III

Taiwan Cultural Content
Industries Survey Report 2022 Vol. III

Popular Music•Radio Industries

2022 Taiwan Cultural Content Industries Survey Report

III

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TAICCA

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FOREWORD

01

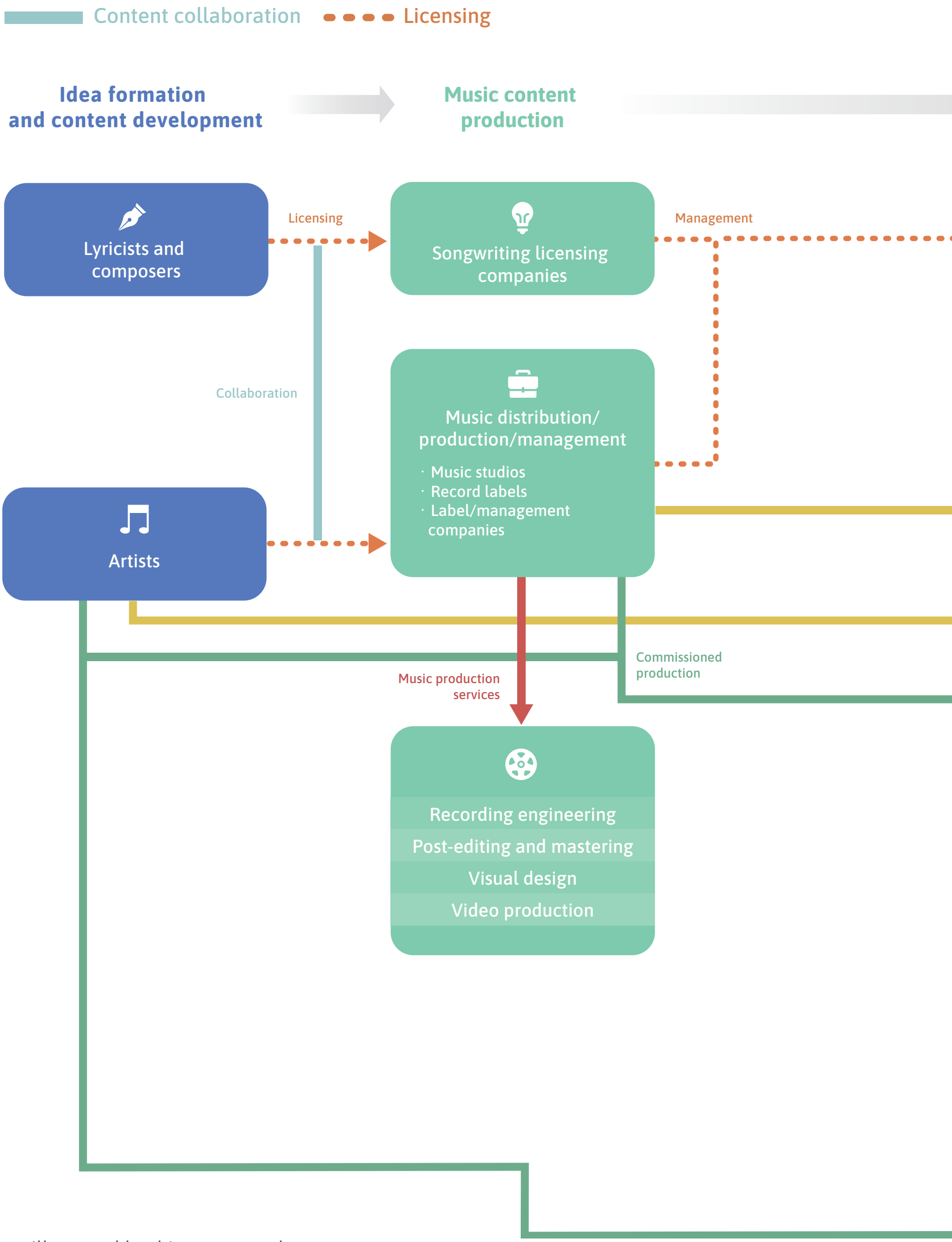
Scope of the Survey

This report was created to accurately reflect the current state of Taiwan's cultural content industry. It provides the government and industry with the latest industry development trends and serves as the foundation for establishing industry development objectives and implementing policies. The Taiwan Creative Content Agency (TAICCA) conducted the *Taiwan Cultural Content Industry Survey Report*, divided into four volumes based on industry relevance: "Book, Magazine, Comic, and Character Brand Licensing Industries," "Motion Picture, Television, and Animation Industries," "Popular Music and Radio Industries," and "Gaming and Esports Industries."

This is Volume III of the *2022 Taiwan Cultural Content Industries Survey Report*, which covers the popular music and radio industries. Due to technological advancements, the decline in revenue from physical music products, the emergence of online music platforms, and the increasing importance of live performances, the popular music industry has gradually developed a systematic model centered on artists (i.e., singers or bands). The increasing ubiquity of the Internet and mobile technology has made popular music products available in a variety of formats, including Internet downloads and streaming services. This encourages other key players, such as digital music platforms and telecommunications firms, to engage in music industry activities.

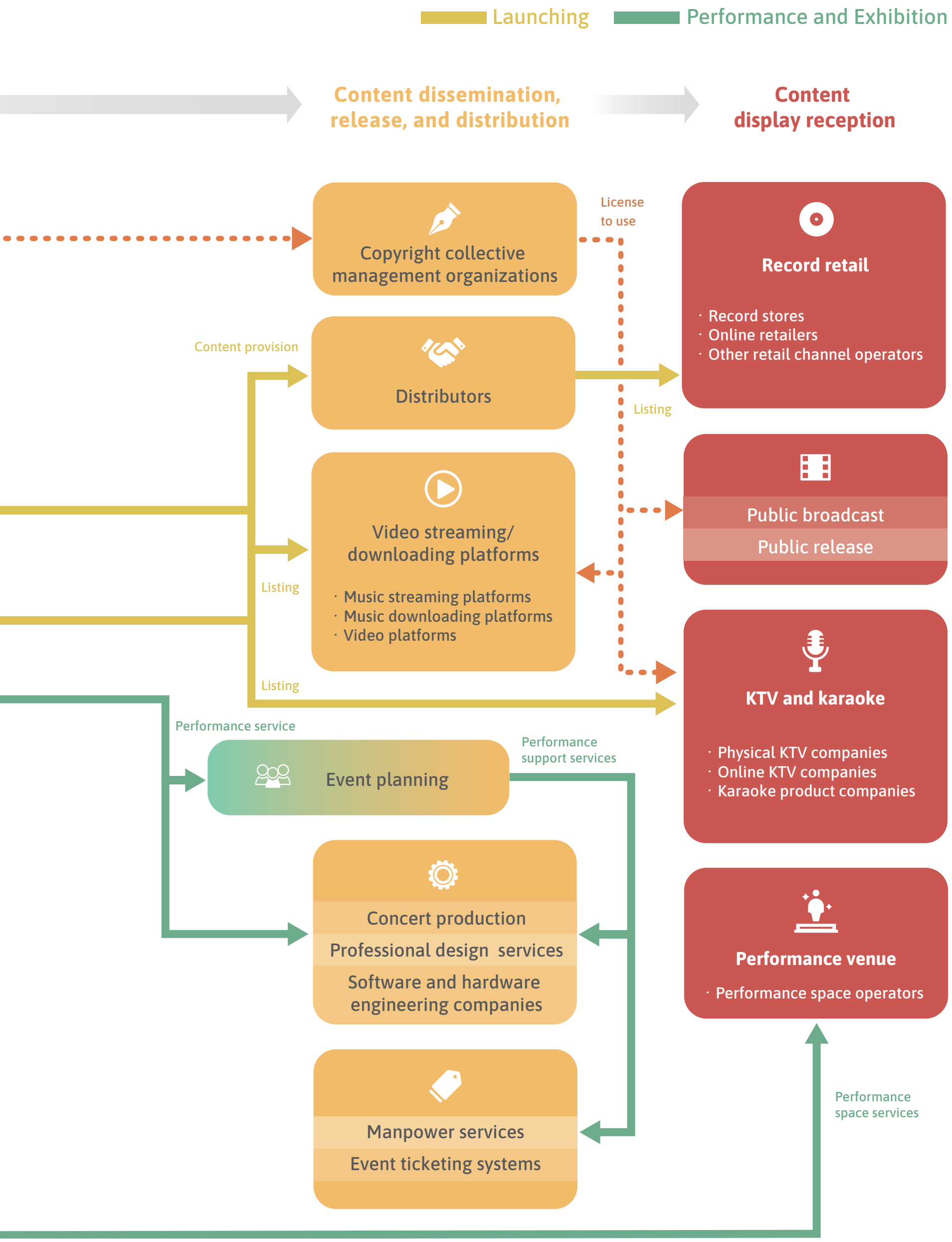
Therefore, the popular music industry is centered on the singers/bands, and the value of these artists is continuously expressed and accumulated through multiple commercialization channels such as music/songs, other cultural contents, derivative activities, live performances, and other related products and services. In addition to the artists/bands, other key players in the business include songwriters, record companies, management agencies, performance event planning companies, collective management organizations, as well as the backend sales and performance channels (record stores, KTVs, venues, etc.).

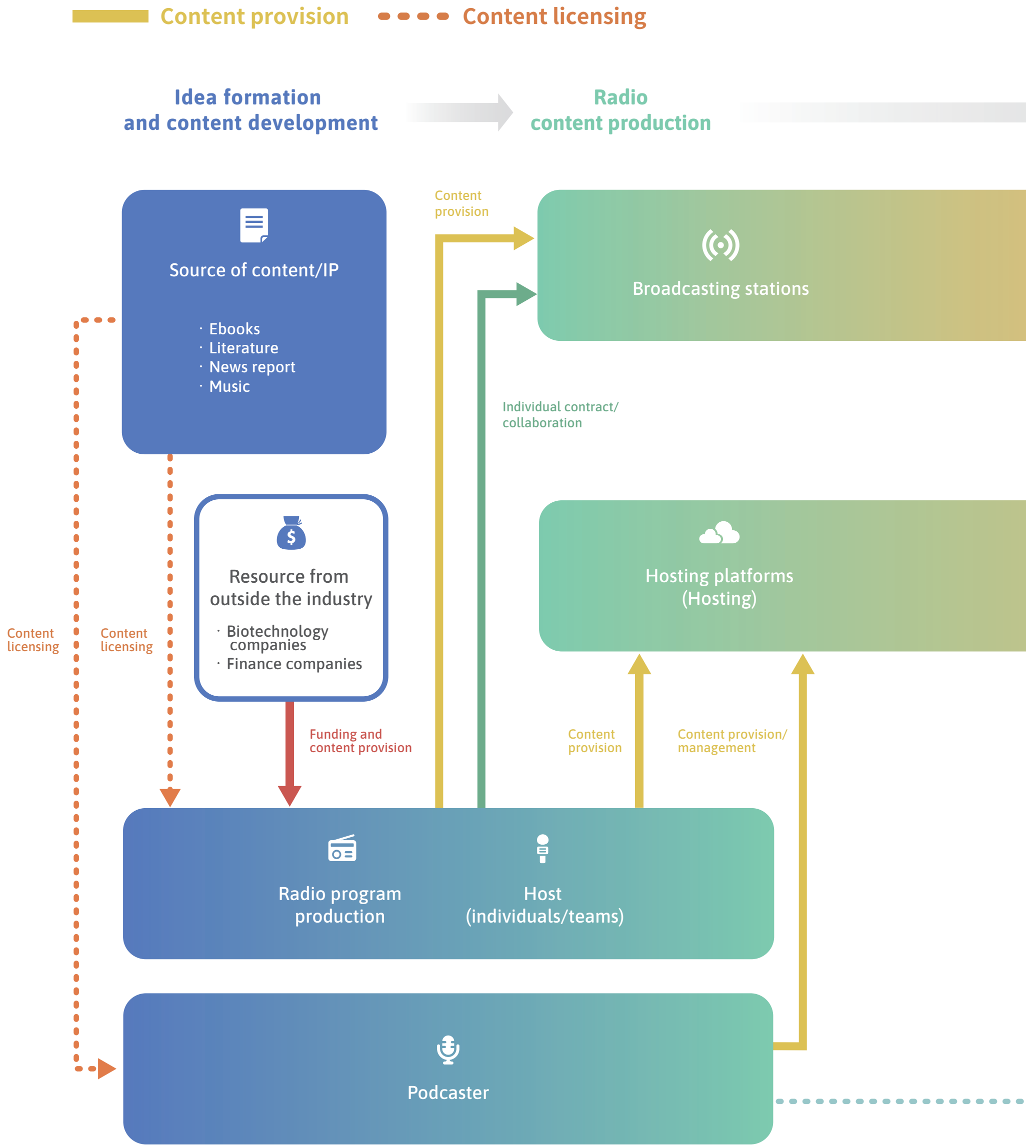
The radio industry survey respondents were selected based on the number of companies that received licenses issued by the National Communications Commission (NCC), which totaled 186. Historically, physical radio stations dominated the broadcasting industry. However, as technology advances, the industry has begun to offer new services, such as Internet broadcasting, as part of the digital convergence trend. These include the network services launched by existing radio stations, such as online streaming broadcast platforms, live streaming services, mobile applications (apps), and even podcasts, which have been growing rapidly in popularity in the past two years. These services affect the original industry value chain, leading to the repositioning of radio stations within the industry. Although radio stations have long been critical in delivering information for vehicle use or disaster management, the broadcast industry may require reorganization and reconfiguration as the Internet of Vehicles (IoV) and 5G eras arrive.



Source: Illustrated by this survey study.

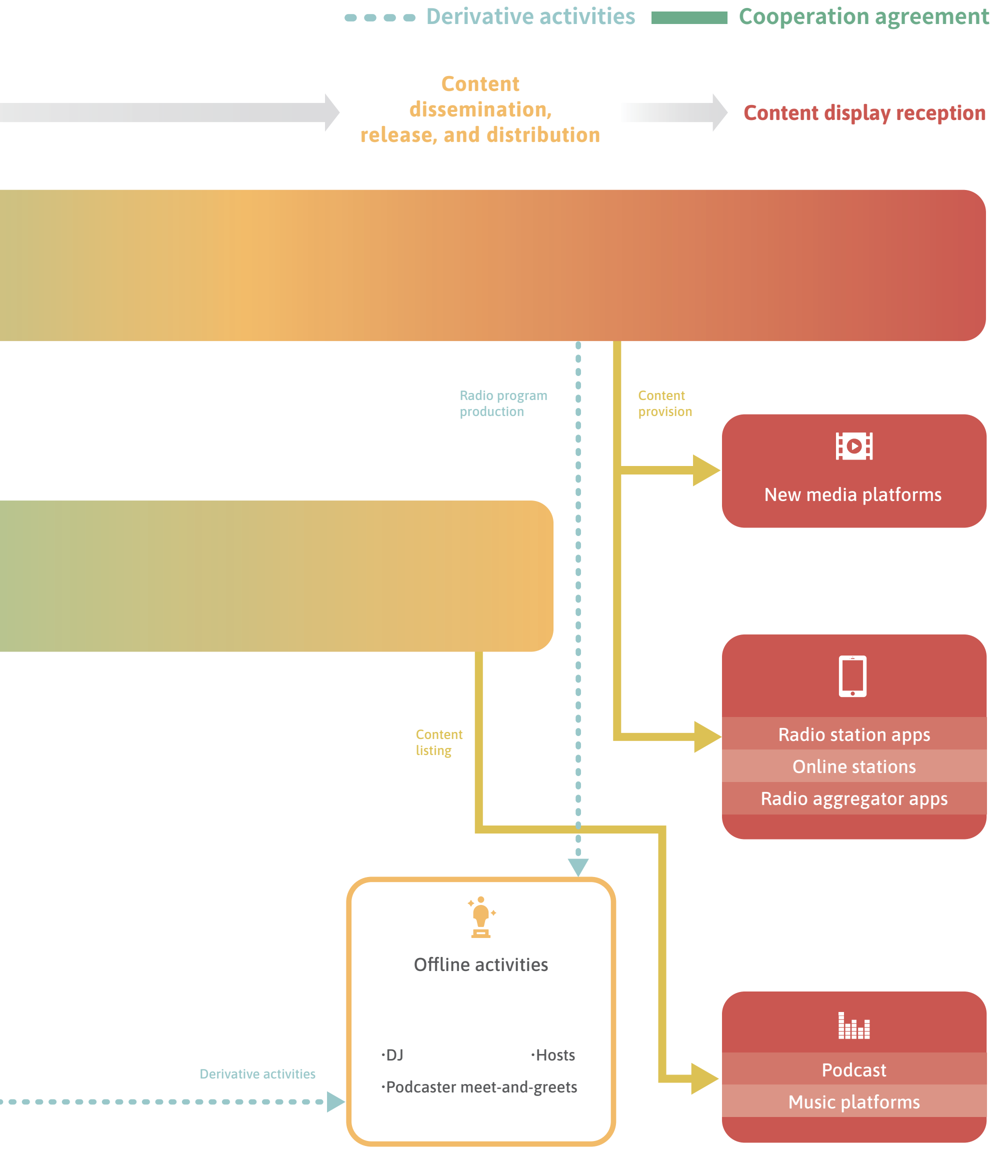
Figure 0-1. Industry map for the popular music industry


Launching
Performance and Exhibition
Content dissemination, release, and distribution
Content display reception
Copyright collective management organizations
License to use
Record retail
· Record stores
· Online retailers
· Other retail channel operators
Content provision
Distributors
Listing
Video streaming/ downloading platforms
· Music streaming platforms
· Music downloading platforms
· Video platforms
Public broadcast
Public release
Listing
Listing
KTV and karaoke
· Physical KTV companies
· Online KTV companies
· Karaoke product companies
Performance service
Event planning
Performance support services
Concert production
Professional design services
Software and hardware engineering companies
Performance venue
· Performance space operators
Manpower services
Event ticketing systems
Performance space services



Source: Illustrated by this survey study.

Figure 0-2. Industry map for the radio / podcast indsutry


Derivative activities
Cooperation agreement
Content dissemination, release, and distribution
Content display reception
Radio program production
Content provision
New media platforms
Radio station apps
Online stations
Radio aggregator apps
Content listing
Offline activities
·DJ
·Hosts
·Podcaster meet-and-greets
Derivative activities
Podcast
Music platforms

02

Chapter Overview

The *2022 Taiwan Cultural Content Industry Survey Report Vol. III: Popular Music and Radio Industries* is split into three chapters. Chapter 1 is a spotlight on significant and relevant statistical results from the survey that are of interest to the industry. Chapter 2 is an overview of this year's survey results for the subsectors in popular music, including a summary of basic information such as the number of companies, manpower, output, and revenue structure, as well as song/album charts, and the number of events. Chapter 3 is a forecast of possible trends and prospects for the industry in terms of digitalization and IP licensing.

Data descriptions in the texts as well as values presented in the charts of this report are calculated from the original data and rounded to either the nearest whole number or the nearest two decimal places. Therefore, certain data will have inconsistency due to its rounded sum, but it will not affect the interpretation of the data in terms of percentages and totals for each survey item.

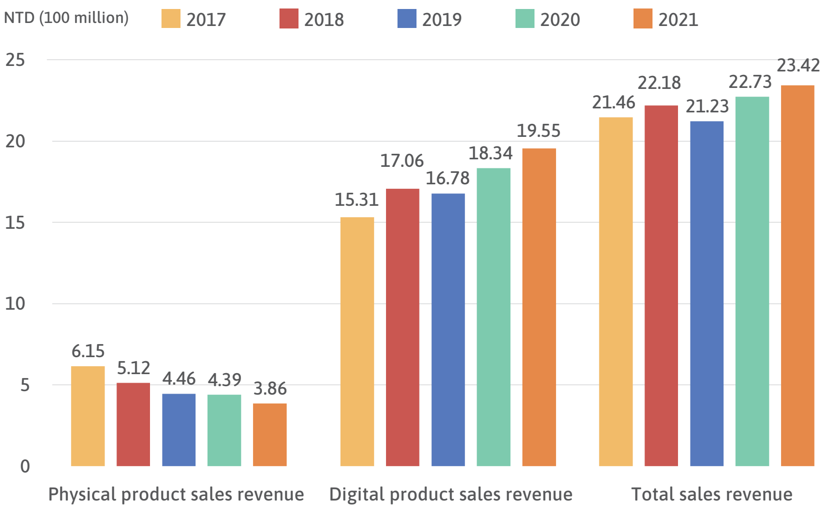
I

SPOTLIGHT

01

Overview of Taiwan's Music Market Sales Revenue

According to the Recording Industry Foundation in Taiwan (RIT), the sales revenue of Taiwan's music market in 2021 was approximately NT$2.342 billion, a growth of 3.01% from 2020.



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

Figure 1-1. Overview of Taiwan's music market sales from 2017 to 2021

Table 1-1. **Taiwan's music market sales revenue from 2017 to 2021**

A: Amount **B:** Percentage Unit: NT$100 million, %

Main category	Sub-category	Further subcategory	Item	2017	2018	2019	2020	2021	Compared to 2020 (YoY)
Sales of physical products	Singles		A	0.22	0.21	0.14	0.11	0.08	-26.28%
			B	1.01	0.94	0.65	0.49	0.35	-
	Albums	Vinyl records	A	0.59	0.85	0.63	0.83	0.91	9.64%
		CDs	A	4.17	3.28	3.22	2.92	2.22	-23.97%
		Other recorded products	A	0.23	0.23	0.03	0.1	0	-100.00%
		Total	A	4.99	4.35	3.88	3.85	3.13	-18.64%
			B	23.24	19.62	18.29	16.93	13.37	-
	Music Videos		A	0.95	0.56	0.43	0.43	0.65	51.31%
			B	4.41	2.52	2.05	1.89	2.77	-
	Total		A	6.15	5.12	4.46	4.39	3.86	-12.01%
			B	28.65	23.08	20.99	19.31	16.5	-
Sales of digital products	Digital downloads	Singles	A	0.18	0.16	0.13	0.09	0.11	22.22%
		Albums	A	0.27	0.3	0.18	0.14	0.09	-35.71%
		Music video and others	A	0.24	0.11	0.01	0	0.02	-
		Total	A	0.68	0.56	0.32	0.24	0.22	-5.41%
			B	3.18	2.54	1.49	1.05	0.96	-
	Digital streaming	Subscriptions	A	11.48	13.03	12.34	13.26	14.24	7.39%
		Advertisements	A	0.92	0.82	1.24	1.35	1.22	-9.63%
		Videos	A	1.29	1.98	2.4	3.06	3.62	18.30%
		Total	A	13.7	15.83	15.98	17.67	19.09	8.05%
			B	63.82	71.37	75.25	77.72	81.52	-
	Mobile digital music		A	0.93	0.67	0.48	0.44	0.24	-45.29%
			B	4.35	3	2.28	1.92	1.02	-
	Total		A	15.31	17.06	16.78	18.34	19.55	6.60%
			B	71.35	76.92	79.01	80.69	83.5	-
Total sales revenue			A	21.46	22.18	21.23	22.73	23.42	3.01%
Video broadcasting royalties				0.5	0.32	0.45	0.28	0.36	27.57%

Source: Statistics from the RIT, as compiled by this survey study.

Notes:

❶The RIT changed the statistical items in 2016 (and back calculated the sales in 2015) to conform to development trends in digital music.

❷The RIT data set includes sales channel statistics, and thus covers the top 12 domestic music record labels as well as independent releases. However, these figures should be used as a guide for observing market scale and structural changes, as their coverage is still limited.

❸The data on royalties came from the Association of Recording Copyright Owners of Taiwan (ARCO).

❹The percentage and comparison of data were calculated using the original data.

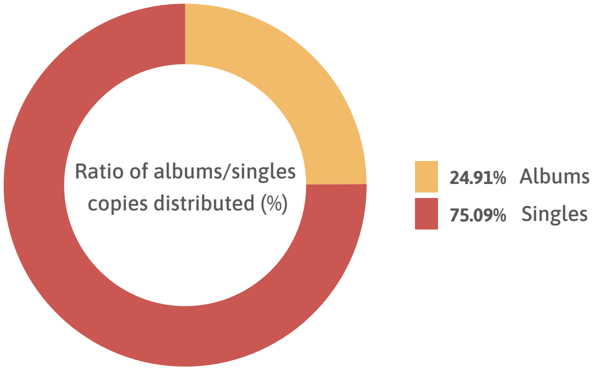
02

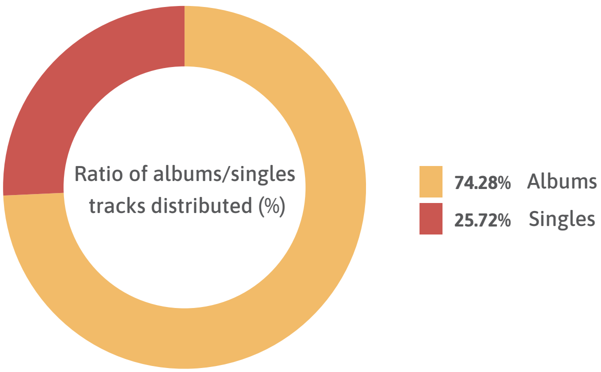
Overview of Taiwan's Popular Music Distribution Volume

In 2021, 2,894 albums/singles❶ were released by domestic singers/bands, which showed a 38.40% growth compared to the previous year. The number of albums and singles released was 721 (24.91%) and 2,173 (75.09%)❷, respectively .

❶Calculated from the nationalities of singers derived from data on the ISRC (International Standard Recording Code) query system.

❷This report used data from ISRC's current year's volume of distribution as a basis, hence it primarily presents the current year's distribution status. Moreover, since industry players utilize a single music track in a number of ways (such as repackaging old songs through various marketing methods), using distribution data from the current year can better describe the market status quo.





Source:
Calculated from the nationalities of musicians derived from data on the ISRC (International Standard Recording Code) query system.

Figure 1-2. Overview of Taiwan's music distribution market in 2021

03

Overview of Top Songs on Music Streaming Services

The charts of top songs on digital music streaming platforms revealed that the majority of top songs were general song releases, accounting for approximately 72% to 89% of total top songs. Songs used in film and television productions made up between 11.00% and 27.00% of the total. Examples of these included soundtracks from the television series *Someday of One Day, Love is Science?*, and *Proud of You*, as well as soundtracks from the films *Your Name Engraved Herein* and *Man in Love*.

Table 1-2. **Percentage of film and television soundtracks on the Spotify and KKBOX annual charts from 2019 to 2021**

Unit: %

Category	Percentage of songs on Spotify		Percentage of songs on KKBOX (Mandarin)		Percentage of songs on KKBOX (Taiwanese)	
	2020	2021	2020	2021	2020	2021
General	86	84	86	72	75	89
Film and television	14	16	14	27	25	11
Game	-	-	-	1	-	-
Total	100	100	100	100	100	100

Source:
Organized from Spotify's "Top 50 Hot Hits from 2019 to 2021 (Taiwan)," KKBOX's "Top 100 Mandarin Singles on the Yearly Chart," and "Top 100 Taiwanese Singles on the Yearly Chart" from 2019 to 2021.

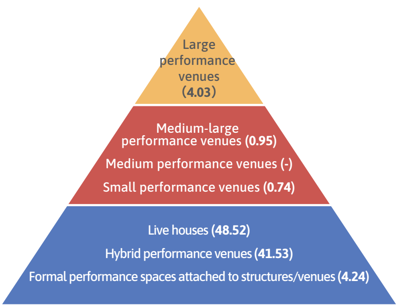
Note:
The 'general' category refers to songs that are released without association with other cultural or creative products. The 'film and television' category refers to songs that are used in film or television productions. The 'game' category refers to songs that are used in video games.

04

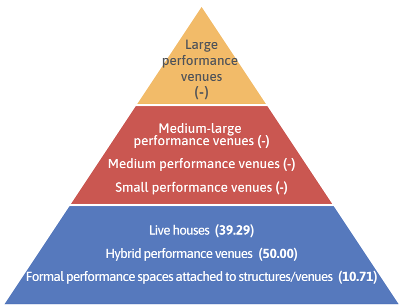
Number of Ticketed Performances by Domestic and Foreign Singers/Bands

Singers/bands at varying stages of development benefited from a variety of performing spaces; hence, the market structure of performance and exhibition spaces remained pyramidal in Taiwan.

In 2021, live houses sold 48.52% of performance tickets for Mandarin singers/bands, while hybrid performance spaces sold 41.53%. Together, they were responsible for 90% of the total. Due to the impact of pandemic-related immigration restrictions in several countries, the number of performances by non-Mandarin singers/bands in Taiwan decreased significantly in 2021, with the majority of them taking place in small performance venues.



Overview of ticketed performances by Mandarin singers/bands (%)



Overview of ticketed performances by non-Mandarin singers/bands (%)

Source:
2021 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.

Notes:
❶ 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.
❷ 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.
❸ This table does not include outdoor and other venues.
❹ Percentages do not add up to 100% due to rounding of data.

Figure 1-3. Distribution of ticketed performances by domestic and foreign singers/bands in 2021 – sorted by Mandarin and non-Mandarin artists

05

Overview of Revenue from Taiwan's Radio Industry

The combined revenue of the radio industry was estimated at NT$6.183 billion in 2021, down 2.92% from 2020. Even though businesses in the industry were actively exploring new business models such as live streaming, podcasting, and developing their own mobile apps, the domestic radio market remained saturated, and there was great difficulty in increasing the number of listeners. Despite the fact that the audio economy has given birth to new business models, the level of external funding remains low due to the implementation of these models at radio stations being in its infancy. As a result, there was a decline in the revenue of the broadcasting industry.

Table 1-3. Changing trends in the radio industry revenue from 2017 to 2021

Unit: NT$100 million, %

	2017	2018	2019	2020	2021
Radio industry revenue	64.80	62.37	65.35	63.68	61.83
Annual growth rate	-0.80	-3.75	4.78	-2.55	-2.92%

Source: Estimated by this survey study.

II

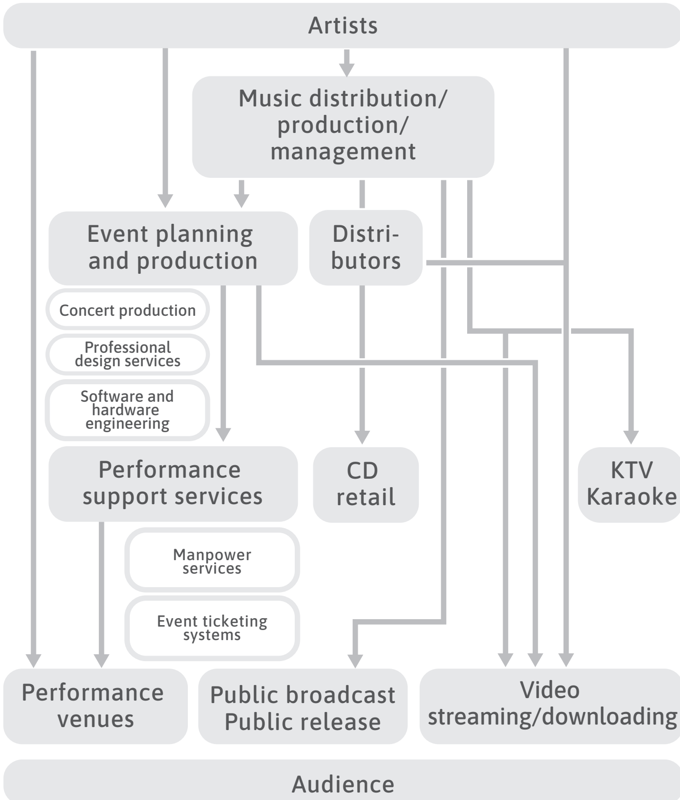
OVERVIEW

01

Popular Music Industry

1.1. Industry Overview

The popular music industry is divided into stages of development, which include music creation, production, publicity/distribution, and sales/performances. The industry prioritizes artists and conveys music to audiences via labels/management companies and live performances. At the same time, record labels/management companies provide an important function as a resource-sharing platform. A&R (artists and repertoire), music production/distribution, copyright management, artist management, and so on are examples of these resources and operations. There are also independent musicians that do not go through record labels/management organizations to have their music released; instead, they use streaming platforms, live events, and other means to get their work out to the public. Furthermore, digital streaming platforms, metaverse platforms, and digital distributors have been actively engaging in the popular music industry in recent years, transforming the industry's operational model and interaction with its audience.



Source: Illustrated by this survey study.

Figure 2-1. Taiwan's popular music industry map

1.1.1. Overview of the total revenue of Taiwan's popular music industry

The total revenue of Taiwan's popular music industry in 2021 was NT$17.686 billion, a 10.26% decrease compared to the previous year, due to the impact of the COVID-19 pandemic alerts on industry operations. In terms of the sources of revenue, they were mainly from the "music production, distribution, and management industries," "music streaming platforms," and "performance event planning and production industries," which generated NT$9.562 billion, NT$2.375 billion, and NT$2.06 billion, respectively.

Table 2-1. Total revenue structure of the popular music industry from 2020 to 2021

A: Revenue B: Percentage Unit: NT$100 million, %

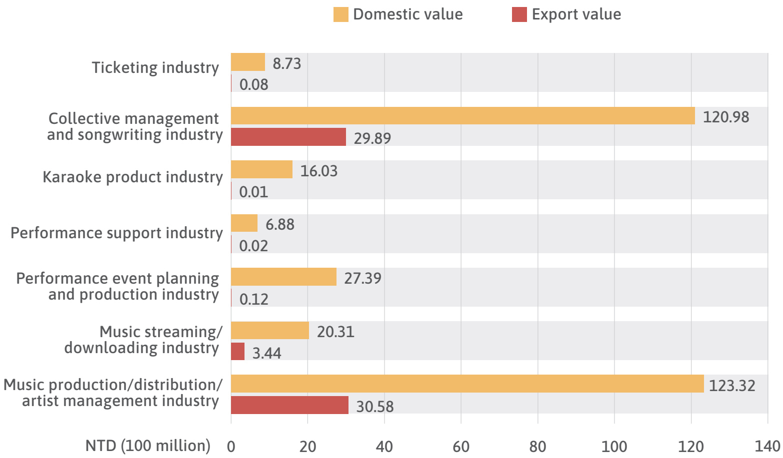
Item	2020		2021		Rate of change from 2020 to 2021
	A	B	A	B	
Physical record sales❺	3.47	1.76%	2.52	1.42%	-27.38%
Music production/ distribution/ artist management	93.35	47.37%	95.62	54.07%	2.43%
Music streaming/ downloading platforms	23.19	11.77%	23.75	13.43%	2.41%
Performance event planning and production	32.01	16.24%	20.60	11.65%	-35.65%
Performance event support❺	9.30	4.72%	6.91	3.91%	-25.70%
(Music) event venue	3.25	1.65%	3.99	2.26%	22.77%
KTV	1.32	0.67%	0.99	0.56%	-25.00%
Karaoke product	2.43	1.24%	1.44	0.81%	-40.74%
Collective management organization and songwriting management	12.66	6.42%	12.23	6.92%	-3.40%
Ticketing❺	16.08	8.16%	8.81	4.98%	-45.21%
Total	197.07	100%	176.86	100%	-10.26%

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

Notes:
❶This is the revenue data of the major companies.
❷Certain 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.
❸This 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.
❹For the purpose of comparing with the data of previous industry surveys, only the revenue of the KTV companies and the karaoke product companies that contribute to the popular music industry (copyright) was calculated in this year's industry survey in comparison to 2018, as the revenue from catering by KTV companies and equipment rental/ trade by karaoke product companies are not core businesses of the popular music industry.
❺The revenue from 2019 to 2020 added revenues from the physical record sales industry, the event support industry, and the ticketing industry.
❻Percentages do not add up to 100% due to rounding of data.

1.1.2. Overview of export and domestic sales of Taiwan's popular music industry

In 2021, the export value of Taiwan's popular music industry was NT$2.720 billion (accounting for 15.38%), and the main activities of export were "music production, distribution, and management" and "event planning and production."



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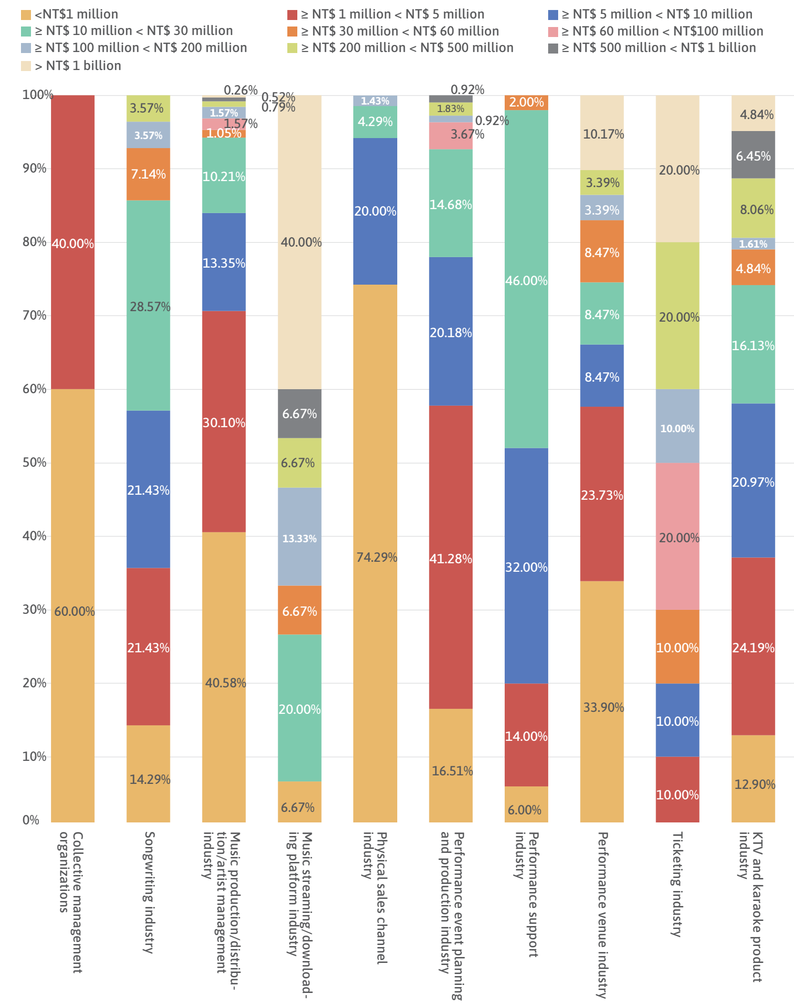
❺The export values of the event support industry and the karaoke product industry in 2020 were NT$375,900 and NT$103,400, respectively.
❻Percentages do not add up to 100% due to rounding of data.

Figure 2-2. Domestic and export sales structure of the popular music industry in 2021

1.1.3. Overview of capital distribution in Taiwan's popular music industry

The registered capital of most companies in the popular music industry in Taiwan was below NT$5 million. Businesses with a capital of more than NT$100 million were streaming platform operators, ticketing platform operators, etc.



Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Figure 2-3. Distribution of Taiwan's popular music industry by registered capital in 2021

1.1.4. Overview of number of employees in Taiwan's popular music industry

The number of employees in Taiwan's popular music industry totaled 5,935, a decrease of 4.14% compared to the previous year. The number of people employed in each subsector also varied according to their business operations. The industries of "music production/distribution/artist management," "performance event planning and production," and "performance venue" employed the most people, accounting for approximately 35.03%, 25.61%, and 20.17%, respectively, of total employment.

Table 2-2. Overview of the number of employees in the popular music industry in 2021

Unit: %

Industry	Number of people	Percentage
Collective management organizations and songwriting management	135	2.27
Music production/distribution/artist management	2,079	35.03
Music streaming/downloading platforms	398	6.70
Performance event planning and production	1,520	25.61
Performance support	391	6.59
Performance venue	1,197	20.17
Ticketing	215	3.62
Total	5,935	100

Source: Organized by this survey study.

Notes:

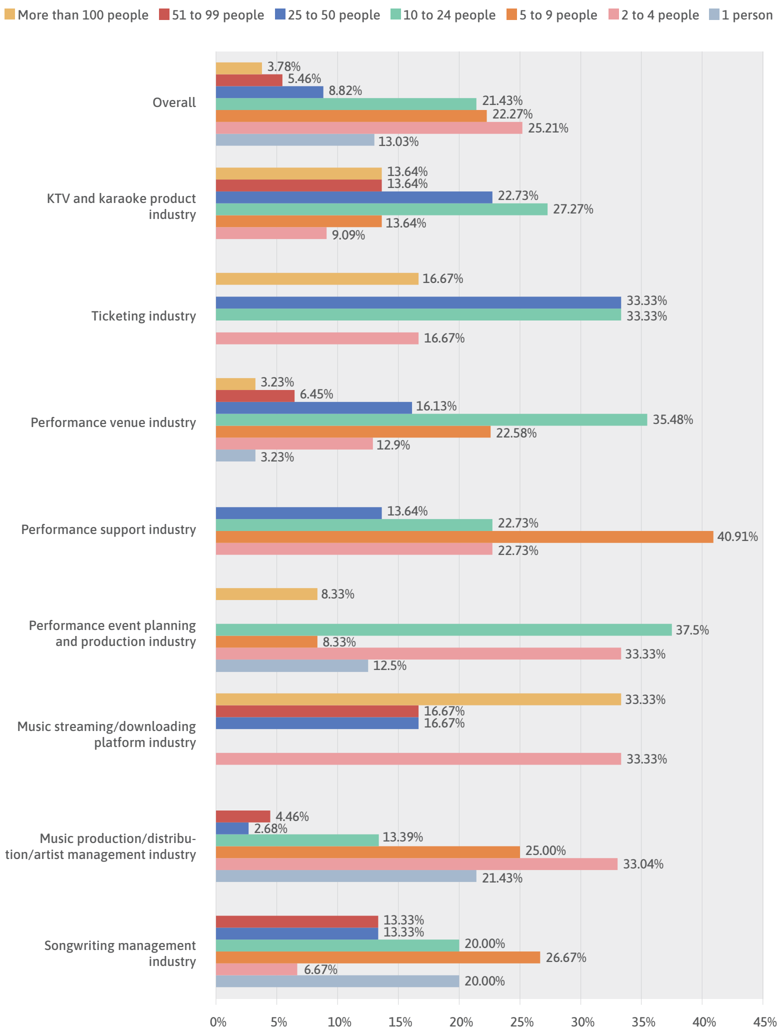
❶To avoid bias in the survey, the number of individuals employed in the physical music sales channel industry was not approximated for the time being, due to the industry's large proportion of part-time employees.

❷Due to increased demand for service and catering personnel, the KTV and karaoke product industries employed an estimated 6,736 people. This figure was omitted from the table to avoid reader confusion, as only the music copyright portion of these sectors is relevant to popular music.

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

1.1.5. Overview of Taiwan's popular music industry by scale of manpower

Around 70% of companies in the songwriting management and music production/distribution/artist management industries had fewer than ten employees. Due to many artist management companies having only one artist and outsourcing their operations to other enterprises, the number of companies with 2 to 4 employees accounted for approximately 40% of all businesses. Around 70% of enterprises in the performance event planning and production industry, performance support industry, and performance venue industry had 5 to 24 employees, while the KTV and karaoke product industry had a higher number of employees due to business needs.



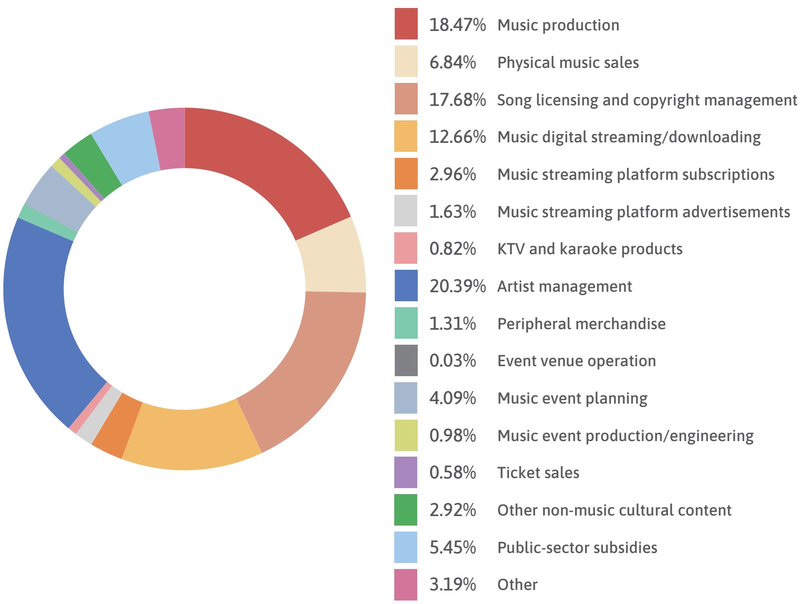
Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Figure 2-4. Distribution and number of people employed in each subsector of Taiwan's popular music industry in 2021

1.2. Revenue and Business Model

1.2.1. Overview of revenue structure of Taiwan's popular music industry

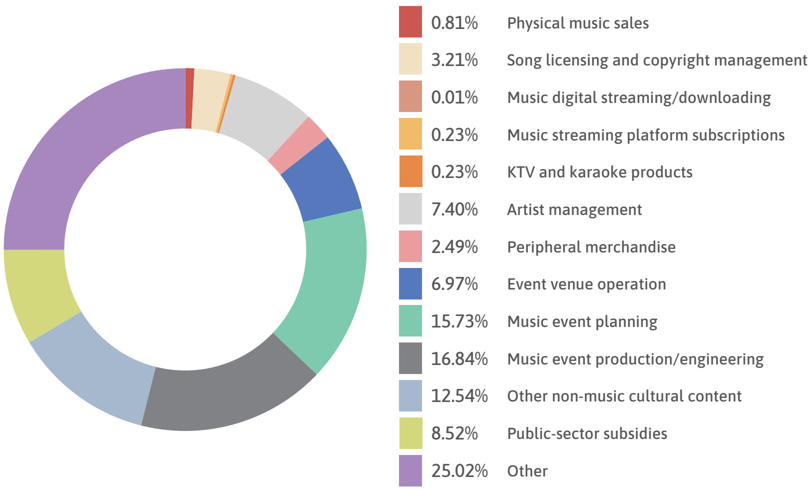
Record labels/management organizations with diverse functions play a role in connecting various subsectors in the music production/distribution/artist management industry. Music production/distribution/artist management made revenue from a variety of sources, including artist management (20.39%), music production (18.47%), song licensing and copyright management (17.68%), and digital music streaming/downloading (12.66%).



Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Figure 2-5. Revenue structure of Taiwan's music production/distribution/artist management industry

In 2021, the largest source of income for the event planning and production industry was other income (25.02%), followed by event production/engineering (16.84%). This demonstrates that, under the impact of the pandemic, the sector actively offered alternative products and services in addition to exhibition and performance activities.



Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Figure 2-6. Revenue structure of Taiwan's music event planning and production industry

Regarding the performance venue industry, the disparity in positioning and commercial nature between live houses and non-live houses has resulted in distinct revenue structures. Historically, the primary sources of revenue for live houses were event venue operations (representing around half of the industry's revenue), event planning, and event production/engineering. Due to domestic epidemic alerts, however, income from event planning and event production/engineering decreased severely in 2021, while income from ticket sales services and public sector subsidies climbed substantially. The majority of non-live houses derived their revenue from operating event venues; although this proportion of revenue accounted for approximately 70 percent of their revenue in the previous year, this proportion plummeted to about half in 2021, with event planning nearly coming to a halt.

Table 2-3. Revenue structure of performance venues from 2020 to 2021 by type of venue

Unit: %

	Live House		Non-live house	
	2020 (N=8)	2021 (N=6)	2020 (N=22)	2021 (N=23)
Music production	8.30	0.83	0.52	0.84
Physical music sales	0.83	-	0.08	0.84
Song licensing and copyright management	1.67	0.17	-	-
Digital music streaming/ downloading	2.50	0.17	-	-
Artist management	0.83	-	1.00	0.63
Peripheral merchandise	0.83	1.33	0.40	-
Event venue operation	54.87	48.17	69.73	49.15
Event planning	13.20	4.17	9.40	0.81
Event production/ engineering	13.30	1.67	0.80	-
Ticket sales services	-	26.17	1.20	1.67
Other fields of cultural content	0.33	-	6.00	8.16
Public sector subsidies	-	15.00	-	13.27
Other	3.33	2.33	10.87	24.63
Totals	100	100	100	100

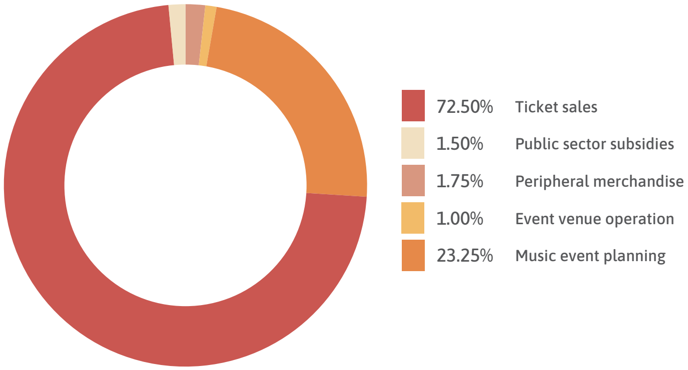
Source: The *2020 Popular Music Industry Survey Report* and this survey study.

Notes:

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

❷The revenues from "music streaming platform subscriptions," "music streaming platform advertisements," and "KTV and karaoke products" accounted for 0.00% of total revenue for two consecutive years; hence, they are not included in the table at this time.

The majority of the ticketing industry relied on ticket sales services (72.50%) as its main source of revenue. In recent years, however, some ticket vendors have branched out into event planning and other spheres of cultural activity, raising their income from event planning to 23.25%.



Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Figure 2-7. Revenue structure of Taiwan's popular music ticketing industry

As for the income structure of the KTV and karaoke product industry, the primary source of income was KTV and karaoke products (68.30%), with food and beverages constituting the majority of other types of income.

Although other subsectors were largely concentrated on their core activities, their income structures became more diffuse, indicating that the profit model of the popular music industry will continue to evolve and adapt in the post-pandemic future.

Table 2-4. Revenue structure of subsectors of Taiwan's popular music industry in 2021

Unit: %

Type of revenue	Song-writing management (N=6)	Music production/ distribution/ artist manage-ment (N=80)	Music streaming platforms industry (N=3)	Perfor-mance event planning and production industry (N=14)	Perfor-mance support industry (N=14)	Perfor-mance venue industry (N=29)	Ticketing industry (N=3)	KTV and karaoke products industry (N=20)
Music production	-	18.47	-	-	-	0.84	-	-
Physical music sales	2.45	6.84	-	0.81	-	0.67	-	-
Song licensing and copyright management	41.33	17.68	20.00	3.21	-	0.03	-	1.50
Music digital streaming/ downloading	31.48	12.66	1.40	0.01	-	0.03	-	-
Music streaming platform subscriptions	11.25	2.96	19.60	0.23	-	-	-	-
Music streaming platform advertise-ments	4.30	1.63	-	-	-	-	-	-
KTV and karaoke products	3.44	0.82	-	0.23	0.31	-	-	68.30
Artist management	2.25	20.39	-	7.40	-	0.50	-	1.00
Peripheral merchandise	0.12	1.31	-	2.49	0.63	0.27	1.75	-
Event venue operation	-	0.03	-	6.97	4.38	48.95	1.00	-
Music event planning	-	4.09	-	15.73	11.25	1.49	23.25	-
Music event production/ engineering	-	0.98	-	16.84	34.84	0.33	-	1.00
Ticket sales	-	0.58	-	-	-	6.59	72.50	-
Other non-music cultural content	-	2.92	-	12.54	10.00	6.52	-	-
Public sector subsidies	-	5.45	-	8.52	0.47	13.62	1.50	2.50
Other	3.37	3.19	59.00	25.02	38.13	20.16	-	25.70
Total	100	100	100	100	100	100	100	100

Source: Organized by this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

1.2.2. Production costs for music production in Taiwan's popular music industry

From 2017 to 2020, the average production cost of a single song increased sequentially, rising to NT$199,600 in 2020. However, the average production cost of a single song declined in 2021.

Table 2-5. Average production cost per song from 2017 to 2021

Unit: NT$10,000

Cost	2017 (N=67)	2018 (N=54)	2019 (N=56)	2020 (N=58)	2021 (N=74)
Average production cost	16.6	17.67	19.55	19.96	17.45

Source:
The *2019 Popular Music Industry Survey Report, the 2020 Popular Music Industry Survey Report*, and this survey study.

1.3. Trends in IP licensing in Taiwan's Popular Music Industry

Due to the pandemic, the proportion of revenue generated through domestic licensing has increased in the last two years. Domestic revenue accounted for 78.90% of music licensing income for music production/distribution/artist management companies, while international revenue accounted for 21.1%, with 70% coming from the mainland Chinese market. Domestic sources accounted for 56.80% of songwriting management industry's music licensing revenue, while overseas entities accounted for 43.20%.

Table 2-6. **Ratio of domestic and overseas music licensing revenue for music production/distribution/management companies from 2017 to 2021**

Unit: %

Type		2017 (N=62)	2018 (N=55)	2019 (N=39)	2020 (N=38)	2021 (N=48)
Domestic		58.10	60.80	67.87	73.68	78.90
Foreign	China	41.90	39.20	32.13	26.32	14.93
	Other countries					6.17
Total		100	100	100	100	100

Source: The yearly *Popular Music Industry Survey Reports* and this survey study.

Table 2-7. **Ratio of domestic and overseas music licensing revenue for songwriting management companies from 2019 to 2021**

Unit: %

Type		2019 (N=6)	2020 (N=5)	2021 (N=6)
Domestic		53.92	51.74	56.80
Foreign	China	46.08	48.26	34.40
	Other countries			8.80
Total		100	100	100

Source: The yearly *Popular Music Industry Survey Reports* and this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

In terms of the types of licensed users, digital music streaming/downloading platforms were the main licensed users of music production/distribution/management companies and songwriting management companies in the last two years.

Table 2-8. **Licensed users of the music production/distribution/management industry from 2020 to 2021, by licensing revenue**

Unit: %

Licensed user type	2020 (N=37)	2021 (N=45)
(1) Digital music streaming/downloading platforms	66.88	60.53
(2) Record labels	6.63	9.82
(3) Karaoke products	4.06	7.81
(4) Event and performance	11.94	10.4
(5) Motion pictures, television, and radio	7.11	5.56
(6) Gaming	-	2.20
(7) Other	3.38	3.67
Total	100	100

Source: The 2020 Popular Music Industry Survey Report and this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

Table 2-9. **Licensed users of the songwriting management industry from 2020 to 2021, by licensing revenue**

Unit: %

Licensed user type	2020 (N=4)	2021 (N=6)
(1) Digital music streaming/downloading platforms	68.75	55.78
(2) Record labels	19.33	10.83
(3) Karaoke products	6.50	5.67
(4) Event and performance	5.43	5.33
(5) Motion pictures, television, and radio	0.00	21.42
(6) Gaming	-	0.40
(7) Other	0.00	0.57
Total	100	100

Source: The *2020 Popular Music Industry Survey Report* and this survey study.
Note: Percentages do not add up to 100% due to rounding of data.

According to the revenue of domestic copyright collective management organizations over the years, compensation for music usage has shown a slight decline year by year for most collective management organizations. The only exception was the Association of Recording Copyright Owners of Taiwan (ARCO), which adjusted its user remuneration rate in 2021 and posted an increase in revenue over the previous year.

In addition, the pandemic in recent years has had a substantial impact on the income generated by music usage for public performances. For example, according to the Music Copyright Society of Chinese Taipei (MÜST), income from music usage for public performances has been in a double-digit decline for two years in a row since 2020.

Table 2-10. Total compensation for music usage received by copyright collective management organizations from 2020 to 2021

A: Revenue **B: Rate of growth** Unit: NT$10,000 and %

Name	Year	Item	Total compensation (NT$10,000)	Public release	Public transmission	Public broadcast	Public performance
Music Copyright Society of Chinese Taipei (MÜST)	2020	A	46,969.36	-	21,136.21	6,575.71	19,257.44
		B	-14.76%	-	-4.11%	-0.56%	-27.19%
	2021	A	38,150.19	-	16,023.08	6,104.03	16,023.08
		B	-18.78%	-	-24.19%	-7.17%	-16.80%
Association of Recording Copyright Owners of Taiwan (ARCO)	2020	A	10,028.36	802.27	300.85	5,716.17	3,209.08
		B	-4.68%	-	-4.68%	-7.91%	-7.57%
	2021	A	10,533.74	632.02	316.01	6,320.24	3,265.46
		B	5.04%	-	5.04%	10.57%	1.76%
Recording Copyright and Publications Administrative Society of Chinese Taipei (RPAT)	2020	A	1,346.65	-	-	1,334.40	12.25
		B	-3.90%	-	-	-3.99%	6.65%
	2021	A	1,330.40	-	-	1,319.76	10.64
		B	-1.21%	-	-	-1.10%	-12.72%

Source:
The Music Copyright Society of Chinese Taipei (MUST, the Association of Recording Copyright Owners of Taiwan (ARCO), and the Recording Copyright and Publications Administrative Society of Chinese Taipei (RPAT).

Notes:
❶The Asia-Pacific Music Collective Management Association (ACMA) did not disclose its compensation data.
❷The management fee for the Music Copyright Society of Chinese Taipei (MÜST) was 11.5%. The management fee for the Association of Recording Copyright Owners of Taiwan (ARCO) was 25%. The management fee for the Recording Copyright and Publications Administrative Society of Chinese Taipei (RPAT) was 30%.

1.4. Industry Observation Indexes

1.4.1. Spotify's singles charts

Spotify's 2021 "Top 200 (Taiwan)" weekly charts showed that 65.68% of the streamed songs were Mandarin songs, while 23.41% were European or American.

Table 2-11. Overview of Spotify's "Top 200 (Taiwan)" weekly charts from 2020 to 2021

Item	Japan		Korea		Europe and the U.S.	
	2020	2021	2020	2021	2020	2021
Number of appearances on the chart (song)	132	390	939	837	3,147	2,514
Percentage of appearances on the chart	1.25%	3.68%	8.86%	7.90%	29.69%	23.72%
Total streaming traffic	9,984,865	27,974,328	86,145,982	70,030,832	253,215,094	210,167,283
Percentage of streaming traffic	1.09%	3.12%	9.36%	7.80%	27.52%	23.41%
Number of tracks on the chart	12	25	150	117	351	275
Percentage of tracks on the chart	1.24%	2.73%	15.46%	12.79%	36.19%	30.05%
Number of singers/bands on the chart	6	8	68	60	137	129
Percentage of singers/bands on the chart	1.58%	2.06%	17.89%	15.46%	36.05%	33.25%
Average number of appearances on the chart per singer/band	22.00	48.75	13.81	13.95	22.97	19.49
Average number of appearances on the chart per track	11.00	15.60	6.26	7.15	8.97	9.14
Average streaming traffic per track	832,072.08	1,118,973.12	574,306.55	598,554.12	721,410.52	764,244.67

Item	Mandarin		Total	
	2020	2021	2020	2021
Number of appearances on the chart (song)	6,382	6,859	10,600	10,600
Percentage of appearances on the chart	60.21%	64.71%	100%	100%
Total streaming traffic	570,837,117	589,717,703	920,183,058	897,890,146
Percentage of streaming traffic	62.04%	65.68%	100%	100.00%
Number of tracks on the chart	457	498	970	915
Percentage of tracks on the chart	47.11%	54.43%	100%	100%
Number of singers/bands on the chart	169	191	380	388
Percentage of singers/ bands on the chart	44.47%	49.23%	100%	100%
Average number of appearances on the chart per singer/band	37.76	35.91	27.89	27.32
Average number of appearances on the chart per track	13.96	13.77	10.93	11.58
Average streaming traffic per track	1,249,096.54	1,184,172.09	948,642.33	981,300.71

Time period of the data: 2018/12/27 to 2020/01/01, 2019/12/27 to 2021/01/06, and 2021/01/01 to 2022/01/07, totaling 53+53+53 weeks.

Source: Spotify's "Top 200 (Taiwan)" weekly charts from 2020 to 2021.

1.4.2. KKBOX's singles charts

The analysis of the 2021 KKBOX "Weekly Top 50 Mandarin Singles Charts" and "Weekly Top 50 Taiwanese Singles Charts" revealed that the tracks on the Mandarin Singles Weekly Chart were heavily focused on songs published between 2020 and 2021, with singles released in 2021 accounting for almost 40% of the total.

The annual distribution of songs released on the Taiwanese Singles Weekly Chart was well dispersed, but it is still dominated by songs released between 2000 and 2005, with roughly 20% of songs released between 2020 and 2021. This pattern could be attributed to the fact that Taiwanese songs were released in smaller numbers and had a longer active cycle than Mandarin songs.

Table 2-12. **Overview of song release years for the KKBOX "Weekly Top 50 Mandarin Singles Charts" and "Weekly Top 50 Taiwanese Singles Charts" from 2020 to 2021**

Unit: %

Song release year	Ratio of the number of appearances on the Mandarin chart		Ratio of the number of appearances on the Taiwanese chart	
	2020	2021	2020	2021
1996 – 1999	0.57	-	12.49	10.79
2000 – 2005	-	-	21.74	21.70
2006 – 2010	1.77	1.32	12.11	11.28
2011 – 2015	2.60	-	9.81	10.19
2016 – 2018	18.94	10.57	19.06	12.08
2019	36.87	18.53	12.68	7.66
2020	39.25	29.62	12.11	10.45
2021	-	39.96	-	15.85
Total	100	100	100	100

Time period of the data: 2019/12/27 to 2020/12/31 and 2021/01/01 to 2022/01/06.

Source:
The KKBOX "Weekly Top 50 Mandarin Singles Charts" and "Weekly Top 50 Taiwanese Singles Charts" from 2020 to 2021.
Note: Percentages may not add up to 100% due to rounding of data.

1.4.3. KKBOX's album chart

The analysis of the 2021 KKBOX "Weekly Top 50 Mandarin Album Charts" and "Weekly Top 50 Taiwanese Album Charts" revealed that most of the Mandarin albums on the chart were released in 2020 and 2021, accounting for 51.55% of the total. The release years of Taiwanese albums were similar to those of Taiwanese singles in the sense that they were moderately dispersed, with albums released in 2020 and 2021 collectively accounting for 24.08% of the albums on the charts.

Table 2-13. **Overview of album release years for the KKBOX "Weekly Top 50 Mandarin Album Charts" and "Weekly Top 50 Taiwanese Album Charts" from 2020 to 2021**

Unit: %

Album release year	Percentge of the appearances on the Mandarin chart		Percentage of the appearances on the Taiwanese chart	
	2020	2021	2020	2021
1996 – 1999	0.57	-	11.74	9.32
2000 – 2005	6.34	7.66	19.85	19.85
2006 – 2010	6.60	5.58	13.09	13.47
2011 – 2015	10.30	9.17	5.85	6.30
2016 – 2018	22.57	16.57	19.81	18.68
2019	26.94	9.47	14.94	8.30
2020	26.68	23.06	14.72	10.60
2021	-	28.49	-	13.47
Total	100	100	100	100

Time period of the data: 2019/12/27 to 2020/12/31 and 2021/01/01 to 2022/01/06.

Source:
The KKBOX "Weekly Top 50 Mandarin Album Charts" and "Weekly Top 50 Taiwanese Album Charts" from 2020 to 2021.
Note: Percentages may not add up to 100% due to rounding of data.

1.4.4. Regional distribution of popular music events in Taiwan

Under the pandemic, the number of popular music events held in Taiwan in 2021 declined by 20.37% from 2020 to 3,855. There were 44 non-Mandarin music performances, and 3,811 Mandarin music events, down 78.64% and 17.78% from 2020, respectively.

In terms of event locations, the majority of performances remained concentrated in northern and southern Taiwan in 2021, accounting for 41.58% and 33.46%, respectively. According to an analysis of the number of events from 2019 to 2021, the number of performances held in eastern and southern Taiwan has declined the most as a result of epidemic alerts, down by 58.54% and 19.78%, respectively.

Table 2-14. Regions of popular music events in Taiwan from 2020 to 2021 by percentage of distribution

Unit: Number of events, %

Region	2020		2021	
	Number of events	Percentage	Number of events	Percentage
Northern	1,789	36.96	1,603	41.58
Central	799	16.50	673	17.46
Southern	1,608	33.22	1,290	33.46
Eastern	615	12.70	255	6.61
Outlying islands	30	0.62	34	0.88
Total	4,841	100	3,855	100

Source:
The Cultural Activities Information System of the Ministry of Culture – popular music events (performances and festivals) from 2020 to 2021 and the information of major music venues compiled by this survey.

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

1.4.5. Overview of popular music venue ticket sales in Taiwan

In 2021, large performance venues and live houses were mostly used for commercial purposes, with approximately 70 percent to 90 percent of their events being ticketed. Performance venues of other sizes, formal performance spaces attached to structures/venues, and outdoor performance spaces held the same proportion of free-entry events compared to the previous year, owing to the majority of them being non-commercial or non-specialized music events.

Table 2-15. Percentage and number of free and ticked events from 2020 to 2021 by venue type

A: Number of events B: Percentage (%) Unit: Number of events, %

Venue type	Year	Item	Ticketed	Free	Other	Total
Large performance venues	2020	A	43	6	1	50
		B	86.00	12.00	2.00	100
	2021	A	38	13	3	54
		B	70.37	24.07	5.56	100
Medium-large performance venues	2020	A	19	15	1	35
		B	54.29	42.86	2.86	100
	2021	A	9	7	1	17
		B	52.94	41.18	5.88	100
Medium performance venues	2020	A	6	3	3	12
		B	50.00	25.00	25.00	100
	2021	A	-	5	1	6
		B	-	83.33	16.67	100
Small performance venues	2020	A	16	11	1	28
		B	57.14	39.29	3.57	100
	2021	A	7	2	2	11
		B	63.64	18.18	18.18	100
LiveHouse	2020	A	742	21	11	774
		B	95.87	2.71	1.42	100
	2021	A	469	53	10	532
		B	88.16	9.96	1.88	100
Hybrid performance venues	2020	A	778	278	326	1,382
		B	56.30	20.12	23.59	100
	2021	A	406	289	88	783
		B	51.85	36.91	11.24	100

Venue type	Year	Item	Ticketed	Free	Other	Total
Formal performance spaces attached to structures/venues	2020	A	69	368	20	457
		B	15.10	80.53	4.38	100
	2021	A	43	147	9	199
		B	21.61	73.87	4.52	100
Outdoor venues	2020	A	145	1,551	8	1,704
		B	8.51	91.02	0.47	100
	2021	A	21	1,628	1	1,650
		B	1.27	98.67	0.06	100
Others	2020	A	38	359	2	399
		B	9.52	89.97	0.50	100
	2021	A	34	568	1	603
		B	5.64	94.20	0.17	100
Total	2020	A	1,856	2,612	373	4,841
		B	38.34	53.96	7.71	100
	2021	A	1,027	2,712	116	3,855
		B	26.64	70.35	3.01	100

Source:
The Cultural Activities Information System of the Ministry of Culture – popular music events (performances and festivals) from 2020 to 2021 and the information of major music venues compiled by this survey.

Notes:

❶Large performance venues accommodate 10,000 people or more (such as Taipei Arena, etc.); medium-large performance venues accommodate 3,000 to 10,000 people (such as the Taipei International Convention Center, etc.); medium performance venues accommodate 1,000 to 3,000 people (such as the National Sun Yat-sen Memorial Hall, etc.); small performance venues accommodate 1,000 people or less (such as ATT SHOW BOX, etc.); multipurpose performance spaces are hybrid spaces, such as bookstore plus exhibition hall, café plus exhibition hall, and restaurant plus exhibition hall. (Mountain Music Station Pub, Paramount Bar, etc.); formal performance spaces attached to structures/venues are lecture or performance halls attached to non-music facilities such as art galleries, museums and government facilities (the Puli Art Center Performance Hall, Hshinchu City Cultural Affairs Bureau Performance Hall, etc.)

❷"Others" may include charity concerts, non-ticketed music events by other commercial businesses, or events that require minimum purchases of food and beverages.

❸The information in the Cultural Activities Information System has already excluded non-popular-music events; the content of the events was declared by the businesses themselves.

❹Percentages may not add up to 100% due to rounding of data.

1.4.6. Number of performances by domestic and foreign singers/bands

From 2020 to 2021, domestic and foreign singers/bands mostly performed in outdoor venues, hybrid performance spaces, and live houses. The number of performances by non-Mandarin singers/bands[3] went down in the last two years, resulting in significant fluctuations in the proportions of the performances.

Table 2-16. Distribution of performances by domestic and foreign singers/bands from 2020 to 2021

Unit: %, Number of events

Venue type	Mandarin		Japanese		Korean	
	2020	2021	2020	2021	2020	2021
Large performance venues	0.95	1.42	14.29	-	-	-
Medium-large performance venues	0.67	0.45	-	-	-	-
Medium performance venues	0.24	0.16	-	-	-	-
Small performance venues	0.47	0.29	7.14	-	100	-
Live houses	15.04	13.67	28.57	100	-	-
Hybrid performance venues	28.48	20.10	28.57	-	-	-
Formal performance spaces attached to structures/venues	9.75	5.14	-	-	-	-
Outdoor venues	35.84	43.03	21.43	-	-	-
Others	8.57	15.74	-	-	-	-
Total	100	100	100	100	100	100
Total number of events	4,635	3,811	14	1	1	-

[3] Included both pre-pandemic performances in Taiwan by overseas singers and performances by foreigners living in Taiwan.

Venue type	Southeast Asian		European and American		Multinational		Total	
	2020	2021	2020	2021	2020	2021	2020	2021
Large performance venues	-	-	-	-	2.41	-	1.03	1.40
Medium-large performance venues	-	-	-	-	2.41	-	0.72	0.44
Medium performance venues	-	-	-	-	0.60	-	0.25	0.16
Small performance venues	50.00	-	-	-	1.81	-	0.58	0.29
Live houses	-	-	39.13	100	38.55	21.95	15.99	13.80
Hybrid performance venues	-	-	39.13	-	29.52	41.46	28.55	20.31
Formal performance spaces attached to structures/ venues	-	-	-	-	3.01	7.32	9.44	5.16
Outdoor venues	50.00	100	21.74	-	20.48	21.95	35.20	42.80
Others	-	-	-	-	1.20	7.32	8.24	15.64
Total	100	100	100	100	100	100	100	100
Total number of events	2	1	23	1	166	41	4,841	3,855

Source:
The Cultural Activities Information System of the Ministry of Culture – popular music events (performances and festivals) from 2020 to 2021 and the information of major music venues compiled by this survey.

Notes:

❶ Refer to 'note 1' of Table 2-15.

❷ The information in the Cultural Activities Information System has already excluded non-popular-music events; the content of the events was declared by the businesses themselves.

❸ Percentages may not add up to 100% due to rounding of data.

1.4.7. Overview of income and expenditure of popular music performance events in Taiwan

In terms of event production, the cost of performances for Mandarin singers in venues with a capacity of less than 1,000 people in 2020 (NT$337,200) was similar to the previous year's ((NT$339,100). However, production costs for venues with a capacity of more than 5,000 people were higher than that in 2020, due to the cost of epidemic prevention and the simultaneous operation of online and offline activities, increasing the overall cost greatly.

Table 2-17. Production cost for performance events by Mandarin singers/bands from 2019 to 2021

Unit: NT$10,000

Size of the venue	Mandarin singers/bands		
	2019 (N=14)	2020 (N=22)	2021 (N=16)
(1) 1,000 people or less	41.71	33.91	33.72
(2) 1,001 to 3,000 people	138.00	275.50	280.90
(3) 3,001 to 5,000 people	494.00	986.21	866.00
(4) 5,001 to 10,000 people	1,140.26	2,026.81	2,263.00
(5) 10,001 people or more	1,953.33	3,044.50	3,268.67
(6) Outdoor venues for music festivals	122.50	-	673.33
(7) Online or virtual venues	-	-	250.25

Source:
The *yearly Popular Music Industry Survey Reports* and this survey study.
Note:
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.

In terms of ticket prices for Mandarin singers/bands in 2021, the pandemic's effects on event scale, event types, and consumer willingness to attend large-scale events resulted in a decrease in average ticket prices for in-person events, which charged around NT$1,000 per ticket on average; the average ticket price for online concerts was between NT$300 and NT$450.

Table 2-18. Overview of ticket sales for performance events by Mandarin singers/bands from 2019 to 2021

Unit: NT$10,000

Ticket price	Mandarin singers/bands			
	2019	2020	2021	
	(N=17)	(N=17)	Physical performances (N=15)	Online performances (N=3)
(1) Lowest price	515	562	462	350
(2) Average price	1,320	1,144	1,084	342
(3) Highest price	2,486	1,807	1,858	417

Source: This survey study.

Note:

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.

1.4.8. Overview of popular music performance venues in Taiwan

Due to the difference in the performance space of live houses and non-live houses, the proportion of popular music events held in each type of venue also differs. In 2021, 77.53% of events held in live houses were popular music events, while non-live houses hosted 53.17% of popular music events. The number of music events held in non-live houses surged compared to the year-ago period, as most non-music events were cancelled.

Similarly, the proportion of self-hosted events in live houses (57.4%) was higher than in non-live houses (27.0%) in 2021; non-live houses were mainly used for space rental.

Table 2-19. Percentage of popular music events from 2019 to 2021

Unit: %

Year	Live house	Non-live houses
2020	82.14 (N=6)	42.27 (N=22)
2021	77.53 (N=6)	53.17 (N=22)

Source: This survey study.

Table 2-20. Overview of the percentage of self-hosted events by Taiwan's event venue operators from 2020 to 2021

Unit: %

Type	Live house		Non-live house	
	2020	2021	2020	2021
	(N=6)	(N=5)	(N=30)	(N=20)
Self-hosted	45.00	57.40	31.85	27.00
Venue rental only	55.00	42.60	68.15	73.00
Total	100	100	100	100

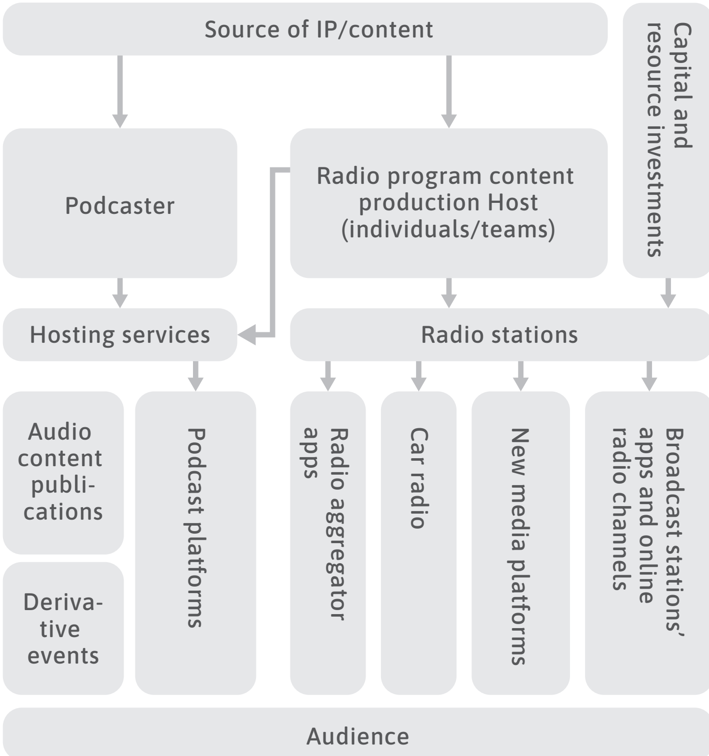
Source: This survey study.

02

Radio Industry

2.1. Industry Overview

In recent years, amid the rise of the audio economy, the radio industry has expanded its scope to include podcasts in addition to traditional broadcasting operations. The overall production process is divided into two parts: “program content development and production” and “content distribution/broadcasting.” Radio stations or hosts plan and record most radio programs. In response to the trend of digital convergence, several radio stations have recently uploaded program content to new media platforms, their own applications, and podcast sites. Moreover, some radio stations publish audiobook content. In terms of podcasts, the majority of programs are recorded by podcasters and uploaded to podcast platforms via hosting services. Following program broadcasting may also stimulate related economic activities, such as the formation of derivative events.



Source: Illustrated by this survey study.

Figure 2-8. Taiwan's radio industry map

2.1.1. Number of companies in Taiwan's radio industry

Due to regulatory requirements on capital[4], radio stations are divided into five categories based on their power output, namely: trans-regional and high-power radio stations, medium-power radio stations, low-power radio stations, public radio stations, and AM radio stations.

According to data released by the NCC, 15 stations began broadcasting in 2021 and 2020 after acquiring licenses in the 11th stage of broadcasting radio station license issuance. This increased the total number of operators in Taiwan with a radio broadcasting license to 186. Among these stations, ten were public radio stations (including one international radio station[5]), including eight existing stations, Hakka Radio (managed by the Hakka Public Communication Foundation) and Alian 96.3 (run by the Indigenous Peoples Cultural Foundation), which began broadcasting in 2017. As for private stations, 17 were AM radio stations, four were transregional and high-power stations, 70 were medium-power stations, and 85 were low-power stations.

Table 2-21. Classification of radio stations in 2021

Unit: Number of stations, %

Category	Number of stations	Percentage
Public radio station	10	5.38
Am radio station	17	9.14
Trans-regional and high-power radio station	4	2.1
Medium-power radio station	70	37.63
Low-power radio station	85	45.70
Total	186	100

Source: Organized by this survey study.

[4] The minimum paid-in capital or amount of assets donated to a radio company must reach NT$200 million for nationwide radio broadcasting and NT$30 million for regional radio broadcasting. If the purpose of applying to establish a radio station is to serve a specific group or remote area or to drive regional development, after providing a reasonable explanation, the minimum paid-in capital or amount of assets donated to the radio station will not be limited by Subparagraph 2 of the preceding paragraph. If the organization is a company limited by shares, the radio station must comply with the Company Act and related regulations. If the organization is an institution, the amount of assets donated may not be lower than NT$10 million.

[5] Radio Taiwan International is a shortwave radio station. It is the only public media that provides international radio broadcasting services in the country. Shortwave radio is a range of wavelengths for radio transmission that corresponds to high frequencies. Hence, shortwave radio is radio transmission using shortwave radio frequencies. Shortwave bands are usually used for international radio because they have a better ability to penetrate and are less likely to be interfered with.

As Taiwan's radio industry develops, low and medium-power radio stations utilize strategic alliance broadcast network strategies to expand listenership and reduce program production costs in order to overcome broadcast range limits. Among the 15 newly licensed stations, seven joined broadcast networks. According to the radio station program schedule[6] of the NCC and the official websites of broadcast networks, there were 13 official and two unofficial broadcast networks.

[6] Website: https://nccstat.ncc.gov.tw/statisncc/nccpr.aspx?sys=10&funid=prsel

2.1.2. Average capital scale of Taiwan's radio industry

According to business registration data of the Ministry of Economic Affairs, the capital of radio stations in 2021 was primarily concentrated in the NT$10 million to NT$50 million (exclusive) range, accounting for 41.01% of all radio stations. This was followed by the NT$50 million to NT$100 million (exclusive) range, accounting for 25.84%. A total of 13 stations had a capital of less than NT$5 million, while the station with the lowest capital should not have a capital of less than NT$3 million, according to Article 6, Chapter 1 of the Regulations for the Establishment of Radio Broadcasting Enterprises. The Broadcasting Corporation of China, with a capital of NT$3.224 billion, was the only station that had a capital of more than NT$1 billion. Overall, approximately 90% of capital distribution in the radio industry was concentrated in the NT$5 million to NT$100 million (exclusive) range.

Table 2-22. Capital scale of Taiwan's radio stations in 2021

Unit: Number of stations, %

Industry	Number of stations	Percentage
<NT$5 million	13	7.30
NT$5 million to NT$10 million (exclusive)	41	23.0
NT$10 million to NT$50 million (exclusive)	73	41.01
NT$50 million to NT$100 million (exclusive)	46	25.84
NT$100 million to NT$500 million (exclusive)	4	2.26
NT$500 million to NT$1 billion (exclusive)	-	-
>NT$1 billion	1	0.56
Total	178	100

Source: Summarized from business registration data of the Ministry of Economic Affairs.

Note:

There is no information on the capital of the Ministry of the Interior National Police Agency Police Broadcasting Service, Executive Yuan Council of Agriculture Fisheries Agency Fishery Radio Station, Taipei Broadcasting Station, Fuhsing Broadcasting Station, Kaohsiung Broadcasting Station, National Education Radio, Ministry of National Defense Psychological Warfare Battalion (Voice of Han Broadcasting Network), and Hakka Affairs Council (Hakka Radio). Hence, the table above only contains data on 178 radio stations.

2.1.3. Number of employees in Taiwan's radio industry

According to the NCC data on radio industry employees and supervisors, the total number of individuals employed in Taiwan's radio stations was 7,028 in 2021, a 2.44% decrease from 2020, with male employees declining more significantly.

In terms of various classes of radio stations, public radio stations had the largest number of employees (more than 2,000), with medium-power broadcasting networks consisting of 1,226. At 556, AM radio stations had the lowest number of employees.

Table 2-23. Number of employees in Taiwan's radio industry from 2017 to 2021

A: Number of events B: Percentage (%) Unit: Number of people

	2017		2018		2019		2020		2021	
	A	B	A	B	A	B	A	B	A	B
Trans-regional and high-power	326	284	328	282	330	272	328	262	322	260
Low-power (none)	406	402	418	402	406	398	482	448	482	464
Low-power (network)	462	352	482	368	484	342	500	380	462	338
Medium-power (none)	480	392	490	360	498	366	522	354	516	350
Medium-power (network)	790	538	730	476	710	450	758	496	754	472
Public	830	1,108	916	1,120	926	1,108	970	1,142	962	1,090
AM	302	288	306	282	286	292	288	274	278	278
Total	3,596	3,364	3,670	3,290	3,640	3,228	3,848	3,356	3,776	3,252
	6,960		6,960		6,868		7,204		7,028	

Source:
Statistics on the number of employees and supervisors in the radio industry provided by the NCC organized by this survey study.
Note:
(None) refers to radio stations that are not part of a broadcast network; (network) means they are part of one.

According to the results of this survey, a talent gap existed among domestic radio stations. Most of the official employees at each station were over 40 years old, making up about 70% of the total. Employees between the ages of 20 and 29 made up the lowest percentage.

2.2. Revenue and Business Model

2.2.1. Revenue structure of Taiwan's radio industry – revenue items

Almost 80% of Taiwanese radio stations had revenues ranging from NT$ 1 million to NT$ 20 million. As for the various classes of radio stations, the revenue of the medium-power broadcasting networks was the highest, with approximately 25% of the operators having an operating income of more than NT$40 million; the second was AM radio stations, with nearly 80% of the operators having an operating income of between NT$10 million and NT$20 million.

Table 2-24. Overview of Taiwan's radio industry by revenue in 2021

Unit: %

Item	Overall	High-power	Low-power (none)	Low-power (network)	Medium-power (none)	Medium power (network)	AM
<NT$1 million	6.38	50.00	8.00	-	12.50	-	11.11
≥NT$1 million to <NT$5 million	34.04	-	24.00	64.71	6.25	56.00	-
≥NT$5 million to <NT$10 million	21.28	-	44.00	29.41	12.50	4.00	11.11
≥NT$10 million to <NT$20 million	25.53	-	20.00	5.88	50.00	12.00	77.78
≥NT$20 million to <NT$30 million	3.19	-	4.00	-	6.25	4.00	-
≥NT$40 million to <NT$50 million	4.26	-	-	-	-	16.00	-
≥NT$50 million to <NT$60 million	2.13	-	-	-	6.25	4.00	-
≥NT$60 million to <NT$70 million	1.06	-	-	-	-	4.00	-
≥NT$70 million to <NT$80 million	1.06	-	-	-	6.25	-	-
≥NT$200 million to <NT$300 million	1.06	50.00	-	-	-	-	-
Total	100	100	100	100	100	100	100

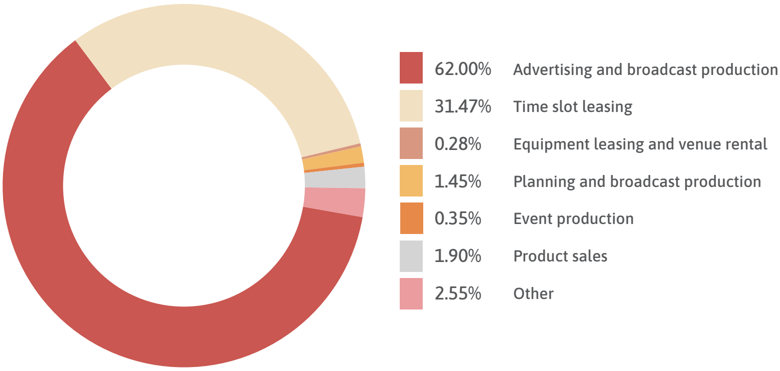
Source: Organized by this survey study.

Notes:

❶Percentages may not add up to 100% due to rounding of data.

❷(None) refers to radio stations that are not part of a broadcast network; (network) means they are part of one.

The highest percentage in terms of revenue sources was advertising and broadcast production (62.00%), then time slot leasing (31.47%).



Source: Organized by this survey study.

Figure 2-9. Radio industry revenue breakdown by source in 2021

In terms of broadcast network operators, regardless if it's medium-power or low-power radio stations, all relied on “advertising and broadcast production” revenue as their principal sources of income.

Furthermore, medium-power radio stations that did not join a network generated more than 60% of their revenue from “advertising and broadcast production.” However, short on resources compared to broadcast networks, they sought to diversify their revenue streams, expanding to “equipment leasing and venue rental,” “planning and broadcast production,” “event production,” “product sales,” and “other operations”, which collectively accounted for approximately 12% of total revenue. The revenues generated from “advertising and broadcast production” and “time slot leasing” for low-power radio stations remained largely the same.

AM radio stations derived the majority of their revenue from “time slot leasing,” with “advertising and broadcast production” accounting for just 29.81% of total revenue.

Table 2-25. Revenue breakdown for different classes of radio stations in 2021

Unit: %

Category	Advertising and broadcast production revenue	Time slot leasing revenue	Equip-ment leasing and venue rental revenue	Plan-ning and broad-cast production revenue	Event produc-tion revenue	Product sales revenue	Other revenue	Total
Low-power (none)	44.31	49.20	0.56	1.02	0.12	3.80	0.99	100
Low-power (network)	71.06	23.89	-	2.22	-	1.05	1.78	100
Medium-power (none)	68.09	19.39	0.13	2.88	1.48	2.19	5.85	100
Medium-power (network)	82.13	15.26	-	0.80	0.06	0.40	1.36	100
AM	29.81	60.68	1.00	0.50	0.50	2.01	5.50	100

Source: Organized by this survey study.

Notes:

❶Percentages may not add up to 100% due to rounding of data.

❷(None) refers to radio stations that are not part of a broadcast network; (network) means they are part of one.

2.2.2. Business model

Advertisements and time slot leasing are the radio industry's main revenue sources. However, in addition to the impact of the pandemic and other factors, the market share of radio advertising for domestic advertising across all forms of media has declined sequentially as new forms of entertainment emerged. According to the Media Agency Association's (MAA) 2022 Taiwan Media Book, the decline in 2021 slowed, but it still fell by 2.5%.

Table 2-26. Radio advertising volume from 2017 to 2021

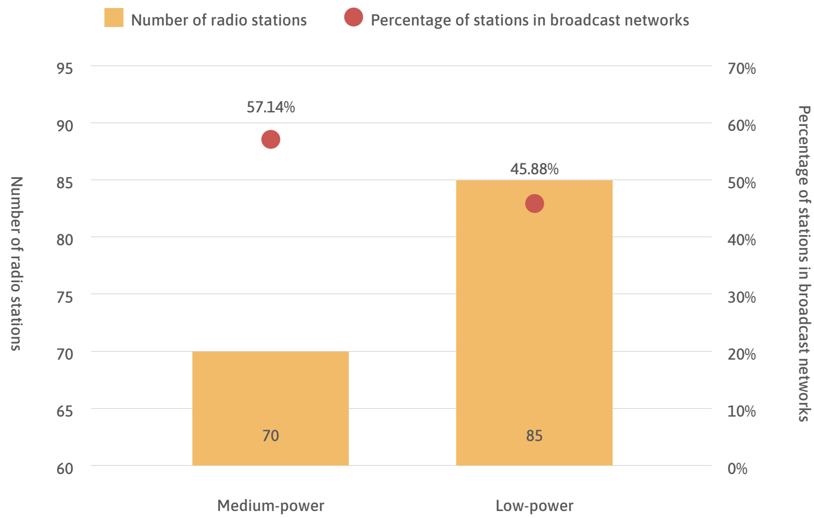
Unit: NT$100 million, %

	2017	2018	2019	2020	2021
Radio advertising amount	17.40	18.74	18.54	14.80	14.44
Proportion in relation to all forms of media advertising	2.62	2.62	2.43	2.00	1.77
Yearly growth rate	-	7.71	-1.1	-20.1	-2.5

Source:
Data organized by this survey study from the Media Agency Association's (MAA) *2022 Taiwan Media Book*.
Note:
The advertising amount is derived from the *Advertising Yearbook of Taiwan, the Republic of China*, and the *Taiwan Media Book*. Based on the original data, the relevant change rate is determined. As a result, while there may be a minor rounding variation in the change rate of some data, it has no effect on the overall trend.

Following the approval of a significant number of radio station licenses, fierce competition made it difficult for certain radio stations to survive and continue operations. Aside from time slot leasing, new business offerings have also been developed, such as product sales, broadcast production planning, and so on.

At present, nearly half of the medium and low-power radio stations have joined broadcast networks. As shown in the aforementioned data, 57.14% and 45.88% of medium-power and low-power radio stations are part of a broadcast network, respectively.



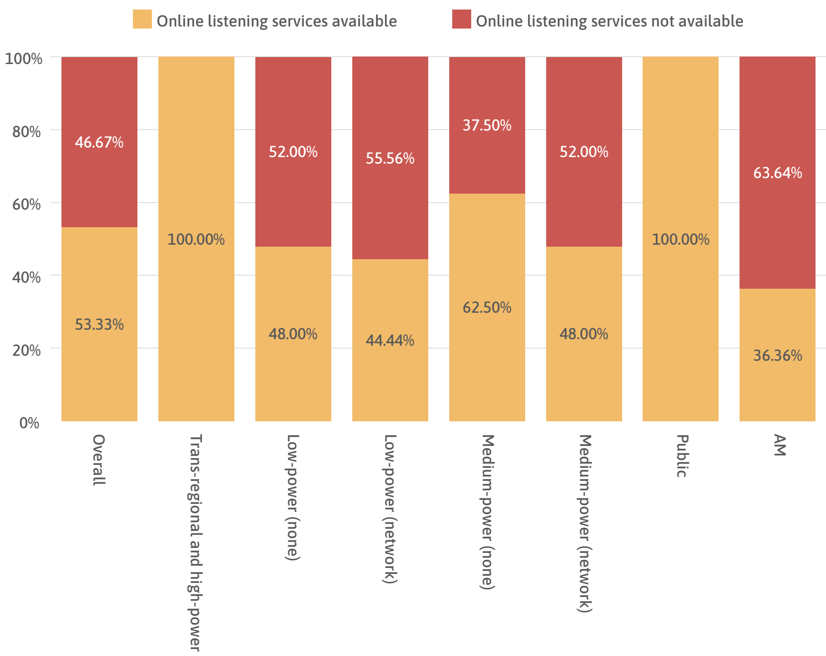
Source: Organized by this survey study

Figure 2-10. Overview of radio stations in broadcast networks

Aside from the two types of models listed above, radio station owners have actively developed new business models in recent years, such as increasing product sales through interpersonal interactions with their audience. Radio station owners, for example, develop their own products for sale and have radio show hosts promote them with their own charisma, increasing purchases and revenue. Another business concept is the introduction of an online shopping option on the radio's official website in order to sell related products. To improve exposure in towns and cities, some radio stations aggressively integrate digital development into their business plans, such as Asia Radio, which introduced a 5G live mobile OB van, and Hakka Radio, which launched a 5G multi-functional live streaming vehicle. Furthermore, several broadcasters have engaged in the publication of audio content as audio books.

In 2021, 53.33% of the radio station operators provided online radio services to their audiences, with 100% of the trans-regional, high-power, and public radio station operators offering such services. Around 45% to 60% of medium- and low-power radio stations provided the same service, whether independent or part of a network, whereas only 36.36% of AM radio operators provided online radio services.

Due to public broadcasting fees, some radio stations have gradually abandoned the online broadcasting strategy in recent years. Furthermore, some radio operators believe that expanding the number of radio listeners is difficult during this time period. Plus, altering listening habits and experimenting with new media are difficult for their original listeners, because most of them do not use internet radio services. As a result, a number of radio stations have cut back on their investments in online and digital broadcasting.



Source: Organized by this survey study.

Figure 2-11. Percentage of Taiwan's radio stations providing online listening services in 2021

The primary reason for 65.31% of those who do not provide Internet listening service is that they believe their main target audiences do not listen to online radio. This is followed by cost considerations, at 24.48%.

Table 2-27. Reasons for radio stations not providing online listening services in 2021

Unit: %

Class	Cost factor	Business model lacks maturity	The main target audiences are not Internet radio users
Overall	24.49	12.24	65.31
Low-power (none)	15.38	7.69	92.31
Low-power (network)	70.00	30.00	70.00
Medium-power (none)	16.67	16.67	83.33
Medium-power (network)	15.38	-	7.69
AM	-	14.29	10.00

Source: Organized by this survey study.

Note:

Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

In terms of upstream and downstream expansion, digital technology application, and business model innovation, radio stations primarily focused on digital technology applications (84.21%), such as live streaming, station app development, and uploading radio program highlights to podcast platforms. Business model innovation (26.32%) plays a more supportive role, such as publishing audiobooks. In terms of the various classes of radio stations, operators of high-power, public, medium-power, and AM radio stations have fully engaged in digital technology applications.

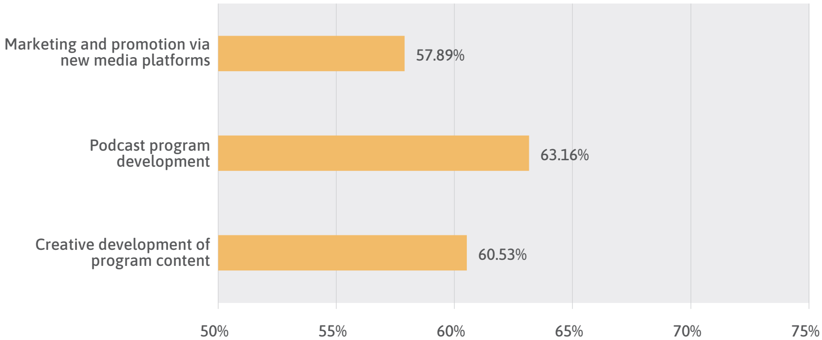
Table 2-28. **Percentage of radio stations engaging in cross-sector operations from 2020 to 2021**

Unit: %

		Upstream and downstream expansion	Digital technology application	Business model innovation
Overall	2020	2.78	91.67	52.78
	2021	18.42	84.21	26.32
Trans-regional and high-power	2020	-	100	100
	2021	-	100	100
Low-power (none)	2020	-	50.00	50.00
	2021	-	70.00	30.00
Low-power (network)	2020	-	85.71	71.43
	2021	37.50	62.50	-
Medium-power (none)	2020	-	100	33.33
	2021	20.00	100	28.57
Medium-power (network)	2020	-	100	75.00
	2021	-	100	28.57
Public	2020	-	50.00	-
	2021	33.33	100	16.67
AM	2020	20.00	80.00	20.00
	2021	100	100	100

Source: Organized by this survey study.
Note:
Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

A closer inspection reveals that radio station operators place the most emphasis on "podcast program production" and "creative development of program content," accounting for 63.16% and 60.53%, respectively, of the total. Through the active use of social media, for example, radio shows are posted to podcast platforms while still in broadcast or original radio programs are recorded into podcasts to reach a larger audience. Transforming radio content into videos or developing and arranging program content depending on market needs are examples of creative content development. Overall, these instances demonstrate the significance of content production for radio operators.



Source: Organized by this survey study.
Note:
Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

Figure 2-12. Breakdown of innovation and development activities of Taiwan's radio industry in 2021

2.3. Industry Observation Indexes

2.3.1. Broadcast status of Taiwan's radio market

The total broadcast hours for the 186 radio stations in Taiwan was 2,022,202 in 2021. In terms of the types of programs broadcast, entertainment programs accounted for the biggest proportion, followed by public service programs, educational programs, and lastly, news and policy announcements.

Table 2-29. Types of radio programs aired in Taiwan from 2017 to 2021 by percentage of broadcast hours

Unit: %, hours

Type	2017	2018	2019	2020	2021
Entertainment	33.54	33.39	31.02	31.14	31.14
Public service	31.60	27.88	27.46	27.53	27.61
Education	20.20	24.05	25.11	24.85	25.08
News and policy announcement	14.67	14.68	16.42	16.48	16.17
Total	100	100	100	100	100
Total broadcast hours	2,441,007	2,411,779	1,872,858	1,953,158	2,022,202

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

In terms of different classes of radio stations, trans-regional and high-power radio stations provided a wider range of services. For this reason, public service programs were their main type of program, followed by entertainment. The programs of medium-power, low-power, and AM radio stations were mainly entertainment programs, while educational programs accounted for the highest percentage of public radio station programs, at 54.60%.

Table 2-30. **Types of programs aired on different classes of radio stations from 2017 to 2021 by percentage of broadcast hours**

Unit: %

Station class	Program type	2017	2018	2019	2020	2021
High-power radio stations	Entertainment	28.31	29.36	29.51	29.79	29.89
	Public service	32.64	34.64	33.67	35.01	34.15
	Education	21.23	19.89	20.07	19.69	19.76
	News and policy announcement	17.82	16.10	16.74	15.51	16.19
Total		100	100	100	100	100
Medium-power radio stations (broadcast network)	Entertainment	33.47	35.56	33.08	33.44	33.09
	Public service	28.74	29.57	29.56	30.11	30.35
	Education	20.88	19.35	20.93	20.68	20.98
	News and policy announcement	16.91	15.53	16.44	15.77	15.58
Total		100	100	100	100	100
Medium-power radio stations (non-broadcast network)	Entertainment	33.45	33.44	32.32	34.26	34.35
	Public service	29.11	30.11	30.78	28.21	27.89
	Education	22.26	22.77	22.32	22.28	23.10
	News and policy announcement	15.18	13.68	14.58	15.24	14.66
Total		100	100	100	100	100
Low-power radio stations (broadcast network)	Entertainment	31.08	31.01	31.98	31.13	31.56
	Public service	29.23	30.34	29.43	29.45	29.86
	Education	21.91	19.70	19.38	20.11	19.84
	News and policy announcement	17.78	18.95	19.21	19.31	18.74
Total		100	100	100	100	100

Station class	Program type	2017	2018	2019	2020	2021
Medium-power radio stations (non-broadcast network)	Entertainment	40.55	37.91	33.45	33.42	33.67
	Public service	36.22	27.68	26.31	26.29	28.00
	Education	10.64	20.93	20.75	20.56	19.76
	News and policy announcement	12.58	13.47	19.48	19.72	18.56
Total		100	100	100	100	100
AM radio stations	Entertainment	32.13	31.90	32.61	31.32	31.33
	Public service	34.31	33.24	32.45	33.74	31.49
	Education	20.75	21.76	21.91	22.55	24.00
	News and policy announcement	12.82	13.10	13.04	12.39	13.19
Total		100	100	100	100	100
Public radio stations	Entertainment	19.78	22.47	21.99	22.35	20.94
	Public service	22.75	10.48	10.58	10.64	10.59
	Education	43.69	53.84	54.44	52.60	54.60
	News and policy announcement	13.78	13.21	12.99	14.42	13.86
Total		100	100	100	100	100

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

In terms of program sources, Taiwanese radio stations primarily produced their own content (independent production). The proportion of independent productions over the years exceeded 60 percent, while outsourced production programs accounted for around 30 percent, and broadcast network programs, only about 10 percent.

Table 2-31. **Sources of Taiwan's radio program production from 2017 to 2021 by percentage of broadcast**

Unit: %

	2017	2018	2019	2020	2021
Independent production	60.61	62.13	61.84	63.52	62.73
Outsourced production	31.39	27.18	27.89	26.73	28.50
Broadcast	8.00	10.69	10.27	9.74	8.77
Total	100	100	100	100	100

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

In terms of the different classes of radio stations, trans-regional and high-power radio stations have relatively more channels and higher program production costs, so production is outsourced for a relatively high percentage of programs. With regard to medium and low-power radio stations, which are further divided into network or non-network stations, the content of the medium-power broadcast network is mainly independently produced and broadcast in different regions by low-power radio stations. Hence, a high percentage of low-power broadcast network programs are broadcast. The content on non-network medium-power, low-power, and AM radio stations is mainly independently produced and supported by outsourced production.

Table 2-32. **Sources of programs on different classes of radio stations from 2017 to 2021 by percentage of broadcast hours**

Unit: %

Station class	Program type	2017	2018	2019	2020	2021
High-power radio stations	Independent production	42.67	43.80	44.56	48.93	49.78
	Outsourced production	57.14	56.07	55.17	51.01	50.19
	Broadcast network	0.19	0.13	0.27	0.05	0.03
Total		100	100	100	100	100
Medium-power radio stations (broadcast network)	Independent production	71.66	73.76	73.05	74.30	71.87
	Outsourced production	13.02	4.82	7.35	5.81	11.79
	Broadcast network	15.33	21.42	19.59	19.89	16.34
Total		100	100	100	100	100
Medium-power radio stations (non-broadcast network)	Independent production	74.69	72.62	72.29	73.26	74.22
	Outsourced production	24.45	26.38	26.93	26.27	24.91
	Broadcast network	0.85	1.00	0.78	0.47	0.87
Total		100	100	100	100	100
Low-power radio stations (broadcast network)	Independent production	55.81	56.27	55.58	56.52	53.99
	Outsourced production	12.26	8.72	10.19	10.68	14.35
	Broadcast network	31.93	35.01	34.23	32.80	31.66
Total		100	100	100	100	100

Station class	Program type	2017	2018	2019	2020	2021
Low-power radio stations (non-broadcast network)	Independent production	53.42	53.88	53.42	56.58	57.12
	Outsourced production	46.56	46.04	46.50	42.76	42.69
	Broadcast network	0.02	0.08	0.08	0.66	0.19
Total		100	100	100	100	100
AM radio stations	Independent production	41.81	40.65	41.45	44.36	40.75
	Outsourced production	57.64	58.79	57.99	55.09	58.72
	Broadcast network	0.56	0.56	0.56	0.55	0.54
Total		100	100	100	100	100
Public radio stations	Independent production	81.68	89.92	89.38	88.77	91.37
	Outsourced production	4.62	5.43	5.87	8.49	6.02
	Broadcast network	13.71	4.65	4.74	2.74	2.62
Total		100	100	100	100	100

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

In terms of language, the programs of domestic radio stations were mainly in Taiwanese Hokkien[7] (accounting for 59.02% of all stations), trailed by Taiwanese Mandarin. Despite the launch of Hakka and indigenous radio programs, the percentage of broadcast hours for programs in other languages[8] did not change significantly.

[7] This study followed the definition of written terms in each language in the "2022 National Languages Development Plan." Among them, the original "Mandarin" was revised to "Taiwanese-Mandarin," the original "Taiwanese" was revised to "Taiwanese Hokkie," the original "Hakka" was revised to "Taiwanese Hakka," and the original "indigenous languages" was revised to "Taiwanese indigenous languages."
[8] Hakka Radio was launched by the Hakka Affairs Council in 2017. The increase in hours of programming in Hakka that year may be due to the radio station mainly using Hakka when it first began operations. After subsequent adjustments to the language of programs, the number of hours of Hakka programs returned to normal.

Table 2-33. Broadcast hours for radio programs in Taiwan by language from 2017 to 2021

Unit: %

Language	2017	2018	2019	2020	2021
Taiwanese Mandarin	23.08	28.61	35.48	34.99	33.59
Taiwanese Hokkien	58.96	65.37	56.62	57.50	59.02
Taiwanese Hakka	15.41	2.75	3.87	3.75	3.66
Taiwanese indigenous languages	0.68	1.21	1.47	1.39	1.37
Other dialects	0.06	0.08	0.10	0.13	0.13
English	0.83	1.02	1.48	1.32	1.29
Other foreign languages	0.98	0.96	0.97	0.92	0.94
Total	100	100	100	100	100

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

Among different classes of radio stations, medium and low-power broadcast networks mainly broadcast Taiwanese Mandarin music programs, resulting in a relatively higher percentage of Taiwanese Mandarin programs in terms of broadcast hours. The rest of the stations, including high-power radio stations, medium and low-power radio stations that did not join a network, and AM radio stations, mainly broadcast Taiwanese Hokkien programs.

Table 2-34. **Program languages in different classes of radio stations from 2017 to 2021 by percentage of broadcast hours**

Unit: %

Station class	Program language	2017	2018	2019	2020	2021
High-power radio stations	Taiwanese Mandarin	18.81	19.70	19.12	19.06	19.12
	Taiwanese Hokkien	75.37	75.56	76.12	76.20	76.15
	Taiwanese Hakka	0.37	0.14	0.15	0.15	0.14
	Taiwanese indigenous languages	0.22	0.02	0.01	0.02	0.01
	Other dialects	0.02	0.02	0.02	0.02	0.02
	English	4.60	4.11	4.12	4.10	4.13
	Other foreign languages	0.60	0.45	0.46	0.45	0.43
Total		100	100	100	100	100
Medium-power radio stations (broadcast network)	Taiwanese Mandarin	25.63	51.07	48.33	46.29	44.49
	Taiwanese Hokkien	12.71	35.82	37.98	42.09	48.65
	Taiwanese Hakka	58.61	8.16	8.55	7.96	3.45
	Taiwanese indigenous languages	1.04	2.86	2.83	2.77	2.66
	Other dialects	-	-	-	-	-
	English	0.93	1.32	1.61	0.70	0.60
	Other foreign languages	1.08	0.78	0.69	0.20	0.15
Total		100	100	100	100	100

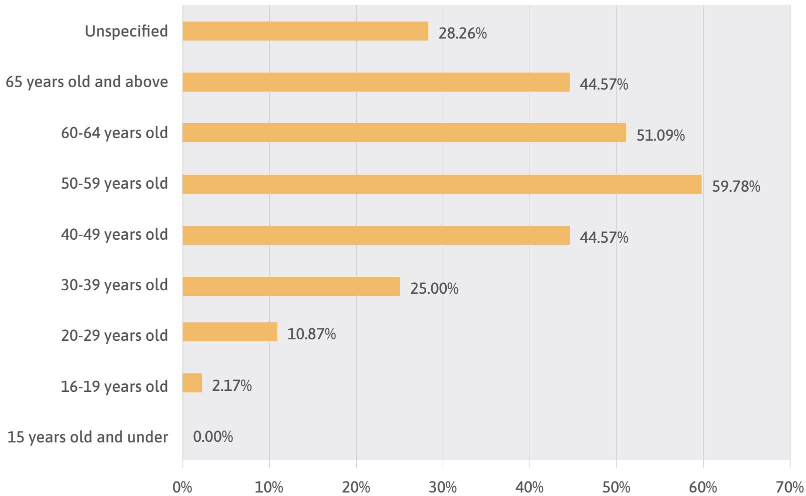
Station class	Program language	2017	2018	2019	2020	2021
Medium-power radio stations (non-broadcast network)	Taiwanese Mandarin	38.95	38.71	39.04	39.87	38.25
	Taiwanese Hokkien	59.09	59.39	59.38	58.49	53.78
	Taiwanese Hakka	0.35	0.31	0.35	0.29	6.40
	Taiwanese indigenous languages	0.20	0.18	0.20	0.26	0.24
	Other dialects	0.35	0.35	0.35	0.42	0.59
	English	0.82	0.81	0.46	0.45	0.41
	Other foreign languages	0.24	0.24	0.22	0.22	0.32
Total		100	100	100	100	100
Low-power radio stations (broadcast network)	Taiwanese Mandarin	51.62	46.95	47.48	47.46	48.71
	Taiwanese Hokkien	41.74	48.87	45.61	45.78	47.09
	Taiwanese Hakka	5.18	2.74	5.34	5.29	2.70
	Taiwanese indigenous languages	0.20	0.19	0.20	0.20	0.20
	Other dialects	0.01	-	-	0.11	-
	English	0.80	0.79	1.06	1.03	1.07
	Other foreign languages	0.44	0.46	0.31	0.12	0.23
Total		100	100	100	100	100
Low-power radio stations (non-broadcast network)	Taiwanese Mandarin	4.79	5.22	11.36	11.47	9.19
	Taiwanese Hokkien	93.85	92.52	83.31	83.29	84.01
	Taiwanese Hakka	0.85	1.41	3.03	2.94	4.79
	Taiwanese indigenous languages	0.47	0.80	2.20	2.15	1.94
	Other dialects	-	-	-	0.03	-
	English	0.01	0.01	-	-	0.01
	Other foreign languages	0.02	0.03	0.10	0.12	0.05
Total		100	100	100	100	100

Station class	Program language	2017	2018	2019	2020	2021
AM radio stations	Taiwanese Mandarin	3.98	4.35	5.33	5.02	4.07
	Taiwanese Hokkien	95.63	95.24	94.18	94.54	95.52
	Taiwanese Hakka	0.14	0.16	0.19	0.17	0.16
	Taiwanese indigenous languages	0.02	0.03	0.09	0.06	0.06
	Other dialects	-	-	-	-	0.02
	English	0.03	0.03	0.02	0.02	0.02
	Other foreign languages	0.18	0.19	0.19	0.18	0.16
Total		100	100	100	100	100
Public radio stations	Taiwanese Mandarin	72.83	73.41	73.39	72.94	71.85
	Taiwanese Hokkien	9.31	4.43	5.68	6.22	6.31
	Taiwanese Hakka	5.11	6.82	6.75	6.55	6.72
	Taiwanese indigenous languages	2.40	4.81	4.17	3.38	3.66
	Other dialects	0.36	0.45	0.42	0.45	0.45
	English	2.72	3.11	4.22	4.42	4.59
	Other foreign languages	7.26	6.97	5.36	6.04	6.42
Total		100	100	100	100	100

Source: Radio station program hours provided by the NCC and organized by this survey study.
Note: Percentages may not add up to 100% due to rounding of data.

2.3.2. Overview of radio station target audience in Taiwan

The age of Taiwan's radio stations' primary target audience is mostly over 40, with 50-59 year olds and 60-64 year olds accounting for the highest proportion. Additionally, 28.26% of the radio stations have an unspecified target demographic in terms of age.



Source: Organized by this survey study.
Note:
Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

Figure 2-13. Radio station target audience by age group

When different classes of radio stations are compared in terms of target audience, it is evident that they all target roughly the same age groups. Only medium- and low-power radio stations, whether part of a broadcast network or not, target younger audiences.

Table 2-35. **Target audience of Taiwan's radio stations by age group (percentage of stations)**

Unit: %

	Trans-regional and high-power	Lower-power (none)	Lower-power (network)	Medium-power (none)	Medium-power (network)	Public	AM
15 years old and under	-	-	-	-	-	-	-
16-19 years old	-	-	5.88	6.25	-	-	-
20-29 years old	50.00	12.00	17.65	-	23.08	-	-
30-39 years old	100	16.00	41.18	18.75	53.85	-	-
40-49 years old	100	48.00	35.29	50.00	69.23	12.50	27.27
50-59 years old	50.00	68.00	47.06	62.50	46.15	25.00	100
60-64 years old	50.00	68.00	35.29	56.25	15.38	25.00	90.91
65 years old and above	50.00	72.00	29.41	50.00	7.69	-	72.73
Unspecified	-	24.00	35.29	37.50	23.08	62.50	-

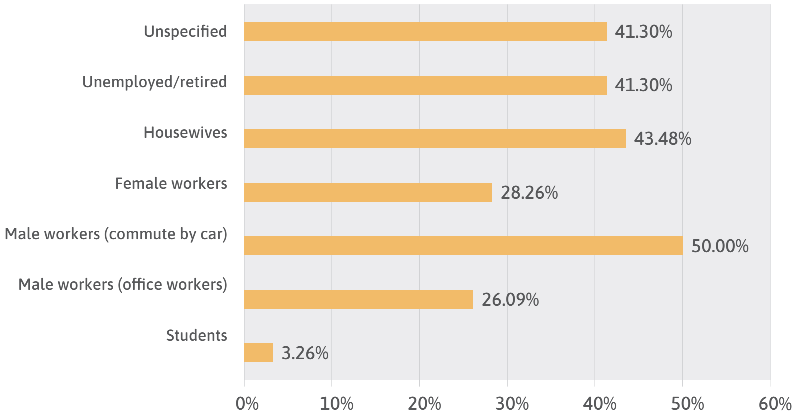
Source: Organized by this survey study.

Notes:

❶(None) refers to radio stations that are not part of a broadcast network; (network) means they are part of one.

❷Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

In terms of occupation-based target audiences, Taiwanese radio stations primarily target men who work as drivers, such as taxi and truck drivers, followed by housewives. This year's survey, however, found that many radio stations are no longer targeting specific groups in order to broaden their audience. As a result, the proportion of unspecified target audiences is higher than in prior years.



Source: Organized by this survey study.
Note:
Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

Figure 2-14. **Target audience of Taiwan's radio stations by occupation**

In terms of target audiences, most radio stations, except public and AM stations, target working audiences, such as office workers (some factories or companies broadcast specific syndicated network programs through their corporate broadcast systems) and drivers, while public stations, such as educational stations, target students. In addition, AM radio stations target housewives and retired listeners.

Table 2-36. **Target audience of Taiwan's radio stations by occupation (percentage of stations)**

Unit: %

Category	Students	Male workers (in-house staff)	Male workers (commute by car)	Female workers	House-wives	Un-employed/ retired	Un-specified
Trans-regional and high-power	50.00	50.00	100	100	50.00	50.00	-
Low-power (none)	-	24.00	56.00	24.00	52.00	60.00	40.00
Low-power (network)	-	29.41	47.06	23.53	23.53	17.65	52.94
Medium-power (none)	-	31.25	43.75	18.75	43.75	43.75	50.00
Medium-power (network)	7.69	38.46	53.85	61.54	23.08	15.38	30.77
Public	12.50	-	37.50	-	25.00	12.50	50.00
AM	-	18.18	45.45	27.27	90.91	81.82	27.27

Source: Organized by this survey study.
Note:
Multiple selections were allowed. The data was calculated by the number of times an option was selected/the number of valid survey responses from a particular class of operators.

III
FORECAST

01

Comprehensive Analysis of the Music Industry

1.1. Creation and Composition

Based on market observation and survey data collected over the last three years, it is evident that when music is combined with other forms of content, such as movies, animations, and games, the resulting work becomes more popular and spreads more extensively in the consumer market. This is reflected in the listener traffic on streaming platforms, which has led to an above-average active cycle of the content.

1.2. Production

With the rise of different service platforms, some specialized platforms have started to combine upstream and downstream resources as well as cross-disciplinary resources to make it easier for singers/bands to use their services and to make the platforms more competitive. Singers/bands can select the best industry provider for their needs thanks to the diverse business models.

1.3. Performance

The live performance industry has not yet recovered to its pre-COVID-19 level due to the ongoing impact of the pandemic. The industry is actively attempting to increase its business both within and outside of the industry in order to retain operating capacity and jumpstart music performances as soon as feasible following the outbreak. According to the results of this survey, the ticket price for online performances is lower compared to live performances. Along with the rise of free recorded performances, it will be important in the future for online and live music events to have an effective business model.

1.4. Copyright

Currently, singers/bands can find royalty services that meet their needs through different distribution channels. However, as singers and bands advance in their careers, they become more concerned about royalty management. They hope that copyright can be regulated in a more versatile and diverse manner in order to accommodate the expansion of their consumer market. At the same time, the demand for singers/bands reflects the need for music in all sectors, although some cross-domain royalty collection mechanisms are still in the works and may have an impact on the creators' profitability.

1.5. Marketing

The public can access or discover music in a variety of ways, including through online videos, music streaming platforms, social media, and live streaming platforms. In recent years, social media and live streaming platforms have become ways to find new music. Therefore, the status of users on social media and live streaming platforms has piqued the interest of singers/bands, record labels, and management companies.

02

Digital Trends in the Music Industry

Many aspects of the popular music industry, including music creation, production, distribution, and performance, are affected by technological growth and the development of modern industries. The following is a detailed explanation:

2.1. Music Production, Distribution, and Management Industries Establish Consumer Market Data

The growing variety of consumer market channels, like video platforms, music streaming platforms, social media platforms, and live streaming platforms, has made music more accessible to the general public. While this has helped the popular music industry broaden its potential audience, it has also made it more difficult for artists, record labels, and management organizations to gain direct access to the data embedded in the consumer market. The commercial platforms hold the majority of the data. As a result, several record labels and organizations have attempted to develop measuring tools or reach partner agreements in order to collect significant volumes of data for analysis. As market data is mostly in the hands of platforms, data sharing between platforms can help with the development of marketing strategies and the industry. This will help generate a positive cycle in the marketing process and can lead to increased IP usage for artists and bands through targeted marketing strategies in the content industry.

2.2. AI Music is Predicted to Supplement Music Demands

The demand for and supply of entertainment content is continually increasing, and music is in high demand. It is anticipated that AI technology, which has matured in recent years, will become increasingly involved in the music industry. The current discussion in several countries centers on the question of whether copyright can protect AI creations, particularly in light of the issue of originality. The degree of human involvement when using AI tools and software as creative aids will play a significant role in determining in the future whether an AI work should be copyright protected.

In the past discussions on AI creations in Taiwan (such as the Intellectual Property Case No. 10700038540 *Letter of Inquiry on the Doubt of Copyright for"Automatic Music Systems*" by the Intellectual Property Office of the Ministry of Economic Affairs) in mid-2018 and the rulings of Patent Law No. 3 and No. 4 in 2021), it was once again stated that "it can be clearly deduced from the spirit of the provisions of the Patent Law and the Civil Law that the inventor should be a natural person" and "the author of the copyright law only includes legal persons and natural persons; objects that are not natural persons shall not be the subject of rights."

With the improvement of technology, the support of AI by Taiwan's science and technology institutions, and the encouragement of industry investment in related fields, AI technologys no longer just used in industrial systems. Due to the rapidly growing demand for entertainment, AI is now used to make content for the consumer market. Therefore, one of Taiwan's challenges will be determining whether AI technology and creations can be adequately governed, managed, or granted rights within a reasonable scope.

2.3. Live Streaming is the New Marketing Model for the Popular Music Industry

The pandemic has had a huge impact on many live performances and marketing activities during the last two years or so. This situation has prompted singers/bands, record labels, and management companies to shift to live streaming, which is likely to develop even faster as the public's connectivity to the internet deepens. The music industry is active in three sorts of online live streaming: music streaming, promotion streaming, and commercial partnership streaming. The first category includes singers/bands who perform on live streaming platforms. The second method of promotion occurs when singers/bands interact with their followers on live streaming platforms to introduce new albums or works. Although the majority of live streams from this form of activity do not generate direct income, fans can support the singers/bands by donating to them or sponsoring them. Finally, a third type of commercial partnership occurs when a singer/band collaborates with a brand to market a certain product. This model's revenue is typically generated through brand sponsorship or by the brand paying attendance or endorsement fees.

Online streaming is not limited to the broadcast of performance events. It has been used by artists, record companies, and the media in all aspects of production, marketing, and performance. This has also resulted in the need for new market regulatory systems, such as royalty mechanisms.

2.4. Short Video Social Media Platforms and Live Streaming Platforms are the Main Channels for Consumers to Discover Music

Social media and live streaming platforms have become key channels for the general public to explore a variety of music genres. A new release, for example, can quickly go global thanks to viral marketing on social media sites. Another example is when an old song goes viral on social media, directing traffic back to music streaming and video platforms. Another example is when some live streaming platforms collaborate with music streaming platforms: artists/bands can link their creations to music streaming platforms when they go live, thereby increasing the public's access to their works. The impact of social media platforms and live streaming platforms on the music industry is projected to rise further.

03

Exploring the Various Roles in the Music Industry Ecosystem

3.1. The Role of the Digital Publisher

As more musicians around the world release their music through digital distribution platforms, some digital distributors are shifting from distribution to a talent-nurturing role. Since distribution platforms have data on music traffic and popularity, record labels are drawn to collaborate with them on talent development or training programs in order to continuously boost the development of the music sector.

The music industry's business model has evolved in recent years as their main revenue stream has shifted to the digital market. The majority of music distributors have shifted from being supply chain managers to being digital technology suppliers and copyright managers. Music publishers' primary functions[9] include: (1) song distribution to DSPs (demand-side platforms). Because the majority of DSPs do not enable musicians to directly upload music, musicians or record labels without distribution tools must go through a music distributor to reach a DSP. At the same time, the publisher can guarantee that the metadata listed on the DSP adheres to the platform's standards. (2) distribution of royalties. Since tens of thousands of songs are uploaded to various DSPs each day, DSPs frequently pay a single fee to music publishers, who then pay royalties to musicians individually.

As the music industry disseminates and reconfigures its businesses, another common operation for publishers is (3) marketing planning. Since the main source of music revenue comes from streaming, the visibility of the music released on platforms is crucial. In this instance, music publishers are more able to collaborate with music streaming providers

[9] Soundcharts Team. Market intelligence for the music industry. Soundcharts. Retrieved October 30, 2022, from https://soundcharts.com/blog/music-distribution

on how to organize promotions on their platforms. Furthermore, music publishers have a higher probability of acquiring data on each performer and song via music streaming services, and data analysis allows music publishers to develop more successful marketing tactics for musicians.

There are five types of music publishers in the world today: major publishers, independent distribution partners, white-label solutions, open distribution platforms, and semi-labeled distribution services[10].

Table 3-1. Digital distribution role profile

Type of digital publisher	Type of industry	Business operation
Major publishers	Common professional record labels	They release songs for their artists, as well as assisting independent record companies in song releases
Independent distribution parters	Independent distribution companies associated with major record labels	They provide promotional, marketing and digital distribution strategies for independent musicians
White-label solutions	Technical publishers	They bridge the distribution technology gap for independent record labels and can tailor their services to customers' requirements.They also support a variety of business models, including pay-as-you-go and revenue sharing
Open distribution platforms	Functional publishers	They work with musicians who require distribution services in order to self-release their songs
Semi-labeled distribution services	Publishers that are both record labels and distributors	They adopt a marketing approach to help potential musicians release their music

Source: Organized by this survey study.

[10] DeMilt, F. (2022, May 31). Everything you need to know about Digital Music Distribution. Music Connection Magazine. Retrieved October 30, 2022, from https://www.musicconnection.com/everything-you-need-to-know-about-digital-music-distribution/

As the music industry moves toward digitalization, big companies are investing more in music distribution (e.g., Sony Music Entertainment bought AWAL [11] from Kobalt Music Group [12]). The social media platform TikTok has also launched its own digital distribution platform, SoundOn, which combines TikTok's resources with viral marketing and appeals to new musicians.

Overall, as more tools and applications remove obstacles to music composition, the number of musicians entering the music market is sure to increase rapidly. Subsectors of the music industry are expanding towards digital distribution, providing unique innovations and services to support the next generation of independent music talent and record labels. The ability for musicians to manage and control their own career development has also resulted in a broader diversity of music distribution strategies.

3.2. Competition in the Music Streaming Platform Market

The UK Competition and Markets Authority (CMA) launched a market investigation in 2022 and issued preliminary comments because a small number of music streaming companies currently control the majority of the consumer market.

According to the CMA, music streaming media is still attracting new consumers. Rather than being forced to migrate to other streaming platforms, existing ad-based users may be urged to upgrade to a subscription service instead. Furthermore, some consumers value the algorithmically recommended playlists provided by their streaming service. The cost of learning user patterns and the risk that recommended playlists will not meet consumer needs are some of the barriers that make platform switching difficult. As the music streaming market evolves, competition is required to have a favorable influence on customers. Likewise, if music streaming competition is not fierce enough, there may

[11] A music distribution company with services including global distribution, marketing, A&R, PR, data acquisition, etc.
[12] An independent copyright management and music distribution company.

be an adverse influence.

The CMA considers the existing market to be in balance and producing favorable results for consumers. However, if subsequent market developments lead to consumer detriment (for example, changes in the music streaming industry's business or revenue models or changes in consumer behavior), this will need to be reconsidered, especially in regard to the automatic generation of playlists by algorithms. At present time, several industry players have stated that whether a song is on a recommended playlist or not affects the traffic and popularity of the musician. As a result, if the industry manually intervenes in playlists, musicians, music companies, and consumers would suffer losses.

According to major international record labels, music streaming platforms have become a vital and indispensable business in the music industry. Since music streaming services have highly commercially valuable consumer data, they can employ curated playlists to build their user base and network. This can in turn help musicians gain more listeners, benefiting all parties involved. Furthermore, the current piracy problem on music streaming platforms necessitates that music streaming providers maintain competitive prices in order to retain customers. In this circumstance, the consumer is crucial in determining DSP retail prices, while record labels have no significant impact on the retail prices of music streaming platforms. In addition, the rapid growth of the music streaming media industry may further alter the competitive landscape of the music industry.

From the point of view of record companies, music streaming platforms give consumers access to databases with tens of millions of songs. This can be achieved either for free (ad-based) or for a relatively low price. The cost of consumption and price ratio are very favorable compared to the past, and the barrier for music enthusiasts and consumers to discover new music is reduced. This business model has become the key access and profit channel for both the supply and demand sides of the music industry. Simply put, music streaming providers are not only a major distributor for record labels but also an important platform for music marketing and promotion.

However, the rise of music streaming platforms has made it easier for musicians to get into the market, which is more competitive than ever. This has made the music industry more fragmented, so musicians can get services from many different industry players based on their needs. These services include self-release services, production and distribution services, and planning for post-release marketing strategies.

04

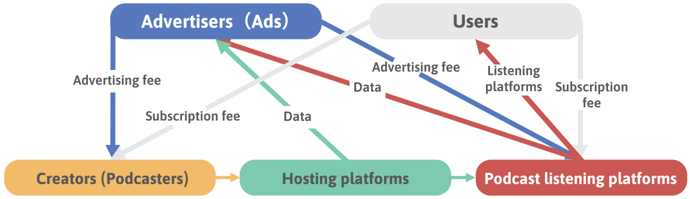
Radio and Podcasts: a Future Economy Based on Voice

4.1. Domestic Podcast Market Overview

The term "podcast" is a portmanteau of the terms "iPod" and "broadcast." It is a type of digital media in which file contents (such as audio, video ⑬ , and text) are mostly presented in list form on online podcast platforms. Users of the platform can listen to and view podcasts by streaming or downloading them to connected devices. The primary mode of operation is that creators upload their programs to a hosting service provider (a content hosting platform), which then generates RSS feed links ⑭ . The creator delivers planned-to-be-listed content to podcast listening platforms using these RSS feeds. After the platforms confirm they have received the feeds, the listening is complete.

⑬ Podcasts are primarily used for listening to audio content, but their technology also supports video content. For example, Spotify announced in 2020 the launch of video podcasts, but the current videos are mostly static conversational content. In addition, the function allows users to freely switch between audio and video content. Invading The Youtube Market? Spotify Launches Video Podcast Function, Business Next, website: https://www.bnext.com.tw/article/58555/spotify-launches-video-podcasts-worldwide-starting-with-select-creators

⑭ RSS (Really Simple Syndication) is a data format for information (specified using a generic XML file). Simply put, it allows creators to assemble audio, text, and other content into one page through a standardized format. This page contains relevant information about the program content, such as program cover, audio content, program title, description, etc. The information is gathered and uploaded to a link provided by a hosting service.



	Creators (Podcasters)	Hosting platforms	Podcast listening platforms
Nature of business	Creativedevelopment (screen-play and script), voiceover, recording, post-production, and editing, etc.	Generate RSS feed URLs for creators to release audio content on podcast platforms.	Read RSS feeds and list program'content to listening platforms for users to stream or download.
Business model	User sponsorships, ad placements, profit sharing from paid-subscriptions (membership system).	Content storage fees (prices based on different plans) as well as fees for data analytic tools and platform listing services.	Mainly from two categories: profit sharing from ad breaks and paid-subscriptions (membership system).
Represen-tative figures or businesses	**Foreign:** Joe Rogan (individual content creator) and Wondery (production company) **Domestic:** Gooaye, Bailingguo, Froggy and the Reporter, CommonWealth (CommonWealth Magazine)	**Foreign:** Anchor, Buzzsprout, Blubrry, and SoundCloud. **Domestic:** SoundOn and Firstory	**Foreign:** APPLE Podcasts, Spotify, SiriusXM, and Luminary **Domestic:** KKBOX, SoundOn, and Firstory

Source: Illustrated by this survey study.

Figure 3-1. Podcast industry chain

4.1.1. Podcast listening Platforms

As per the global podcast market, current podcast platform operators fall into four categories: mobile operating system developers that provide podcast listening as an additional service (e.g., Apple Podcasts, Google Podcasts, etc.); music streaming platforms that entered the podcast market (e.g., Spotify, Amazon Music, etc.); radio shows converted to podcasts (e.g., iHeartRadio, SiriusXM, etc.); and independent podcast listening platforms (e.g., Stitcher, Luminary, etc.).

Table 3-2. Comparison of international podcast platforms

Platform	Apple Podcasts	Google Podcast	Spotify	IHeartRadio	Stitcher	Castbox
Downloading and listening	Free	Free	Free	Free	Free	Free
Premium membership	Subscrip-tion-based ❶	-	Subscrip-tion-based ❷	iHeartRadio Plus and iHeartRadio All Access (Based on Android and IOS) ❸	Stitcher Premium ❹	-
Program categories	Society and Culture, Comedy, News, Education, Business, etc.	Society and Culture, Business, Education, Comedy, Technology, etc.	News, True Crime, Comedy, Education, Business, etc.	Business, Comedy, Entertainment, LGBT , Parenting and Family, etc.	Psychological, True crime, comedy, Parenting and Family, etc.	Business, Arts, Comedy, Education, History, etc.

Source: Organized by this survey study.
Notes:
❶ The price is set by the creator, starting at a minimum of NT$10. Apple charges an annual fee of approximately US$19.99 and a subscription fee of 30% in the first year and 15% in the second year (the rest of the revenue, including advertising, is 100% attributable to the creator). By joining the program, creators will have access to all the tools they need to provide subscription services, such as data analysis and Apple Podcast integration services, ad placement functions, and affiliate marketing for click-through revenue.
❷ Creators can choose to make their podcasts only available to subscribers, with monthly subscription fees ranging from US$2.99 to US$7.99.
❸ iHeartRadio Plus: US$4.99/month (for Android); US$5.99/month (for iOS). iHeartRadio All Access: US$9.99/ month (for Android); US$12.99/month (for iOS).
❹ US$4.99/month and US$34.99/year.

Table 3-3. Comparison of domestic podcast platforms

Platform	Baabao	SoundOn	KKBOX	MixerBox*	iListen	MyMusic
Down-loading and listening	Free	Free	Free	Free	Free	Free
Hosting platform	ˇ	ˇ	Collabora-tion with Firstory	-	-	Collabora-tion with SoundOn
Special feature	1. Use RSS feed to upload to other platforms 2. Platform compiles lists of topics based on pro-gramming.	Utilize an interactive format like Clubhouse where host and audience can chat.	1. Provides transcription services for listeners as an alternative listening option. 2. Creators can legally embed songs in their programs.	1. Multimedia audio and video platform. Listeners can favorite songs and videos and create playlists on the platform, which can then be analyzed to refine listener preference. 2. Provide listeners with the ability to like and leave comments.	1. Integrated audio content platform. 2. Support 4G/5G playback and "Wifi Playback Only" function.	1.Multimedia audio and video platform. 2. SoundOn's programs are auto-matically available on the MyMusic platform.
Program cate-gories	Film and Television, Music, Health, News, Technology, Finance, Mental Health, etc.	Parenting and Family, Enter-tainment, True Crime, Genders, Self- help, Sports, etc.	Business, Technology, Finance, Health, News, Parenting and Family, True Crime, etc.	Society and Culture, News, Comedy and Music, Arts, Leisure, Novels, etc.	Novels (audio-books), News, Heath, etc.	Parenting and Family, Stand-up Comedy, Learning, Finance, News, etc.

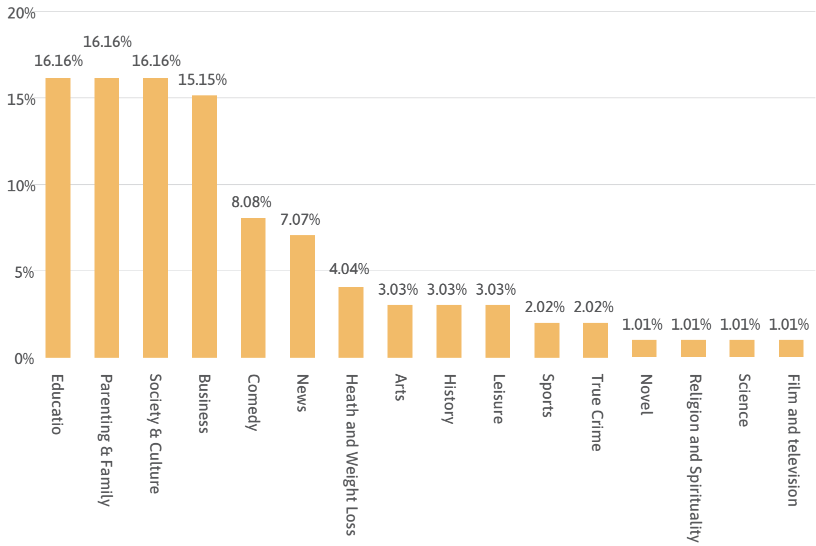
Source: Organized by this survey study.
Note: MixerBox is listed in this table because its founder is from Taiwan.

Taiwan's domestic podcast platforms are mainly independent platforms: Babao and SoundOn. MixerBox and KKBOX are music streaming platforms that entered the podcasting market. While the first two platforms provide their own hosting services, KKBOX invests in and collaborates with Firstory, and uses Firstory's hosting platform to launch programs. Firstory's programs will be fully and automatically listed on KKBOX in the future, without the need for additional applications.

Chunghwa Telecom, for example, has established iListen, a general audio platform that offers audiobooks and exclusive podcast programs to listeners, while Taiwan Mobile has invested in SoundOn and added a new podcast section to its MyMusic streaming music platform.

4.1.2. Overview of domestic podcast platform programs

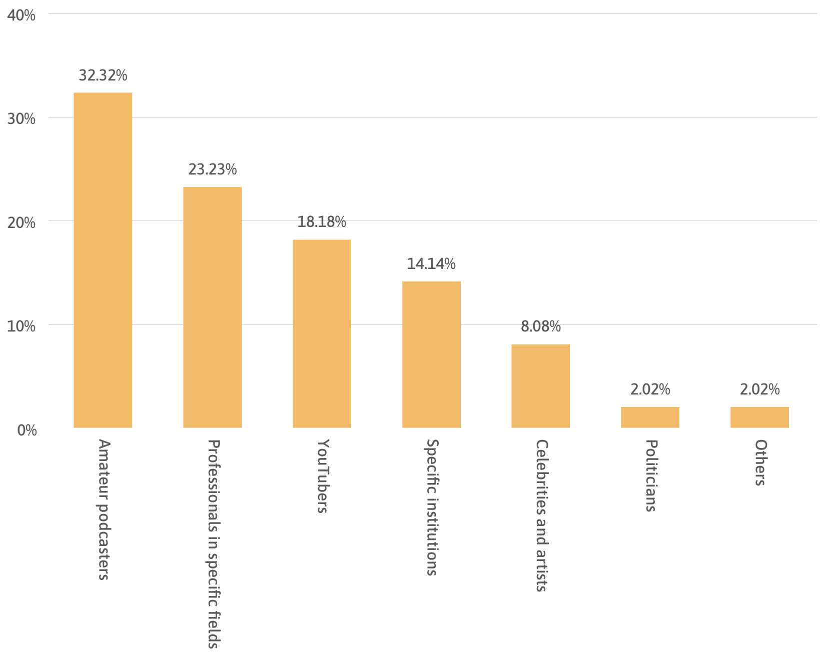
The top three program genres in Taiwan, according to Chartable's [15] top 100 Apple Podcasts as of May 25, 2022, were Education, Parenting & Family, and Society & Culture (each at 16.16%). This may be related to the closure of schools in recent months owing to the COVID-19 pandemic. The next two categories were Business (15.15%) and Comedy (8.08%). The most common update frequency was weekly (34.34%), followed by irregular (24.24%), and twice a week (21.21%). It can be observed that many podcasters update weekly to maintain program quality.



Source:
Illustrated by this survey study based on data from Chartable (https://chartable.com/charts/itunes/tw- all-Podcasts-Podcasts).
Note:
This chart is for reference only and is ranked based on the number of "new subscriptions," not the number of listeners.

Figure 3-2. Top 100 Apple Podcasts in Taiwan by category

[15] Based on the data the research team collected on May 25 from https://chartable.com/charts/itunes/tw-all-Podcasts-Podcasts.



Source:
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This chart is for reference only and is ranked based on the number of "new subscriptions," not the number of listeners.

Figure 3-3. Top 100 Apple Podcasts in Taiwan by creator type

The largest proportion of creators were amateur podcasters (32.32%), followed by professionals (23.23%) and YouTubers (18.18%). Furthermore, some of the creators were from specific institutions, such as theater companies, that established associated programs. Moreover, 40% of the top 10 programs' creators were amateur podcasters, demonstrating that influencers, celebrities, and artists are not the only ones with the power to monetize podcasts.

Table 3-4. Taiwan's top 10 Apple Podcasts

Rank	Program title	Creator	Creator type	Program category
1	Hao Wei Xiao Jie Kai Shu Fu Wo Huan Ni Yuan Xing	Lady Flavor	YouTuber	Society & Culture
2	Wu Dan Ru Rensheng Shiyong Shangxueyuan	Betty Wu	Celebrity and artist	Business
3	Straight psychology	Soundtalk	Amateur Podcaster	Science
4	Xia yi ben du shen me ?	Reading Outpost and Waki	Amateur Podcaster	Arts
5	Once upon a Time	Auntie Fairytale	Amateur Podcaster	Parenting & Family
6	Bo Yin	Brian Tseng	Celebrity and artist	Comedy
7	Bailingguo News	Kylie and Ken	Professional in a specific field	Comedy
8	Gooaye	Meng Kung Hsieh	Amateur Podcaster	Business
9	Tang Yang Ji Jiu Wu	Jesse Tang	Professional in a specific field	Society & Culture
10	Ji1 Lai Su	Daubro, Ricole, and Adrian	YouTuber	Comedy

Source: Organized by this survey study.
Note:
This chart is for reference only and is ranked based on the number of "new subscriptions," not the number of listeners.

The program ranking shows that traditional radio stations also tried to start their own podcasts. For example, the National Education Radio started *Da Kai Xiao Er Duo* with the goal of making science more popular by using interesting stories and interviews to help children learn in a fun and easy way. BaoDao Radio produced a podcast of *Deng Huiwen's Xinshi You Ren Zhi* in hopes of reaching a wider and younger listeners. Parenting & Family is the main genre, followed by Society & Culture, and Education.

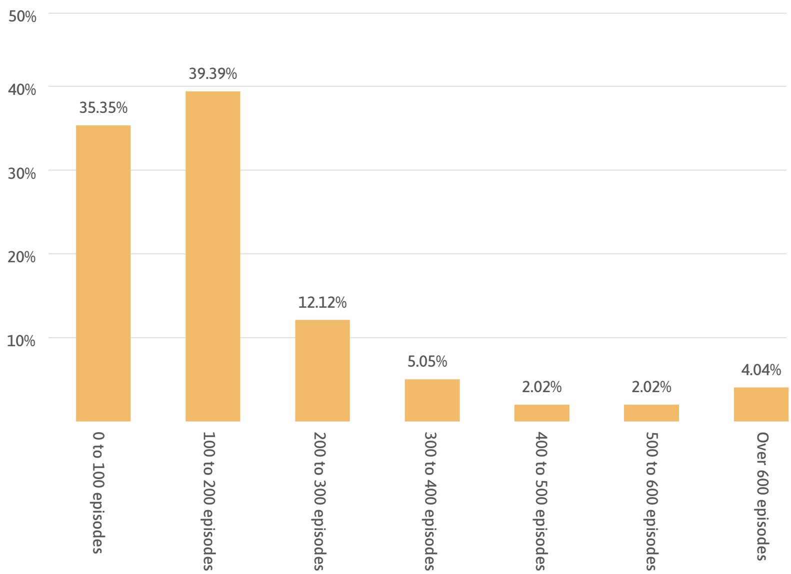
Table 3-5. Podcasts launched by traditional radio stations

Program title	Creator	Program category
IC Zhiyin: Wanan. Yueliang Chuangbian Gushi	IC Broadcasting/Hosted by Xiao Qin Jie Jie	Parenting & Family
Deng Huiwen's Xinshi You Ren Zhi	BaoDao Radio	Society & Culture
Da Kai Xiao Er Duo	National Education Radio	Parenting & Family
News For Kids	ICRT	Education

Program title	Creator	Program category
IC Zhiyin: Dianfu! Gushi STEAM	IC Broadcasting/Hosted by Xiao Qin Jie Jie	Parenting & Family

Source: Organized by this survey study.

As for the number of episodes, most of the programs had 100 to 200 episodes (39.39%), followed by 0 to 100 episodes (35.35%). As of May 25, two programs dropped more than 1,000 episodes each, which are foreign educational and news podcasts ⑯ . In addition, the average number of episodes of the top 100 podcasts was 192.48.



Source:
Illustrated by this survey study based on data from Chartable (https://chartable.com/charts/itunes/tw- all-Podcasts-Podcasts).

Notes:
❶This chart is for reference only and is ranked based on the number of "new subscriptions," not the number of listeners.
❷The number of episodes in this chart is the total number of hours aired from the start of the program to May 25, 2022.

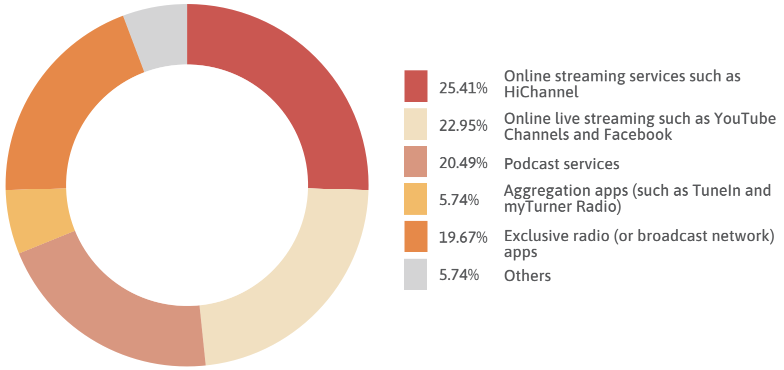
Figure 3-4. Top 100 Apple Podcasts in Taiwan by percentage of episodes

⑯ The educational program "All Ears English Podcast" has 2,000 episodes and the news program "The Daily" has 1,532 episodes.

4.2. Digital Development Trends

4.2.1. Conventional radio is shifting toward more diverse media

Since 2020, the number of small-power, medium-power, and public radio stations offering podcast services, whether or not they are part of a broadcast network, has increased. However, there was a slight decline in the provision of podcast services by medium-power broadcast networks. The rest of the online radio services, although they suffered a decrease compared to the previous year, still maintained a certain percentage. Furthermore, due to license obligations, HiNet's HiChannel ceased its services on September 30, 2022. While HiChannel continues to provide streaming services, existing broadcasters will need to find other platforms to collaborate. Several operators make audience access broadcasting services via their official websites. Aside from web streaming, the broadcasting industry is shifting toward a multi-media business model. Traditional media has adapted to the digital revolution to adopt marketing tools both available on the online social media platforms and the traditional media.



Source: Organized by this survey study.

Figure 3-5. Taiwan's radio stations that provided online listening services in 2021

Table 3-6. Taiwan's radio stations that provided online listening services from 2020 to 2021

Unit: %

		Online streaming services such as HiChannel	Online live streaming such as YouTube Channels and Facebook	Partnered with online radios (such as iWant-radio and campus experimental radios)	Podcast services	Aggregation apps (such as TuneIn and myTurner Radio)	Exclusive radio (or broadcast network) apps	Others
Overall	2020	48.33	70.00	1.67	28.33	28.33	45.00	8.33
	2021	55.36	50.00	-	44.64	12.50	42.86	12.50
Trans-regional and high-power	2020	100	100	-	100	-	100	-
	2021	50.00	100	-	100	100	100	-
Low-power (none)	2020	40.00	60.00	-	10.00	20	10.00	-
	2021	41.67	58.33	-	33.33	-	8.33	8.33
Lower-power (network)	2020	41.67	66.67	-	16.67	41.67	66.67	-
	2021	50.00	12.50	-	37.50	-	62.50	25.00
Medium-power (none)	2020	87.50	75.00	12.50	25.00	12.50	37.50	25.00
	2021	80.00	60.00	-	40.00	20.00	40.00	-
Medium-power (network)	2020	50.00	72.22	-	44.44	33.33	55.56	-
	2021	50.00	25.00	-	41.67	8.33	58.33	8.33
Public	2020	50.00	66.67	-	50.00	33.33	50.00	50.00
	2021	75.00	75.00	-	87.50	25.00	50.00	37.50
AM	2020	-	80.00	-	-	20.00	20.00	-
	2021	25.00	75.00	-	-	-	25.00	-

Source: Organized by this survey study.

Note:

Based on survey responses in recent years, the data from "partnership with online radios (such as iWant-radio and campus experimental radios)" was removed.

4.2.2. The vague boundary of the audio economy

The boundaries between audiobooks, podcasts, radio, and online courses are blurring. Due to their distinct themes, independent publications have also migrated to podcasts for cross-media operations. Furthermore, several broadcasters have issued audiobooks based on audio content, such as IC Zhyin's "Listening to World Classics with

Children," "The Analects of Confucius," and "Western Art History," specifically in categories of parenting, humanities, social science, and art. Moreover, literary fiction audiobooks such as "RIT Golden Theatre" were published by Radio Taiwan International. The aforementioned podcasts may further collaborate with short film creators. When content is transmitted in various forms of media, audiences will witness the dissolving borders of creative sectors.

4.2.3. The audio economy is propelled by a highly self-sufficient domestic podcast industry

The audio economy comprises, in addition to the radio sector, podcasts, audio publications, and other related industries. According to Firstory's 2022 Half-Year Report – Stats and Facts for Asia's Leading Podcast Market, the number of podcast downloads in Taiwan has been increasing since 2020. Although the number of downloads continues to rise, compared to the first year of the podcast boom in 2019-2020, the growth rate has slowed to around 10% in the first two quarters of 2022 (while remaining above 14%). The total audience increased by 192.2%. Meanwhile, subscription sponsorship accounted for approximately 50% of total creator sponsorship revenue in the first half of 2021, up from 23% soon after launch to 47%. It is projected that if additional subscription-related services are released, subscription fees will become a significant source of income for producers in addition to advertising.

Additionally, audio content has an advantage over film, television, and popular music in terms of the appeal to local audiences. For a long period of time, domestic cinema, television, and popular music experienced intense competition from foreign productions in the domestic market. However, according to survey results from hosting platforms, Taiwan's own material dominates the current domestic podcast charts. Therefore, it is imperative to create appealing and high-quality audio content for domestic audiences. Various types of audio content can cater to the needs of various audiences, propel the audio economy, and broaden potential market development.

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