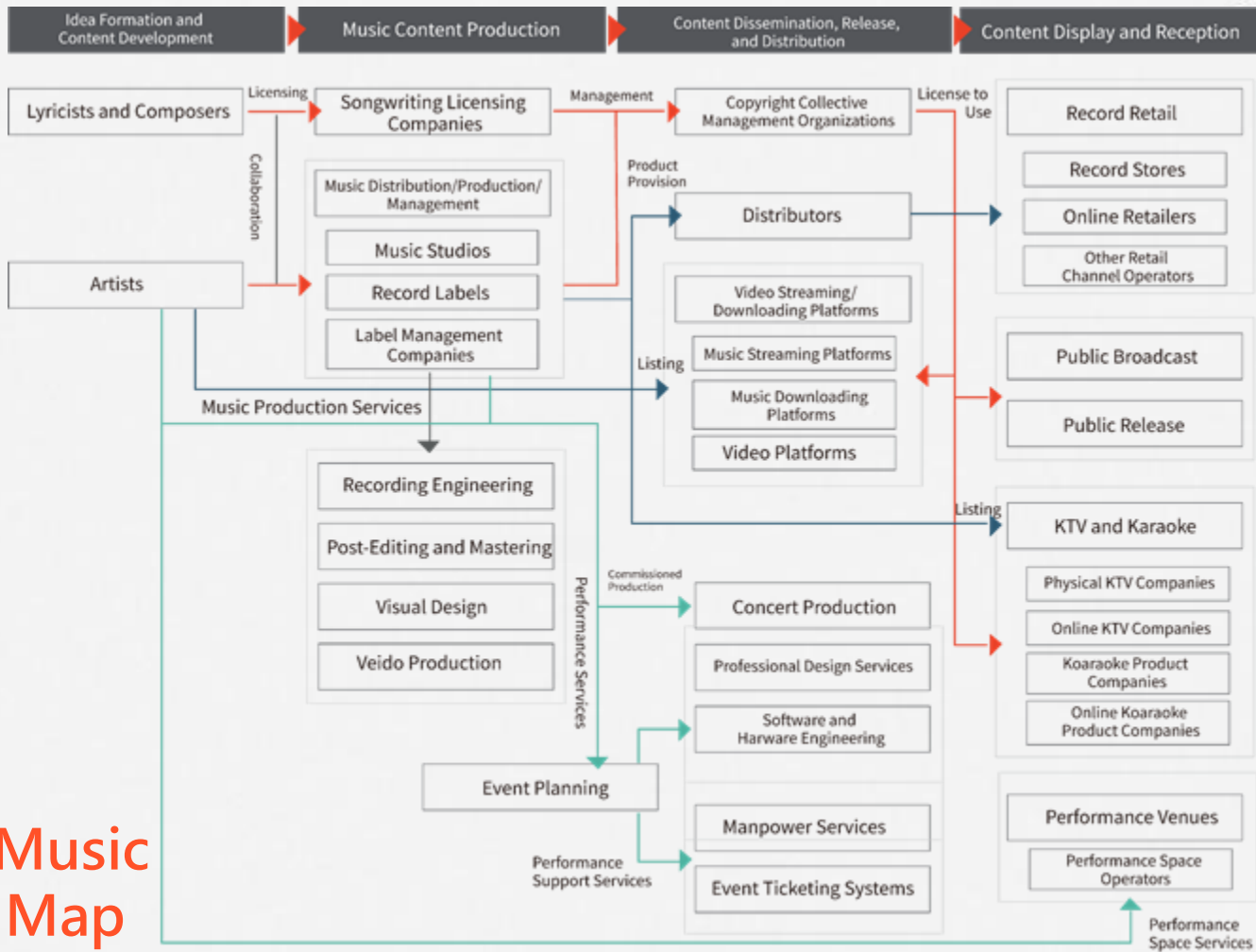


2022

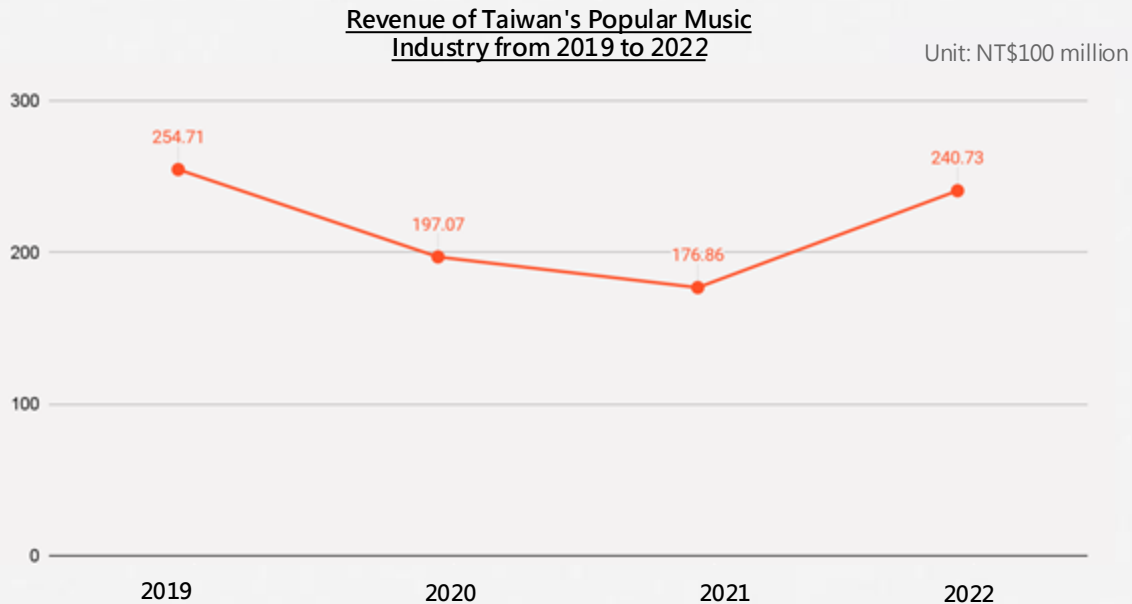
Key Data of Popular Music Industry in Taiwan



Taiwan's Popular Music Industry Map



Trends in Revenue Changes of the Popular Music Industry Over the Years



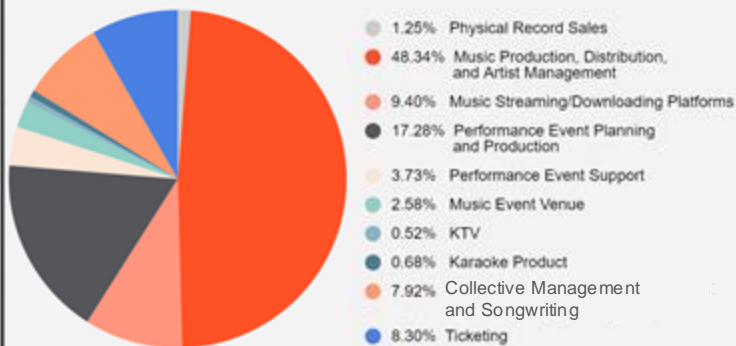
- In 2022, the total revenue of Taiwan's popular music industry was NT\$24.073 billion, with exports accounting for 13.52%.
- The total revenue in 2022 grew by 36.12% compared to 2021, reaching 94.51% of the 2019 (pre-pandemic) level.

Source: Estimated by this survey.
Note: This report provides rounded figures. If individual data points are added directly, there may be slight discrepancies compared to the original statistical data, but these differences do not affect the overall trend interpretation.

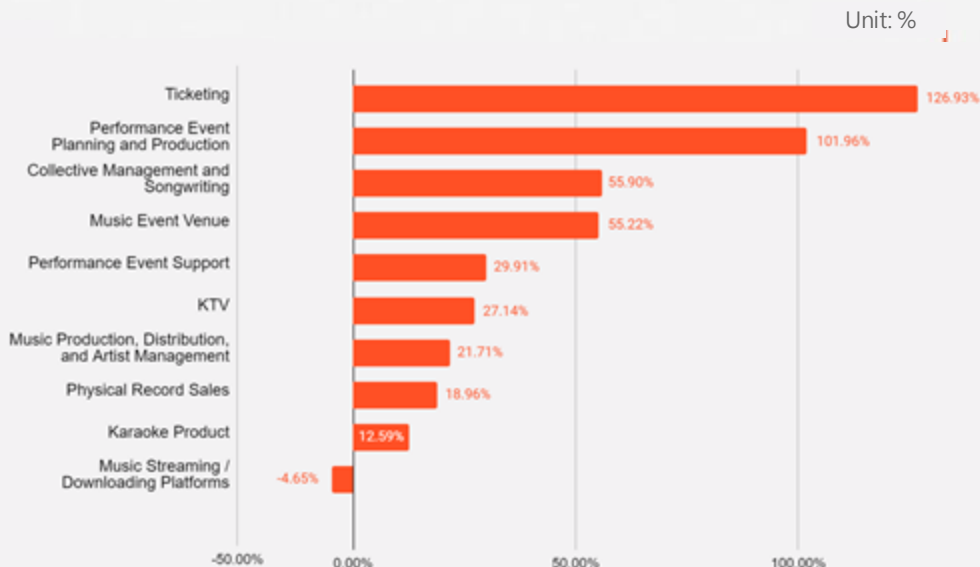


Growth Rate and Revenue Structure of Various Popular Music Industry Sectors in 2022

Revenue Structure of Taiwan's Popular Music Industry Sectors in 2022



Growth Rate of Revenue in Taiwan's Popular Music Industry Sectors from 2021 to 2022



Source: Estimated by this survey

Changes and Structure of Export Value in the Popular Music Industry

Export Structure of the Popular Music Industry from 2021 to 2022

Unit: %

Sector	2021		2022	
	Domestic Sales	Export	Domestic Sales	Export
Physical Record Sales Sector	1.42%	98.58%	0.88%	99.21%
Music Production, Distribution, and Artist Management Sector	19.87%	80.13%	24.96%	75.04%
Music Streaming/Downloading Platforms	14.47%	85.53%	17.46%	82.54%
Performance Event Planning and Production Sector	0.43%	99.57%	2.93%	97.07%
Performance Event Support Sector	0.36%	99.64%	0.86%	99.14%
Music Event Venue Sector	-	100.00%	-	100.00%
KTV Sector	-	100.00%	-	100.00%
Karaoke Product Sector	0.04%	99.96%	0.05%	99.95%
Collective Management and Songwriting	19.81%	80.19%	21.66%	78.34%
Ticketing Sector	0.88%	99.12%	0.17%	99.83%
Total	15.38%	84.62%	13.52%	86.48%

Notes:

- This is the revenue data of the major companies.
- Certain enterprises engage in business operations in other industries. Due to the nature of the data, classification is based on a company's primary line of business. As a result, some data may have been double tallied when referring to other content sectors or other industries.
- This data may be lower than the actual revenues of the companies, as some of the companies adopt tax-saving or tax-exempt (triangular trade) practices, or small-scale operators (companies) with a monthly revenue of less than NT\$200,000 are subject to business tax according to the assessment.
- For the purpose of comparing with the data of previous industry surveys, only the revenues of the KTV companies and the karaoke product companies that contribute to the popular music industry (copyright) were calculated in this year's industry survey in comparison to 2018, as the revenues from catering by KTV companies and equipment rental/trade by karaoke product companies are not core businesses of the popular music industry.
- Percentages do not add up to 100% due to rounding of data.

Source: The data was compiled from information provided by the Financial Information Agency of the Ministry of Finance.

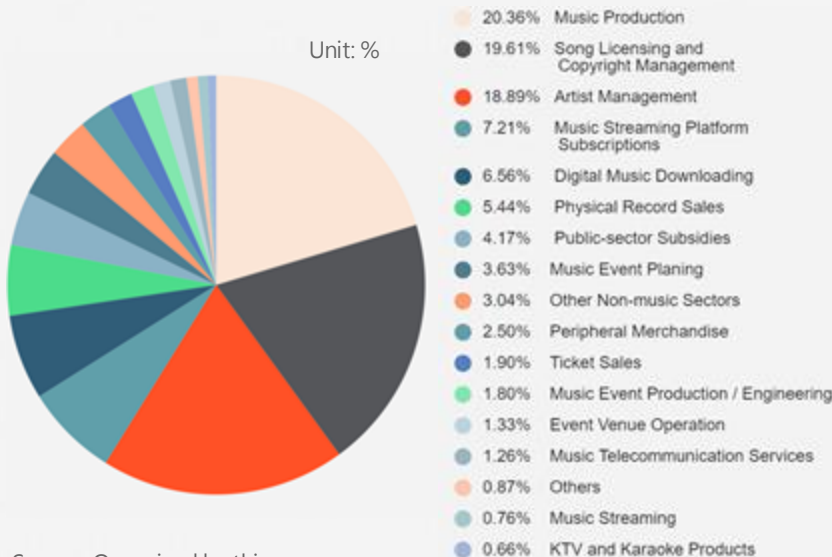
- In terms of domestic and foreign sales, the structure of Taiwan's popular music industry from 2021 to 2022 showed that export revenue accounted for 13.52% in 2022. The main sources of export income were the music production, distribution, and artist management sector, as well as the songwriting and composition management sector.



Revenue Structures of the Music Production, Distribution, and Artist Management Sector and the Performance Event Planning Production Sector

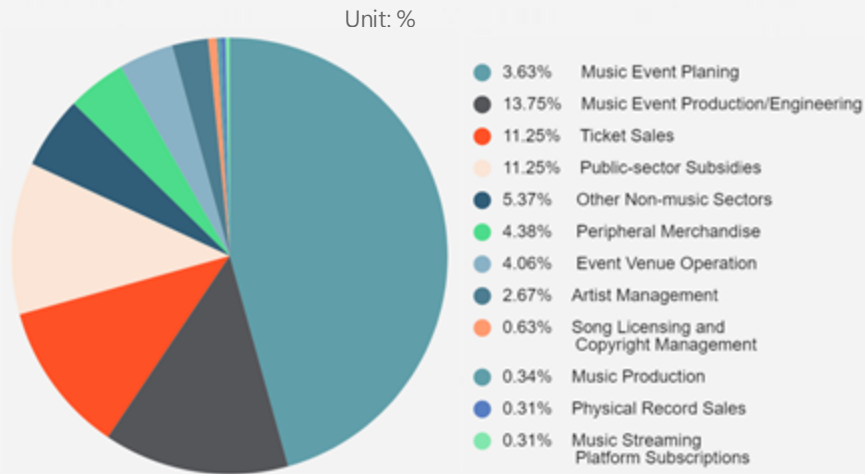
- In 2022, the main sources of revenue for music production, distribution, and artist management were music production (20.36%), song licensing (19.61%), and copyright/artist management (18.89%).
- In the performance event planning and production sector, the main sources of revenue in 2022 were music event planning (45.68%), music event production/engineering (13.75%), ticket sales (11.25%), and government subsidies (11.25%).

Revenue Structure of Taiwan's Popular Music Production, Distribution, and Artist Management Sector



Source: Organized by this survey.

Revenue Structure of Taiwan's Popular Music Event Planning and Production Sector



Source: Organized by this survey.

Trends in Domestic and International IP Licensing of Taiwan's Popular Music Industry

The majority of music licensing income for music production, distribution, and artist management companies came from domestic sources. Over the past three years, the proportion of domestic licensing income has been higher than before because of the pandemic. According to the data from 2022, the domestic and international music licensing income proportions of music production, distribution, and artist management companies were 76.39% and 23.61%, respectively. For songwriting and composition management companies, the domestic and international music licensing income proportions were 50.72% and 49.28%, respectively, with Chinese licensing income accounting for 36.36%, indicating that China remained the main overseas income source for songwriting and composition management.

Ratio of Domestic and Overseas Music Licensing Revenue for Music Production, Distribution, and Artist Management Companies from 2017 to 2022

Unit: %

Type	2017 (N=62)	2018 (N=55)	2019 (N=39)	2020 (N=38)	2021 (N=48)	2022 (N=44)
Domestic	58.10	60.80	67.87	73.68	78.90	76.39
Foreign	China	41.90	39.20	32.13	26.32	14.93
	Other Countries					6.17
Total	100.00	100.00	100.00	100.00	100.00	100.00

Note: Percentages do not add up to 100% due to rounding of data.

Source: Data organized from the yearly Popular Music Industry Survey Reports.

Ratio of Domestic and Overseas Music Licensing Revenue for Songwriting Management Companies from 2019 to 2022

Unit: %

Type	2019 (N=6)	2020 (N=5)	2021 (N=10)	2022 (N=7)
Domestic	53.92	51.74	56.80	50.72
Foreign	China	46.08	48.26	34.40
	Other Countries			8.80
Total	100.00	100.00	100.00	100.00

Note: Percentages do not add up to 100% due to rounding of data.

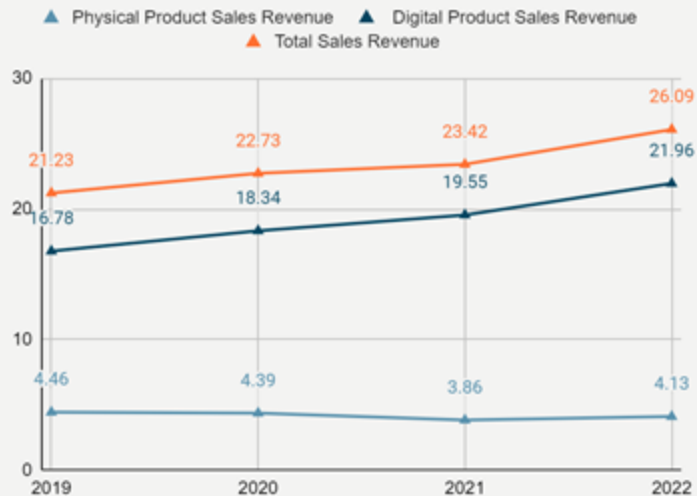
Source: Data gathered from the annual Popular Music Industry Survey Reports.



Trends in Taiwan's Music Market Sales Revenue Over the Years

Overview of Taiwan's Music Market Sales from 2019 to 2022

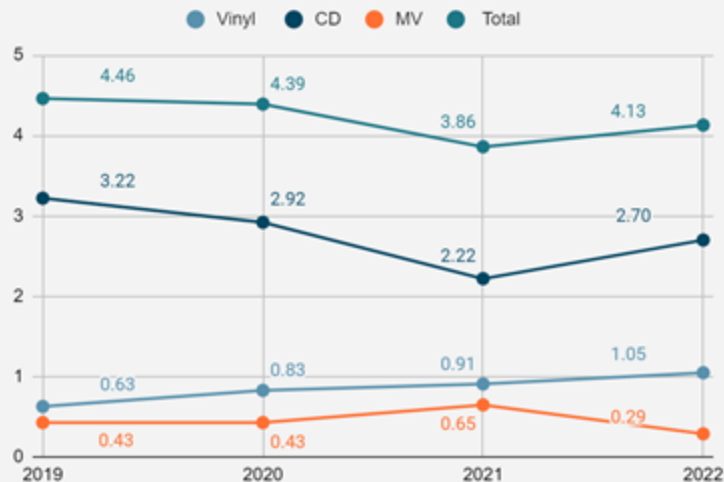
Unit: NT\$100 Million



- In 2022, the sales volume of Taiwan's music market increased by **11.43%** compared to 2021. Since 2019, **digital sales** have grown year by year, increasing **12.30%** in 2022 compared to 2021.

Comparison of Physical Product Sales Volume in Taiwan's Music Market from 2019 to 2022

Unit: NT\$100 Million



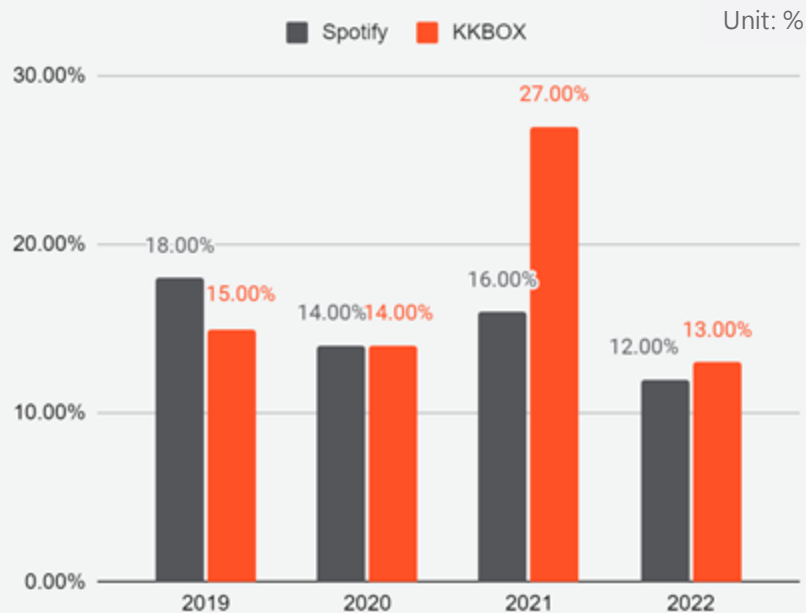
- Physical sales slightly recovered in 2022, with vinyl product sales showing steady growth.

Source: Statistics from the Recording Industry Foundation in Taiwan, as compiled by this survey.

Streaming Platform Rankings from 2019 to 2022

- In 2022, the proportion of songs related to film and television works on streaming platform rankings was between 12.00% and 13.00%, including songs from TV dramas such as *Someday or One Day* and *More Than Blue: The Series*, movies like *Till We Meet Again*, *Man in Love*, and *My Missing Valentine*.

Proportion of Mandarin Music Related to Film and Television Works in Streaming Platform Rankings from 2019 to 2022



Source: Spotify's "Top 50 Hot Hits" and KKBOX's "Top 100 Mandarin Singles on the Yearly Chart."

Overview of Total Streaming Volume Rankings on Spotify Taiwan from 2019 to 2022

In terms of overall rankings, this survey analyzed data for Taiwanese popular songs through Spotify's "Top 200 (Taiwan)" weekly charts in 2022. Based on the number of songs, tracks, and streaming volumes, it showed that Mandarin songs had a higher proportion in all aspects, indicating that Taiwanese consumers primarily listened to Mandarin songs. Past data also showed that the number of charted songs from Japan, Korea, and Chinese-speaking regions continued to grow, while the number of Western songs showed a declining trend. Additionally, the competitiveness of Japanese animation and Korean pop music has increased in recent years.

Item	Mandarin				Europe and the US			
	2019	2020	2021	2022	2019	2020	2021	2022
Number of appearances on the chart (song)	5,558	6,382	6,859	6,992	4,364	3,147	2,514	2,055
Percentage of appearances on the chart	52.43%	60.21%	64.71%	65.96%	41.17%	29.69%	23.72%	19.39%
Total streaming traffic	364,763,854	570,837,117	589,717,703	668,939,297	309,443,197	253,215,094	210,167,283	178,232,378
Percentage of total streaming traffic	50.74%	62.04%	65.68%	67.15%	43.05%	27.52%	23.41%	17.89%
Number of tracks on the chart	444	457	498	494	546	351	275	189
Percentage of tracks of the chart	40.44%	47.11%	54.43%	56.98%	49.73%	36.19%	30.05%	21.80%
Number of singers/bands on the chart	160	169	191	262	210	137	129	131
Percentage of singers/bands on the chart	38.00%	44.47%	49.23%	53.91%	49.88%	36.05%	33.25%	26.95%
Average number of appearances on the chart per singer/band	34.74	37.76	35.91	26.69	20.78	22.97	19.49	15.69
Average number of appearances on the chart per track	12.52	13.96	13.77	14.15	7.99	8.97	9.14	10.87
Average streaming traffic per track	821,540.21	1,249,096.54	1,184,172.09	1,354,128.13	566,745.78	721,410.52	764,244.67	943,028.46

Overview of Total Streaming Volume Rankings on Spotify Taiwan from 2019 to 2022

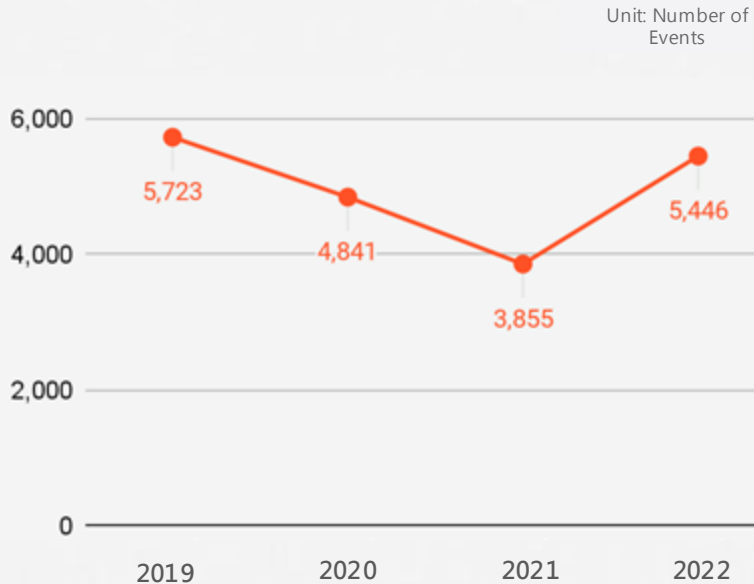
Item	Japan				Korea			
	2019	2020	2021	2022	2019	2020	2021	2022
Number of appearances on the chart (song)	88	132	390	484	590	939	837	1,069
Percentage of appearances on the chart	0.83%	1.25%	3.68%	4.57%	5.57%	8.86%	7.90%	10.08%
Total streaming traffic	4,436,913	9,984,865	27,974,328	39,517,642	40,223,425	86,145,982	70,030,832	109,561,545
Percentage of total streaming traffic	0.62%	1.09%	3.12%	3.97%	5.60%	9.36%	7.80%	11.00%
Number of tracks on the chart	10	12	25	43	98	150	117	141
Percentage of tracks of the chart	0.91%	1.24%	2.73%	4.96%	8.93%	15.46%	12.79%	16.26%
Number of singers/bands on the chart	6	6	8	21	45	68	60	72
Percentage of singers/bands on the chart	1.43%	1.58%	2.06%	4.32%	10.69%	17.89%	15.46%	14.81%
Average number of appearances on the chart per singer/band	14.67	22.00	48.75	23.05	13.11	13.81	13.95	14.85
Average number of appearances on the chart per track	8.80	11.00	15.60	11.26	6.02	6.26	7.15	7.58
Average streaming traffic per track	443,691.30	832,072.08	1,118,973.12	919,014.93	410,443.11	574,306.55	598,554.12	777,032.23

Note: Streaming traffic is counted based on the number of times a track is played for more than 30 seconds.
 Time period of the data: 53 weeks per year from 2019 to 2022.
 Source: Spotify's "Top 200 (Taiwan)" Weekly charts from 2019 to 2022.

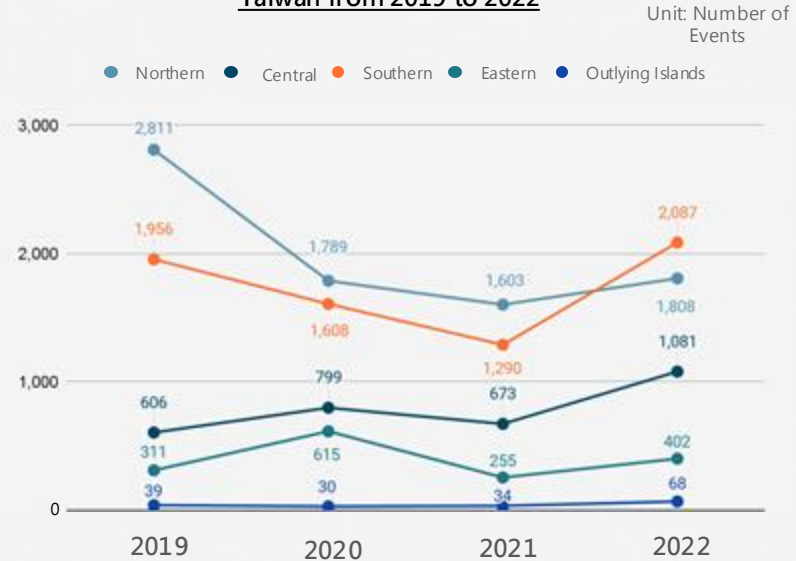
Number of Popular Music Performances and Regional Activities in Taiwan in 2022

- In 2022, the performance market gradually recovered, with the number of events growing by **41.27%** compared to 2021.
- In terms of regions, the number of performances in the **southern region** increased significantly.

Number of Popular Music Performances in Taiwan from 2019 to 2022



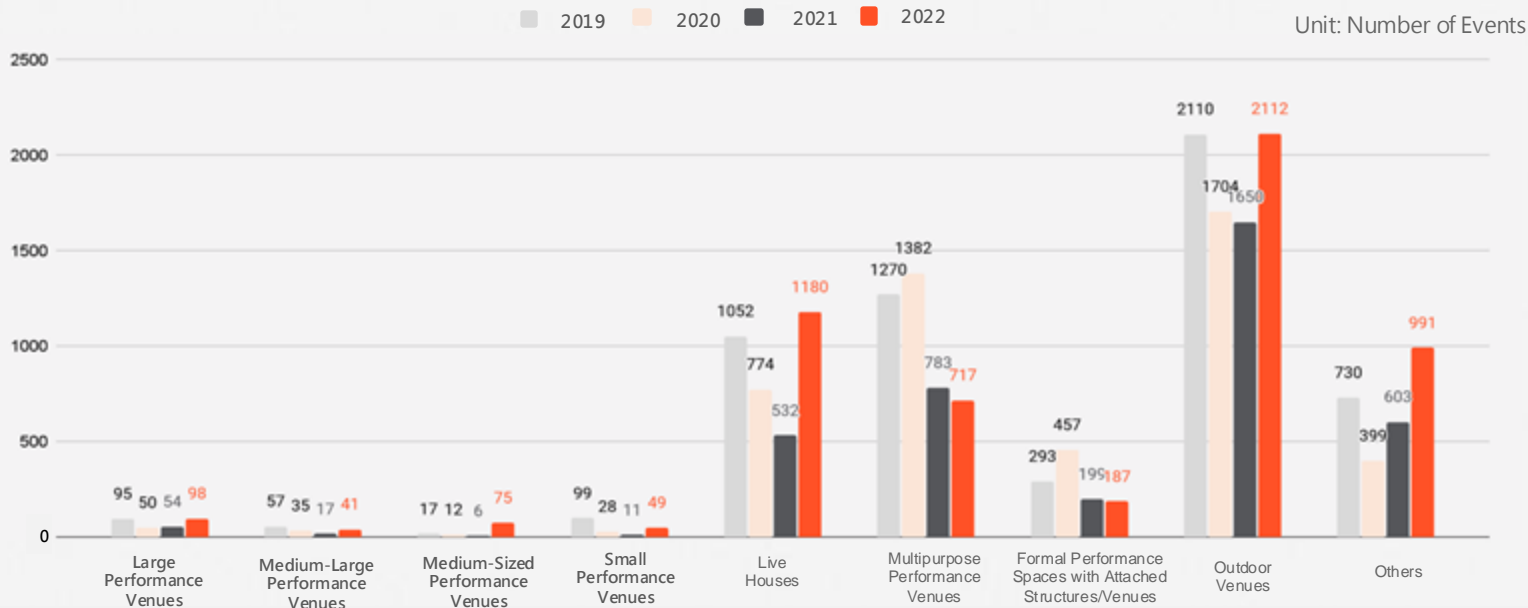
Number of Performance Events in Various Regions of Taiwan from 2019 to 2022



Source: The Ministry of Culture's Cultural Activities Information System, as well as data from major music venues.

Number of Performance Events by Venue Type from 2019 to 2022

- Live houses and outdoor venues hosted the majority of performances in 2022. The majority of performance spaces had returned to pre-pandemic (2019) levels in terms of the number of events held.
- However, the number of events in **small**, **medium-large**, and **multipurpose** performance venues had not yet recovered to pre-pandemic levels.



Source: The Ministry of Culture's Cultural Activities Information System, as well as data from major music venues.

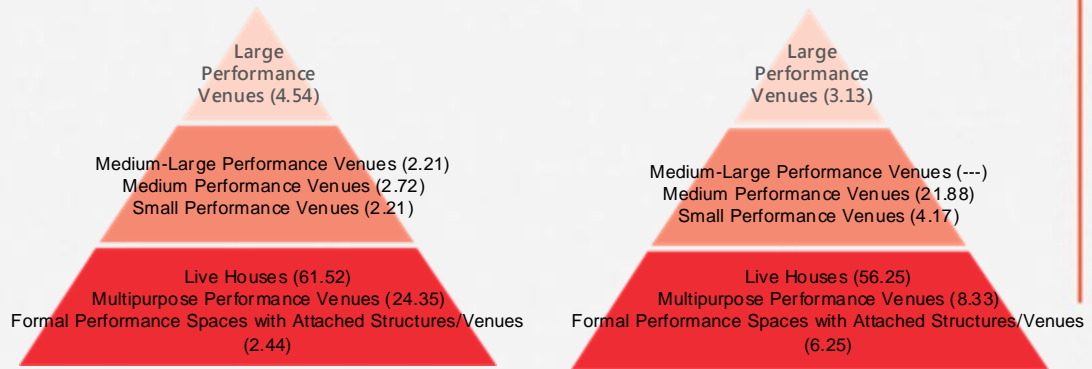
Note: A large performance venue accommodates 10,000 people or more; a medium-large performance venue accommodates 3,000 to 10,000 people; a medium-sized performance venue accommodates 1,000 to 3,000 people; a small performance venue accommodates no more than 1,000 people; "multipurpose performance spaces" are hybrid spaces, such as bookstore plus exhibition hall, café plus exhibition hall, and restaurant plus exhibition hall; "formal performance spaces with attached structures/venues" are lecture or performance halls attached to non-music facilities such as art galleries, museums and government facilities; "others" may include charity concerts, non-ticketed music events by other commercial businesses, or events that require minimum purchases of food and beverages.

Number of Ticketed Performances by Domestic and Foreign Singers/Bands

Mandarin-speaking singers dominated Taiwan's music-ticketed performance market in 2022, with live houses and multipurpose performance spaces hosting the majority of performances, accounting for 61.52% and 24.35%, respectively.

For non-Mandarin-speaking singers and bands, performances were concentrated in live houses and medium-sized performance venues, accounting for 56.25% and 21.88%, respectively.

Distribution of Ticketed Performances by Domestic and Foreign Singers/Bands in 2022 – Sorted by Mandarin and Non-Mandarin Artists



Overview of Ticketed Performances by Mandarin Singers and Bands (%)

Overview of Ticketed Performances by non-Mandarin Singers and Bands (%)

Notes:

- A large performance venue accommodates 10,000 people or more; a medium-large performance venue accommodates 3,000 to 10,000 people; a medium-sized performance venue accommodates 1,000 to 3,000 people; a small performance venue accommodates fewer than 1,000 people.
- The information in the Cultural Activities Information System has already excluded non-popular music events; the content of the events is declared by the businesses themselves.
- The charts do not include outdoor and other venues.
- Percentages do not add up to 100% due to rounding of data.

Source: 2022 popular music events (performances and festivals) from the Cultural Activities Information System of the Ministry of Culture, as well as information on major music venues compiled by this survey.

Number of Performances by Domestic and Foreign Singers/Bands

Mandarin-speaking singers dominated Taiwan's music performance market in 2022, with performances primarily held in outdoor venues, live houses, and other venues, accounting for 39.00%, 21.28%, and 18.58%, respectively. Additionally, the number of performances by Korean singers/bands in 2022 also showed a significant resurgence compared to singers/bands from other countries.

Distribution of performances by domestic and foreign singers/bands from 2019 to 2022

Unit: %

Venue Type	Mandarin				Japanese				Korean			
	2019	2020	2021	2022	2019	2020	2021	2022	2019	2020	2021	2022
Large Performance Venues	1.58	0.95	1.42	1.78	5.31	14.29	-	-	5.56	-	-	16.67
Medium-Large Performance Venues	0.39	0.67	0.45	0.77	7.96	-	-	-	44.44	-	-	-
Medium Performance Venues	0.21	0.24	0.16	1.02	2.65	-	-	-	-	-	-	61.11
Small Performance Venues	1.29	0.47	0.29	0.85	14.16	7.14	-	-	22.22	100.00	-	11.11
Live Houses	15.94	15.04	13.67	21.28	46.90	28.57	100.00	-	24.07	-	-	11.11
Multipurpose Performance Venues	22.59	28.48	20.10	13.30	16.81	28.57	-	-	-	-	-	-
Formal Performance Spaces with Attached Structures/Venues	5.20	9.75	5.14	3.42	2.65	-	-	60.00	3.70	-	-	-
Outdoor Venues	39.02	35.84	43.03	39.00	3.54	21.43	-	40.00	-	-	-	-
Others	13.78	8.57	15.74	18.58	-	-	-	-	-	-	-	-
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00



Number of Performances by Domestic and Foreign Singers/Bands

Distribution of performances by domestic and foreign singers/bands from 2019 to 2022

Unit: %

Venue Type	Southeast Asian				European				Multinational				Total			
	2019	2020	2021	2022	2019	2020	2021	2022	2019	2020	2021	2022	2019	2020	2021	2022
Large Performance Venues	-	-	-	-	1.89	-	-	-	0.99	2.41	-	0.87	1.66	1.03	1.40	1.80
Medium-Large Performance Venues	-	-	-	-	2.83	-	-	-	0.33	2.41	-	-	1.00	0.72	0.44	0.75
Medium Performance Venues	-	-	-	100.00	-	-	-	40.00	0.99	0.60	-	2.61	0.30	0.25	0.16	1.38
Small Performance Venues	-	50.00	-	-	0.94	-	-	6.67	1.32	1.81	-	0.87	1.73	0.56	0.29	0.90
Live Houses	29.41	-	-	-	50.94	39.13	100.00	6.67	36.09	38.55	21.95	44.35	18.38	15.99	13.80	21.67
Multipurpose Performance Venues	11.76	-	-	-	24.53	39.13	-	6.67	21.19	29.52	41.46	6.96	22.19	28.55	20.31	13.09
Formal Performance Spaces with Attached Structures/Venues	23.53	-	-	-	9.43	-	-	20.00	2.32	3.01	7.32	-	5.12	9.44	5.16	3.43
Outdoor Venues	29.41	50.00	100.00	-	2.83	21.74	-	20.00	31.79	20.48	21.95	37.39	36.87	35.20	42.80	38.78
Others	5.8	-	-	-	6.60	-	-	-	4.97	1.20	7.32	6.69	12.76	8.24	15.64	18.20
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00

Notes:

- The information in the Cultural Activities Information System has already excluded non-popular music events; the content of the events is declared by the businesses themselves.
- Percentages do not add up to 100% due to rounding of data.

Source: 2019-2022 popular music events (performances and festivals) from the Cultural Activities Information System of the Ministry of Culture, as well as information on major music venues compiled by this survey.



Production Costs of Performances by Mandarin-Speaking Singers/Bands from 2019 to 2022

The average event production cost for Mandarin-speaking singers in venues with a capacity of fewer than 1,000 people was NT\$298,800 in 2022, a decrease compared to the same period last year. At the same time, the production costs for other venue sizes either decreased or remained flat compared to the same period last year, returning to the levels of 2019. For example, for music performance events with a venue capacity of more than 10,001 people, the production cost was NT\$21,850,800, which was similar to the production cost in 2019.

Unit: NT\$10,000

Venue Size	Mandarin Singers/Bands			
	2019 (N=14)	2020 (N=22)	2021 (N=16)	2022 (N=20)
1,000 People or Less	41.71	33.91	33.72	29.88
1,001 to 3,000 People	138.00	275.50	280.90	-
3,001 to 5,000 People	494.00	986.21	866.00	-
5,001 to 10,000 People	1,140.26	2,026.81	2,263.00	-
10,001 People or More	1,953.33	3,044.50	3,268.67	2,185.08
Outdoor Venues for Music Festivals	122.50	-	673.33	174.50
Online or Virtual Venues	-	-	250.25	259.50

Notes: Due to the impact of the epidemic on non-Mandarin singers/bands performing in Taiwan in recent years, as well as the limited amount of survey samples returned, only statistics from Mandarin singers/bands are presented this year.

Source: Compiled from the annual Popular Music Industry Survey Reports.



Overview of Ticket Sales for Popular Music Performances in Taiwan from 2019 to 2022

Influenced by the gradual recovery of live performances, the average ticket price for physical events increased compared to the same period last year. The average ticket price for physical events by Mandarin-speaking singers was approximately NT\$1,246, and the average ticket price for online performances was about NT\$350. The average ticket price for physical events by non-Mandarin-speaking singers was about NT\$3,129, higher than the average ticket price for Mandarin-speaking singers.

Unit: NT\$

Ticket Price	Mandarin Singers						Non-Mandarin Singers					
	2019	2020	2021		2022		2019	2020	2021		2022	
	N=17	N=17	Physical Performances N=15	Online Performances N=3	Physical Performances N=15	Online Performances N=3	N=17	N=17	Physical Performances N=15	Online Performances N=3	Physical Performances N=4	Online Performances -
Lowest Price	515	562	462	350	656	216	964	860	-	-	2,043	-
Average Price	1,320	1,144	1,084	342	1,246	350	2,256	1,188	-	-	3,129	-
Highest Price	2,486	1,807	1,858	417	2,247	450	3,914	1,900	-	-	4,179	-

Source: This survey.