover ratio in five years			0.309921		

Table 6.7: Inventory turnover

## Chapter 7

# Risk management

### 7.1 The structure of risk management

Risk is an inherent part of STA's business activities. When the enterprise extends a consumer or wholesale loan, makes markets in securities, or offers other products or services, the enterprise takes on some degree of risk. STA's overall objective is to manage its businesses, and the associated risks, in a manner that balances serving the interests of its clients, customers and investors and protects the safety and soundness of the enterprise.

STA believes that effective risk management requires:

- Acceptance of responsibility, including identification and escalation of risk issues, by all individuals within the enterprise
- Ownership of risk identification, assessment, data and management within each of the lines of business and corporate functions
- Firmwide structures for risk governance

STA strives for continual improvement through efforts to enhance controls, ongoing employee training and development, talent retention, and other measures. We follow a disciplined and balanced compensation framework with strong internal governance and independent Board oversight. The impact of risk and control issues are carefully considered in the STA's performance evaluation and incentive compensation processes.

Firm-wide Risk Management is overseen and managed on an enterprise-wide basis. The enterprise's approach to risk management involves understanding drivers of risks, risk types, and impacts of risks.

Drivers of risk include, but are not limited to, the economic environment, regulatory or government policy, competitor or market evolution, business decisions, process or judgment error, deliberate wrongdoing, dysfunctional markets, and natural disasters.

STA's risks can be generally categorized in the following four risk types:

- Strategic risk is the risk associated with our current and future business plans and objectives, including capital risk, liquidity risk, and the impact on our enterprise's reputation.
- Credit and investment risk is the risk associated with the default or change in the credit profile of a client, counterparty or customer; or loss of principal or a reduction in expected returns on investments, including consumer credit risk, wholesale credit risk, and investment portfolio risk.

- Market risk is the risk associated with the effect of changes in market factors, such as interest and foreign exchange rates, equity and commodity prices, credit spreads or implied volatilities, on the value of assets and liabilities held for both the short and long term.
- Operational risk is the risk associated with inadequate or failed internal processes, people and systems, or from external events and includes compliance risk, conduct risk, legal risk, and estimations and model risk. There may be many consequences of risks manifesting, including quantitative impacts such as reduction in earnings and capital, liquidity outflows, and fines or penalties, or qualitative impacts, such as reputation damage, loss of clients, and regulatory and enforcement actions.

As dependence on risk management between departments leads to corruption and fraud, STA will establish an independent risk management function, which consists of the risk management and compliance organizations. The compliance organizations focus on overseeing compliance with laws, rules and regulations applicable to STA's products and services to clients and counterparties.

We establish risk management with a system of 3 defenses. The LOBs, inclusive of LOB aligned Operations, Technology, and Oversight & Controls, are the "first line of defense" in identifying and managing the risk in their activities, including but not limited to applicable laws, rules, and regulations. The independent risk management function forms "the second line of defense". It sets and oversees various standards for the risk governance framework, including risk policy, identification, measurement, assessment, testing, limit setting, monitoring, and reporting, and conducts independent challenge of adherence to such standards. The Internal Audit function operates independently from other parts of STA and performs independent testing and evaluation of firm-wide processes and controls across the entire enterprise as STA's "third line of defense" in managing risk. The Internal Audit Function is headed by the General Auditor, who reports to the Audit Committee. In addition, there are other functions that contribute to the firm-wide control environment including Finance, Human Resources, Legal, and Corporate Oversight & Control.

The whole management structure is shown figure 7.1.

Among STA's senior management-level committees which are primarily responsible for key risk-related functions are:

- The Firm-wide Risk Committee, which is STA's highest management-level risk committee. It provides oversight of the risks inherent in the Firm's businesses and it is co-chaired by the Firm's CEO and CRO. It serves as an escalation point for risk topics and issues raised by its members.
- The Firm-wide Control Committee, which provides a forum for senior management to review and discuss firmwide operational risks, including existing and emerging issues and operational risk metrics, and to review operational risk management execution in the context of our framework.
- The Firm-wide Estimations Risk Committee, which reviews and oversees governance and execution activities related to models and certain analytical and judgment-based estimations, such as those used in risk management, budget forecasting, and capital planning and analysis.
- The Line of Business and Regional Risk Committees, which review the ways in which the particular line of business or the business operating in a particular region could be exposed to adverse outcomes with a focus on identifying, accepting, escalating and/or requiring remediation of matters brought to these committees.

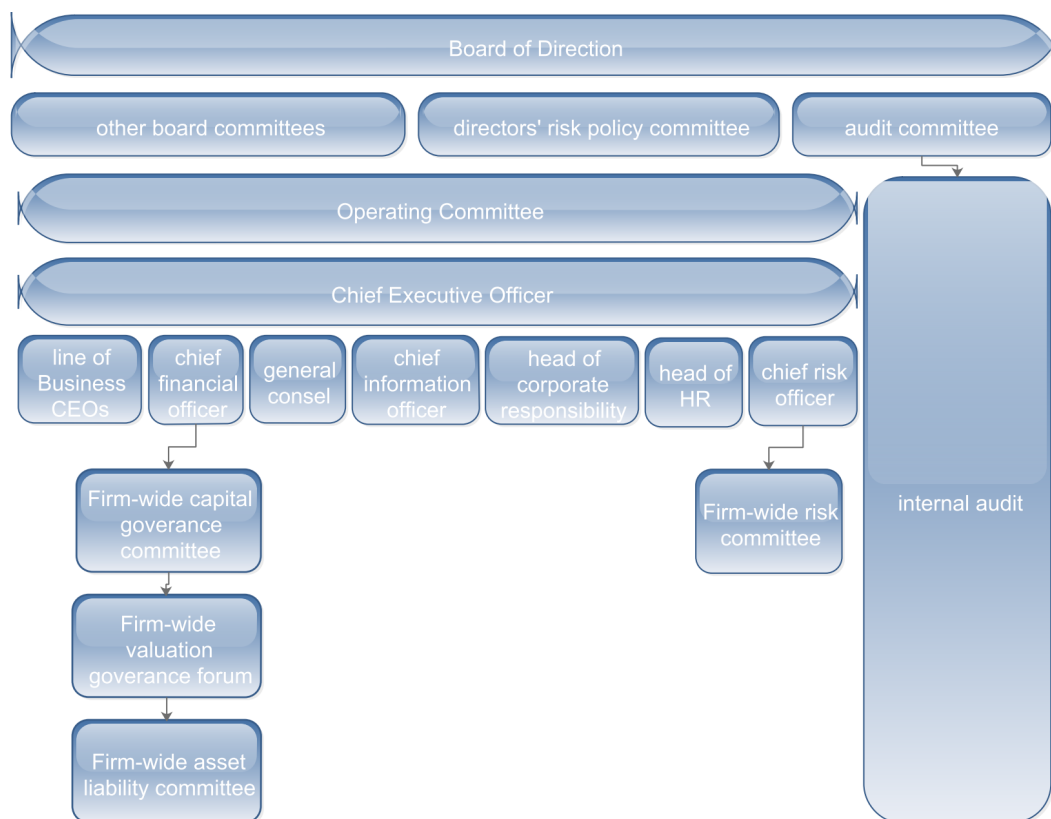


Figure 7.1: Management structure

## 7.2 Risk management specification

### 7.2.1 Strategic risk

#### Capital risk management

Capital risk is the risk the Firm has an insufficient level and composition of capital to support the Firm's business activities and associated risks during normal economic environments and under stressed conditions. Our capital risk management objectives are to hold capital sufficient to:

- Maintain "well-capitalized" status for STA and its insured depository institution ("IDI") subsidiaries in further business development
- Support risks underlying business activities
- Maintain sufficient capital in order to continue to build and invest in its businesses through the cycle and in stressed environments
- Retain flexibility to take advantage of future investment opportunities
- Serve as a source of strength to its subsidiaries
- Meet capital distribution objectives
- Maintain sufficient capital resources to operate throughout a resolution period in accordance with the enterprise's preferred resolution strategy

### **Liquidity risk management**

Liquidity risk is the risk that the enterprise will be unable to meet its contractual and contingent financial obligations as they arise or that it does not have the appropriate amount, composition and tenor of funding and liquidity to support its assets and liabilities.

Our primary objectives of effective liquidity management are to:

- Ensure that STA's core businesses and material legal entities are able to operate in support of client needs and meet contractual and contingent financial obligations through normal economic cycles as well as during stress events
- Manage an optimal funding mix and availability of liquidity sources

To specify, we are responsible for:

- Analyzing and understanding the liquidity characteristics of the assets and liabilities of the Firm, lines of business and legal entities, taking into account legal, regulatory, and operational restrictions
- Developing internal liquidity stress testing assumptions
- Defining and monitoring firmwide and legal entity-specific liquidity strategies, policies, guidelines, reporting, and contingency funding plans
- Managing liquidity within STA's approved liquidity risk appetite tolerances and limits
- Managing compliance with regulatory requirements related to funding and liquidity risk
- Setting transfer pricing in accordance with underlying liquidity characteristics of balance sheet assets and liabilities as well as certain off-balance sheet items

### **Reputation risk management**

Reputation risk is the potential that an action, inaction, transaction, investment or event will reduce trust in the enterprise's integrity or competence by its various constituents, including clients, counterparties, investors, regulators, employees and the broader public. Maintaining the Firm's reputation is the responsibility of each individual employee of the Firm. STA's Reputation Risk Governance policy explicitly vests each employee with the responsibility to consider the reputation of it when engaging in any activity.

## **7.2.2 Credit and investment risk**

Credit risk management is an independent risk management function that monitors, measures and manages credit risk throughout the Firm and defines credit risk policies and procedures. The Firm's credit risk management governance includes the following activities:

- Establishing a comprehensive credit risk policy framework
- Monitoring, measuring and managing credit risk across all portfolio segments, including transaction and exposure approval
- Setting industry concentration limits and establishing underwriting guidelines
- Assigning and managing credit authorities in connection with the approval of all credit exposure
- Managing criticized exposures and delinquent loans
- Estimating credit losses and ensuring appropriate credit risk-based capital management

## **7.2.3 Market risk**

Market Risk Management monitors market risks throughout the Firm and defines market risk policies and procedures. Market Risk Management seeks to manage risk, facilitate efficient risk/return decisions, reduce volatility



in operating performance and provide transparency into the Firm's market risk profile for senior management, the Board of Directors and regulators. Market Risk Management is responsible for the following functions:

- Establishment of a market risk policy framework
- Independent measurement, monitoring, and control of line of business and firmwide market risk
- Definition, approval, and monitoring of limits
- Performance of stress testing and qualitative risk assessment

#### 7.2.4 Operational risk

Operational risk is the risk associated with inadequate or failed internal processes, people and systems, or from external events; operational risk includes cybersecurity risk, business and technology resiliency risk, payment fraud risk, and third-party outsourcing risk. Operational risk is inherent in the enterprise's activities and can manifest itself in various ways, including fraudulent acts, business interruptions, inappropriate employee behavior, failure to comply with applicable laws and regulations or failure of vendors to perform in accordance with their arrangements. These events could result in financial losses, litigation and regulatory fines, as well as other damages to our company. The goal is to keep operational risk at appropriate levels in light of the Firm's financial position, the characteristics of its businesses, and the markets and regulatory environments in which it operates.

To monitor and control operational risk, STA has built up a special operational risk management framework which is designed to enable the Firm to maintain a sound and well-controlled operational environment. The framework has four main components which are Governance, Risk Identification, and Assessment, Measurement, and Monitoring and Reporting. Model ought to be used in evaluate and modify operational risk.

#### 7.2.5 Business ratios

For risk management, certain business ratios are required in modeling and evaluation. The following tables, show several basic ratios as business indicators.

Indicators	2023	2022	2021	2020	2019
Growth rate of operating income	0.01	0.90	(0.05)	0.27	-
Growth rate of operating profit	0.03	0.87	(0.03)	0.24	-
Net profit (USD)	175463.80	173290.37	90966.07	95502.44	75198.77
Net profit growth rate	0.01	0.89	(0.07)	0.18	-
EBIT(USD)	195281.52	192862.61	101240.21	106288.94	83692.08
The growth rate of EBIT	0.02	0.93	0.01	0.21	-
NOPLAT(USD)	146461.14	144646.96	75930.16	79716.70	62769.06
The growth rate of NOPLAT	0.01	0.83	(0.01)	0.19	-
The growth rate of total assets	0.05	0.94	0.03	0.23	-

Table 7.1: Growth

Indicators	5 Years average
Gross profit margin	0.634871291
Net sales rate	0.475313592
EBIT(USD)	195281.52
EBIT / operating income	0.528997774
NOPLAT(USD)	146461.14
NOPLAT / operating income	0.39674833
Return on equity (ROE)	0.400706688
Return on assets (ROA)	0.301607129
After-tax operating profit / net profit	0.83350036
Inventory turnover	0.309921
Accounts receivable turnover	0.35127467
Turnover of fixed assets	0.021292282
Total asset turnover	0.634543456

Table 7.2: Operational efficiency

Indicators	5 Years average
Asset-liability ratio	0.247311967
Current assets / total assets	0.889721209
Fixed assets / total assets	0.021292282

Table 7.3: Financial policy

Indicators	5 Years average
Current ratio	4.108396988
Quick ratio	3.845412418
Cash ratio	1.308964569
Operating cash flow / current liabilities (multiple)	-0.142626986
Total liabilities / shareholders' equity	0.328571673

Table 7.4: Debt paying ability

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