



Music Industry Review
Saskatchewan!

Saskatchewan Music Industry Professionals Survey Results

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Prepared for:
Hon. Joanne Crofford, Legislative Secretary

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EXECUTIVE SUMMARY

The purpose of the music industry professional survey was to collect information from Saskatchewan music industry professionals regarding their level of involvement/engagement in live and recorded music, income and expenses from their music-related activities, information sources they used to promote their music and live music performances, use of Internet and digital resources, and what they thought the public's perception was about the music industry.

An online questionnaire was developed based on information from the literature review and the consultations in Phase I of the Music Industry Review. Drafts of this instrument were shared with several music industry professional organizations for review.

The intent of this study was to invite as many music industry professionals in Saskatchewan as possible to participate. The online survey was posted on February 27, 2007 and remained open until May 10, 2007. A total of 475 music industry professionals completed the online survey.

The findings highlight the importance respondents placed on the availability of funding resources and development opportunities to support music industry professionals. There is also evidence to support the need to advance opportunities for music industry professionals in Saskatchewan. That said, the majority of respondents were satisfied with their career as a music industry professional and were optimistic of their personal prospects in the music industry.

Almost one third of respondents indicated that the music industry has improved in Saskatchewan in the past two years. Respondents were asked to provide an open-ended comment to explain why they thought the music industry had improved, stayed the same or gotten worse in the past two years. This report provides an analysis of the 329 unique response elements, which were categorized into six emergent themes: (1) Live Music Performance; (2) Industry and Growth; (3) Production; (4) Financial; (5) Education; and (6) Talent.

Most of the respondents reported music-related personal income in 2006 (mean: \$13,671). The three most frequently cited sources of music-related income were: (1) Touring/live show income from performing; (2) Teaching music; and (3) Studio work/hired musician. Twenty-three percent of respondents indicated that their music income had increased from 2005. The most frequently reported source of financial support received by respondents was money from friends and family.

Respondents spent an average of \$6,807 on music-related expenses in 2006. On average, respondents spent \$2.47 on music-related expenses for every dollar of music-related income they received. The three most frequently cited expenses were: (1) Equipment; (2) Instruments; and (3) Tickets or admission fees for live music.

A large majority of respondents played an artistic role in the music industry. On average, respondents played five different roles in the music industry. The top three music genres that respondents were involved with were: (1) Rock; (2) Country; and (3) Jazz or Blues. The three most frequently cited music associations that respondents were members of were: (1) SaskMusic; (2) Society of Composers, Authors, and Music Publishers of Canada; and (3) American Federation of Musicians. The majority of respondents conducted their music-related business affairs completely on their own and nearly a third of respondents conducted their business affairs with someone else.

The most common venues where respondents were paid to perform live music were community halls/theatres and music festivals. Further, respondents were most commonly paid to perform live music in their local community. The most commonly identified method of payment by respondents was performance fees. Friends and family was the most frequently cited source used to promote both live music performances and music overall.

On average, each respondent released three album titles prior to 2007. The most frequently cited locations where respondents recorded their music were home studios and rented studios in Saskatchewan. The most commonly cited locations where respondents sold their music were: (1) Concert or live music performance; (2) Artist website; and (3) Traditional retail music stores.

Generally, the results indicate that respondents felt the Internet has had a positive effect on the music industry, primarily as a mechanism to improve communication with other artists and fans. Over half of the respondents had their own music-related website. Nearly half of these respondents used their website to post full length songs and sell music-related merchandise.

Interestingly, the findings suggest that the public's actual view of Saskatchewan's music industry was much higher than music professional's perception of the public's view. This would suggest that the public would support actions to strengthen the music industry in Saskatchewan.

To better understand the perceptions of Saskatchewan music industry professionals, four groups were created using respondents' responses on two income-related variables: (1) Total income received in 2006 (TI); and (2) Proportion of total income received from music-related sources in 2006 (%MR). The four groups were as follows: (1) $TI < \$30,000$, $\%MR < 50\%$ (Group 1); (2) $TI \geq \$30,000$, $\%MR < 50\%$ (Group 2); (3) $TI < \$30,000$; $\%MR \geq 50\%$ (Group 3); and (4) $TI \geq \$30,000$, $\%MR \geq 50\%$ (Group 4).

Group 4 appears to be reflective of respondents who were full-time music industry professionals, able to make a living in the industry. Respondents from this group had an average personal income of \$57,758, of which 93.5% on average was from music-related sources. Similarly, respondents from Group 3 received 91.3% of their total income from music-related sources. However, the average total personal income from respondents in this group was only \$12,693. Respondents from Groups 3 and 4 also typically spent

more time on music-related activities than the other groups. The higher income groups tended to be less reliant on friends and family for financial support, taking advantage of loans and grants more frequently. Moreover, respondents from Group 4 typically took advantage of a wider array of music-related income sources than those in other groups.

Comparisons revealed significant differences in the roles played by respondents and their involvement in music genres. Those from Groups 1 and 2 were more likely to be a songwriter, composer, singer, or member of a band, symphony or other musical group. Respondents from these groups were also more likely to be involved with rock and alternative music than those in the other income groups. Alternatively, respondents from Groups 3 and 4 were more likely to be music educators, teachers or administrators (i.e., lawyer, manager, etc.), and more likely to be involved with classical or opera music. Interestingly, respondents from Groups 3 and 4 were also more likely to perform or record music in a language other than English.

Comparisons also revealed differences in the membership of SaskMusic and the American Federation of Musicians (AFM). Respondents from Groups 3 and 4 were more likely to be a member of AFM, while the younger, part-time professionals were more likely to be members of SaskMusic. This finding highlights the importance of collaboration among music associations/organizations in order to meet the needs of a wider audience of music industry professionals.

In summary, this report provides information to better understand the needs of music industry professionals in Saskatchewan. In addition to informing the Music Industry Report recommendations, the findings from this study along with the public music survey, will be shared with music industry associations/organizations and other stakeholders to assist them in meeting the needs of their existing and potential members. Culture, Youth and Recreation is deeply indebted to the assistance provided by Honourable Joanne Crofford (Legislative Secretary for the Music Industry Review), music industry organizations, and the many music industry professionals who participated in the study.

SECTION 1: INTRODUCTION & BACKGROUND

Music Industry Review

In May 2006, Premier Lorne Calvert appointed Regina Rosemont MLA Joanne Crofford to lead the Music Industry Review (MIR). The purpose of the review was to determine how government could assist the industry in supporting opportunities and nurturing music talent at every level.

Phase I of the MIR included a literature review, preliminary consultations with key Saskatchewan cultural organizations (SaskMusic, SaskCulture, and Saskatchewan Arts Board) and consultations with music industry leaders. Consultations were held with reference groups comprised of Saskatchewan-based music industry leaders, musicians, songwriters, publishers, managers/agents, producers, labels, studios, publicists, venues, broadcasters, median provincial organizations and other stakeholders. A total of 98 representatives participated in 11 small group and individual interviews conducted in four cities in October and November 2006. In January 2007, Ms. Crofford released the Saskatchewan Music Industry Review Interim Report. This report contains short-term recommendations for 2007, and sets forth plans for Phase II of the review. The final recommendations will be released in summer 2007.

In Phase II of the MIR, two on-line surveys were developed by Saskatchewan Culture, Youth and Recreation to collect information from both Saskatchewan residents and Saskatchewan music industry professionals.

This report presents the results of the survey of Saskatchewan music industry professionals.

SECTION 2: METHODOLOGY

The purpose of the music industry professional survey was to collect information from Saskatchewan music industry professionals regarding their level of involvement/engagement in live and recorded music, income and expenses from their music-related activities, information sources they use to promote their music and live music performances, use of Internet and digital resources, and what they think the public's perception is about the music industry.

An online questionnaire was developed based on information from the literature review and the consultations in Phase I of the Music Industry Review. Drafts of this instrument were shared with several music industry professional organizations for review.

The intent of this study was to invite as many music industry professionals in Saskatchewan as possible to participate. Based on previous research, it was estimated that there were 1,300 music industry professionals in Saskatchewan. The online survey was posted on February 27, 2007 and remained open until May 10, 2007. Two approaches were taken to recruit music industry professionals to participate in this study: (1) Generic mass emails; and (2) Direct email invitations. A total of 475 music industry professionals completed the online survey. Respondents took an average of 15 minutes to complete the online survey.

Generic Mass Emails

All of the music industry organizations or associations that participated or were identified in Phase I of the Music Industry Review were asked to email their members to invite them to participate in the online survey using a link to the survey website. This process resulted in a total of 181 completed surveys.

Direct Email Invitations

Direct email invitations were sent to members or participants in the following five groups: (1) Phase I MIR participants; (2) Conseil Culturel Fransaskois (CCF); (3) SaskMusic members; (4) American Federation of Musicians (Local 446 - Regina and Local 553 – Saskatoon); and (5) Public MIR survey respondents who indicated they were active professionals. Each of the individuals were sent an initial email invitation and up to three reminders. The email invitations and reminders all had an embedded link to the online survey. This process resulted in a total of 294 completed surveys and an overall response rate of 25.2%.

Culture, Youth & Recreation's Evaluation Unit was responsible for the design, administration and analysis of this online music industry professional survey. All identifiers were removed immediately to protect the privacy of the survey respondents.

Respondents were asked to identify all of the sources they used to find out about the music survey. The majority of respondents (51.6%) found out about the survey from a music-related professional organization.

Table 2.1: Information Sources Used to Find out About Survey

Information Sources	Percent of Respondents
Music-related professional organization	51.6 %
Internet	49.1 %
Friends or family	8.0 %
Government official or staff	6.7 %
Newsletter or brochure	4.8 %
Other information source	2.7 %
Radio	0.8 %
Newspaper or magazine	0.2 %
TV	0.2 %

SECTION 3: RESPONDENT DEMOGRAPHICS

Gender

The majority (69.3%) of respondents were male.

Age

The average age of respondents was 40.9 years of age (range: 13 to 74 years). The majority of respondents (53.9%) were 40 years of age or older.

Diversity

There was a reasonable level of diversity based on self-report of respondents' membership in three equity groups.

- First Nations or Métis: 6.5%
- Racial Background
 - Caucasian: 87.0%
 - Non-Caucasian: 13.0%
- Persons with a Disability: 16.2%

Language

Respondents were asked to indicate the languages that they could speak well enough to conduct a conversation. A large majority of respondents (75.7%) were able to conduct a conversation only in English. Sixteen percent of respondents (16.4%) were fluent in both English and French. Also, twelve percent of respondents (11.9%) spoke a language other than English and French.

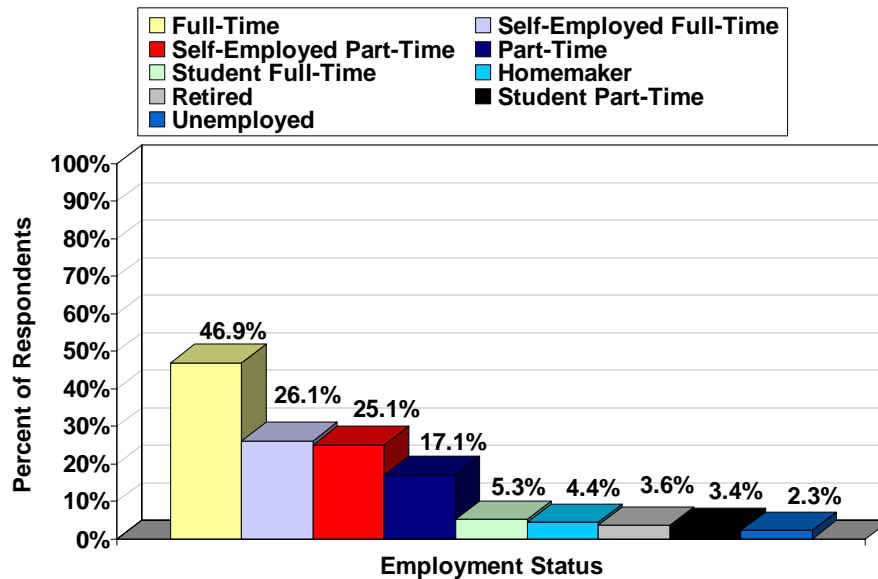
Highest Level of Education

Respondents were asked to indicate their highest level of education that they had obtained. A large majority of respondents (82.6%) had obtained an education beyond high school. Forty-four percent (43.6%) of respondents had obtained a university bachelors or graduate degree or higher.

Employment Status

Respondents were asked to indicate their current employment status. Respondents were allowed to respond to all the categories that applied. The majority of respondents (73.0%) were employed full-time.

Figure 3.1: Percent of Respondents by Employment Status



Marital Status

The majority of respondents were married (49.8%) or living common law (11.8%).

Household Size

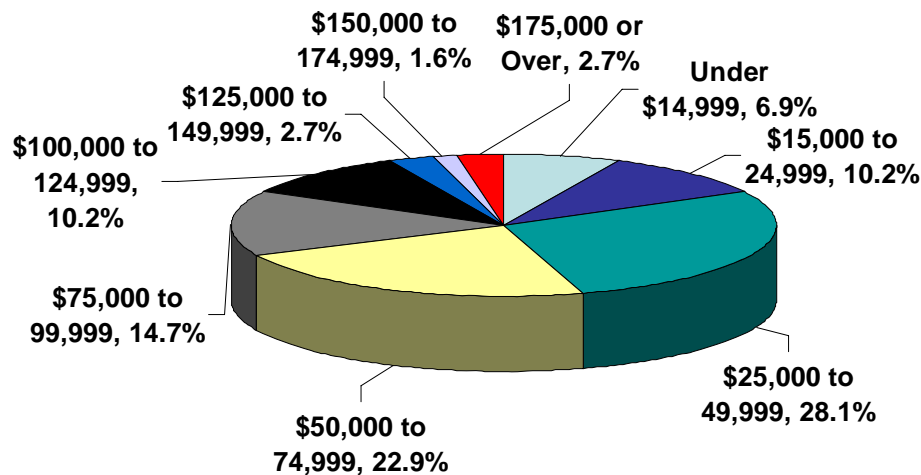
The majority of respondents (62.8%) did not have any children (17 years or younger) living in their household.

The majority of respondents (76.0%) had at least two adults (18 years or older) living in their household.

Household Income

The majority of respondents (54.8%) indicated that their annual household income in 2006 was at least \$50,000.

Figure 3.2: Percent of Respondents by Household Income



Community Size

The majority of respondents (71.0%) lived in a community larger than 50,000 people. Eighteen percent (17.8%) of respondents lived in a community with 2,000 people or less, including a Farm or Acreage.

Place of Birth

The majority of respondents (66.6%) were born in Saskatchewan. Eight percent of respondents (7.7%) were born outside of Canada.

Residence Status

Respondents were asked how long they had lived in their current home, community and in Saskatchewan. The results indicate very little mobility or change in residence status among respondents.

- The average (mean) length of time respondents lived in:
 - Present home: 8.7 years (range: 0 to 57 years).
 - Current city or town: 19.8 years (range: 0 to 57 years).
 - Saskatchewan: 30.4 years (range: 0.5 to 73 years).

SECTION 4: ROLES AND MUSIC INDUSTRY BUSINESS ACTIVITIES

Music Industry Involvement

The average (median) years involved in the music industry was 19 years (range: 1 to 60 years).

Roles Currently Played in the Saskatchewan Music Industry

Respondents were asked to indicate what roles they currently play in the music industry. Roles were grouped into three categories: (1) Artists; (2) Distribution; and (3) Production. A large majority of respondents (90.2%) played an artistic role in the music industry. Almost half of the respondents played distribution (49.1%) and production roles (48.1%) in the music industry.

It is important to note the diversity of roles played by Saskatchewan music industry professionals. On average (mean), respondents played five (4.6) different roles in the music industry (median: 4.0 roles; range: 0 to 16 roles).

Table 4.1: Roles Respondents Currently Play in the Music Industry

Roles in Music Industry	Percent of Respondents
Artists	90.2%
Musician	84.0%
Member of a Band	60.0%
Songwriter or Composer	59.6%
Singer	52.4%
Solo Artist	41.0%
Music Related Cast or Support Staff in Theatre or Film	9.4%
Distribution	49.1%
Music Educator or Teacher	33.3%
Media	10.3%
Retailer Sales	7.9%
Instrument Sales	6.6%
Venue Operator	4.1%
Broadcaster	4.1%
Production	48.1%
Producer	26.5%
Audio Tech-Engineer	20.3%
Talent/Booking Agent	16.2%
Administrative	13.5%
Professional Employee or Representative	4.5%

Time Spent per Week on Roles and Music-Related Activities

The average (median) hours per week typically spent on music industry roles was 20.0 hours (range: 1 to 80 hours). Forty-three percent of respondents (42.9%) spent 30 or more hours per week on music industry roles.

Respondents were asked how many hours in a typical week they spent on five music-related activities when not on tour. Of the five music-related activities, respondents spent the highest average (mean) number of hours on music business activities (11.8 hours) and rehearsing or practicing (8.6 hours) in a typical week.

Table 4.2: Time Spent per Week on Music-Related Activities

Music-Related Activities	Mean ¹	Median ²	Minimum	Maximum
Music Business Activities	11.8	6	0	70
Rehearsing or Practicing	8.6	6	0	40
Writing or Composing	5.8	4	0	50
Recording	5.3	1.5	0	50
Performing in a Local Community	3.1	2	0	20

Genre

Respondents were asked to indicate the three music genres they were most involved with in the music industry. The three genres that had the most respondents involved were: (1) Rock (41.8%); (2) Country (31.3%); and (3) Jazz or Blues (29.0%).

Table 4.3: Music Genres that Respondents' are Most Involved in

Genres	Percent of Respondents
Rock	41.8%
Country	31.3%
Jazz or Blues	29.0%
Roots, Folk, World	27.7%
Classical or Opera	22.6%
Current Hits or Pop	18.6%
Other Genre*	18.3%
Alternative	17.7%
Gospel or Christian	14.1%
Rhythm and Blues	9.6%
Children's Music	7.5%
Electronica	5.1%
Hip-Hop	4.5%
Dance	3.6%

*Other genres included metal, bluegrass, punk, reggae, experimental, and instrumental.

¹the mean represents the mathematical average of the scores/responses.

²the median is the point below which fifty percent of the scores/responses fall.

Membership in Music-Related Associations or Organizations

Respondents were asked to indicate if they were a member of a music-related association or organization. A large majority of respondents (86.7%) were a member of at least one music-related association. Of those respondents who were a member of at least one music-related association, over half (57.8%) were members of SaskMusic, forty-seven percent (46.8%) were members of the Society of Composers, Authors and Music Publishers of Canada (SOCAN) and thirty-four percent (34.2%) were members of the American Federation of Musicians.

Sixteen percent of respondents (15.5%) indicated that they were a member of a music-related association other than those listed on the survey. Of those responses, frequently cited associations included the Canadian Academy of Recording Arts and Sciences (CARAS), the Northern Lights Bluegrass & Old Tyme Music Society, the Canadian Country Music Association (CCMA), and the Saskatchewan Choral Federation.

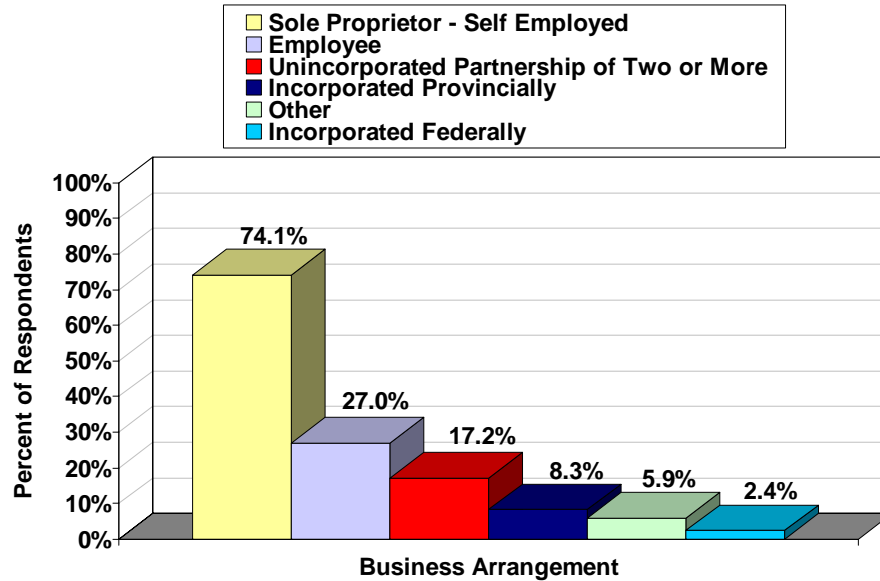
Table 4.4: Membership of Music-Related Associations or Organizations by Respondents

Organizations	Percent of Respondents
SaskMusic	57.8%
SOCAN (Society of Composers, Authors and Music Publishers of Canada)	46.8%
American Federation of Musicians	34.2%
Other Music-Related Association	15.5%
Saskatchewan Country Music Association	12.9%
Saskatchewan Music Educators Association	8.0%
Saskatchewan Band Association	7.0%
Saskatoon Blues Society	5.6%
Songwriters Association of Canada	4.9%
Saskatchewan Orchestral Association	4.1%
Saskatchewan Registered Music Teachers	3.4%
Delta Blues Association	2.4%
Canadian Independent Record Production Association	1.9%
Saskatoon Composers Performance Society	1.5%
Folk Alliance of Canada	1.2%
Saskatoon Bluegrass Society	1.0%
Association Juennesse Fransaskois	0.7%
Urban Music Association of Canada	0.5%

Business Arrangement

The majority of respondents (74.1%) had a sole proprietor business arrangement. Twenty-seven percent of respondents (27.0%) were employees and seventeen percent (17.2%) of respondents had an unincorporated partnership of two or more.

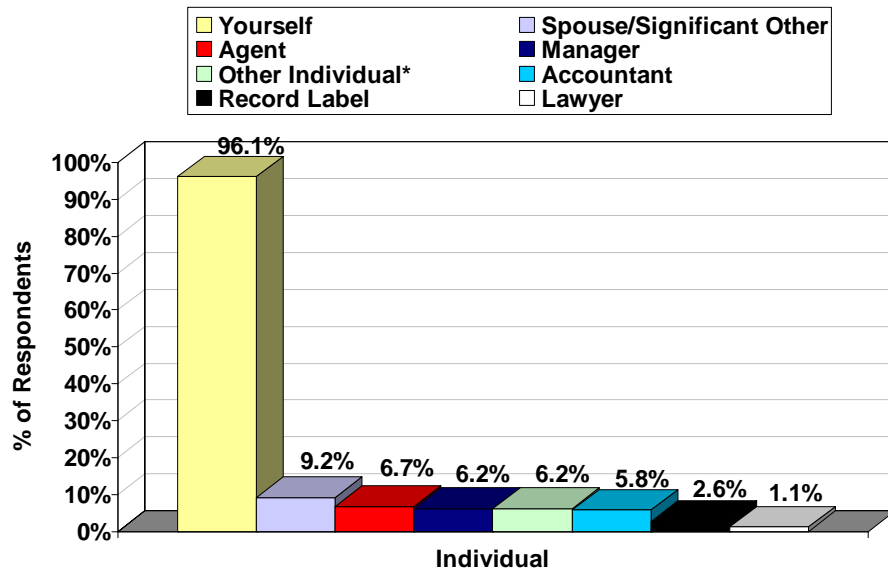
Figure 4.1: Respondents' Business Arrangement



Responsible for Music-Related Business Affairs

Respondents were asked to indicate who was responsible for conducting their music-related business affairs. Ninety-six percent of respondents (96.1%) conducted at least some music-related business affairs on their own. Seventy percent of respondents (70.1%) conducted their business affairs completely on their own and thirty percent of respondents (29.9%) conducted their music business affairs with someone else.

Figure 4.2: Responsibility of Music- Related Business Activities



*Other individuals included other band members and educational boards or institutions

SECTION 5: MUSIC AND NON-MUSIC-RELATED INCOME

Personal Income from Music

A large majority of respondents (82.8%) personally received music-related income in 2006.

Non-Music Related Income

The majority of respondents (75.4%) personally received non-music related income in 2006.

Music and Non-Music Related Personal Income Received in 2006

Respondents, on average (mean), had a music-related income of \$13,671 and a non-music-related income of \$26,008 in 2006. The average (mean) total income of respondents in 2006 was \$39,124. The average (mean) proportion of total personal income from music-related sources was 39.0%.

Table 5.1: Music and Non-Music Related Personal Income Received in 2006

Income	Mean	Median	Minimum	Maximum
Total Income	\$39,124	32,000	\$400	\$368,600
Music-Related Income	\$13,671	\$4,000	\$0	\$180,000
Non Music-Related Income	\$26,008	\$19,461	\$0	\$368,000
Music-Related Income / Total Income	39.0%	18.0%	0%	100%

Income Sources from Music

Respondents were asked to select from a list of 11 sources that they personally received income from in 2006. The three most frequently cited income sources were: (1) Touring/live show income from performing (69.8%); (2) Teaching music (40.1%); and (3) Studio work/hired musician (37.0%).

Table 5.2: Sources of Income Received by Respondents

Income Sources	Percent of Respondents
Touring/live show income from performing	69.8%
Teaching music	40.1%
Studio work/hired musician	37.0%
Direct CD or DVD Sales (not through third parties)	33.0%
Royalties from performance/publishing sales	33.0%
Other income sources*	15.9%
Merchandise sales other than CD/DVD sales	12.8%
Licensing Music for TV/films/games	11.3%
Revenue from advertising/commercials/jingles/films	8.6%
Direct download sales	7.8%
Sponsorships	6.0%

*Other income sources included grants, adjudication/consultation, administrative, employee wage/salary, symphony/conducting, instrument repair/service/maintenance, production, marketing/promotion, and audio tech/engineer.

Music-Related Income Increased or Decreased

Respondents were asked to indicate if their music-related income had increased, decreased, or stayed the same from 2005. Twenty-three percent of respondents (22.6%) indicated that their music-related income had increased from 2005 (Decreased: 44.9%; Stayed about the same: 32.6%).

Reliance on Other Income Sources

Thirty-three percent of respondents (32.8%) indicated that they had become more reliant on non-music-related income sources to support themselves compared to 2005. Sixty percent of respondents (60.2%) indicated that their reliance had stayed the same and seven percent of respondents (7.1%) indicated that they had become less reliant on non-music-related income sources compared to 2005.

Financial Support Received in 2006

Overall, thirty-four percent of respondents (33.8%) indicated that they had received some type of financial support in 2006 to support their activities in the music industry. The most frequent sources of income received by respondents were from: (1) Friends or family (17.9%); (2) Grants from a professional organization or government (13.1%); and (3) Loans from a financial institution (10.8%).

Overall, respondents received an average (median) of \$4,000 in financial support to support their activities in the music industry. On average (median), respondents received the highest amount of support through loans from a financial institution (\$10,000).

Table 5.3: Financial Support Received by Respondents in 2006

Financial Support	Respondents Who Received Financial Support		Median	Minimum	Maximum
	Number	Percent			
Loans from a financial institution	42	10.8%	\$10,000	\$100	\$100,000
Money from friends or family	71	17.9%	\$2,000	\$100	\$40,000
Grants from a professional organization or government	50	13.1%	\$2,850	\$100	\$20,000
Scholarship or bursary	10	2.5%	-	\$100	\$10,000
Advance from a record label	3	0.8%	-	\$200	\$3,000
Total amount of financial support	133	33.8%	\$4,000	\$100	\$100,000

SECTION 6: MUSIC-RELATED EXPENSES & ASSETS

Total Music-Related Expenses

Respondents spent an average (mean) of \$6,807 on music-related expenses in 2006. On average (mean), respondents spent \$2.47 on music-related expenses for every dollar of music-related income they received.

Table 6.1: Total Music-Related Expenses

Expenses	Mean	Median	Minimum	Maximum
Total Music-Related Expenses	\$6,807	\$3,000	\$0	\$155,000
Music-Related Expenditures /Music-Related Income	2.47/1	0.53/1	0	106.7/1
Music-Related Expenditures /Total Personal Income	0.36/1	0.13/1	0	17.5/1

Personal Income Spent on Music-Related Activities in 2006

Respondents were asked to indicate, based on a list of 16 items, if they spent any of their personal income on music-related activities in 2006. The three most frequently cited expenses were: (1) Equipment (77.1%); (2) Instruments (70.3%); and (3) Tickets or admission fees for live music (68.1%).

Table 6.2: Personal Income Spent on Music-Related Activities in 2006

Music Expenditures	Percent of Respondents
Equipment	77.1%
Instruments	70.3%
Tickets or Admission Fees for Live Music	68.1%
CDs or Downloaded Music	66.1%
Performance Clothing	59.5%
Membership Fees or Professional Dues	56.4%
Touring	53.1%
Technology	51.8%
Marketing	47.6%
Administrative Supplies	46.9%
Education	31.1%
Studio Time	30.6%
Rent on Rehearsal Space	24.7%
Published Sheet Music	23.3%
Administrative Services	20.3%
Lessons	13.7%
Other Music-Related Expenditures	6.4%

Money Currently Invested in Music-Related Assets

Respondents had an average (mean) of \$26,472 invested in music-related assets (e.g., equipment, instruments, special hardware, vehicles, trailers, production facilities, and software, etc.) (median: \$10,000; range: \$100 to \$1,000,000).

SECTION 7: PRE-RECORDED MUSIC, RECORDING & LABELS

Language of Music

Of the respondents that performed or recorded music (90.3%), a large majority performed or recorded in English (94.4%). Seventeen percent of respondents (17.4%) performed or recorded music in languages other than English. Eleven percent of respondents (11.4%) identified a language that was not specified on the survey. Of those responses, common languages included Italian, German, Spanish, Latin, and no language (i.e., instrumental).

- English: 94.4%
- Other than English: 17.4%
 - Other: 11.4%
 - French: 8.1%
 - Aboriginal: 1.6%

Financial Support for Recording

Twenty-nine percent of respondents (29.4%) identified at least one source of funding to pay for recording expenses. Fourteen percent of respondents (13.5%) indicated that they received financial support from friends or family to pay of recording expenses.

Table 7.1: Percent of Respondents that Received Financial Support in 2006 to Pay for Recording Expenses

Financial Support	Percent of Respondents
Money from friends or family	13.5%
Grants from a professional organization or government	8.4%
Loans from a financial institution	7.9%
Received money from other sources*	4.2%
Scholarship or bursary	2.1%
Advance from a record label	1.2%

*Other sources included sponsorships, awards, and private donations/grants.

Location of Recording

Respondents were asked to indicate where they recorded their music. The three most frequently cited locations were: (1) Home studio (48.5%); (2) Rented studios in Saskatchewan (32.9%); and (3) Artist studio outside of their home (10.3%).

- Home Studio: 48.5%
- Rented Studios in Saskatchewan: 32.9%
- Artist Studio Outside of Their Home: 10.3%
- Rented Studios Outside of Saskatchewan: 7.9%
- Other Recording Location: 7.2%
- Label Recording Space in Saskatchewan: 5.8%
- Label Recording Space Outside of Saskatchewan: 4.0%

Number of Albums Released

Respondents released an average (mean) of three (3.0) album titles prior to 2007. On average (mean), respondents expected to release one (0.9) album in 2007. The respondents who recorded greater than two releases per year typically indicated they had a role in production and/or studio work.

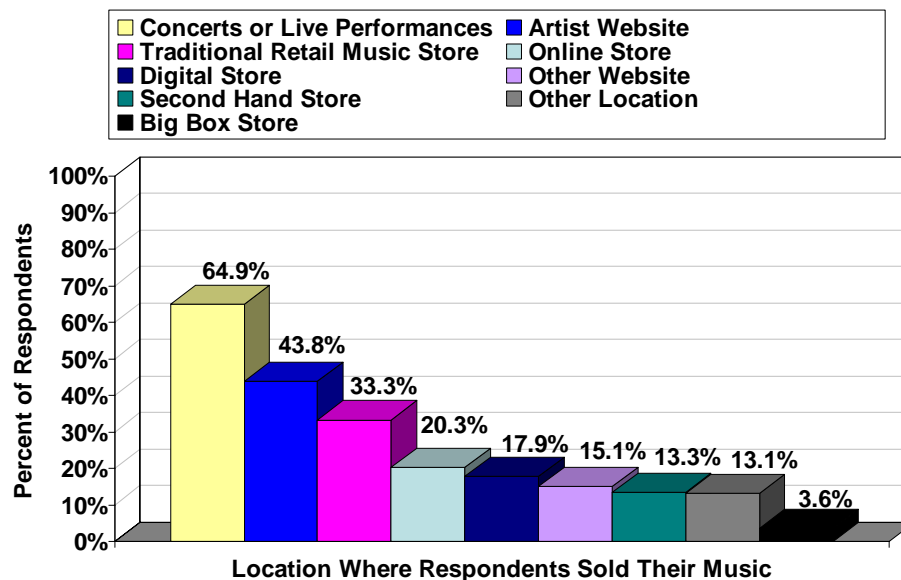
Table 7.2: Number of Albums Released by Respondents

Number of Albums Released	Mean	Median	Minimum	Maximum
Prior to 2004	2.1	1	0	20
2004	0.5	0	0	6
2005	0.6	0	0	6
2006	0.7	1	0	6
Prior to 2007	3.0	2	0	23
2007 – Expected	0.9	1	0	6

Location Where Music was Sold

The three most frequently cited locations where respondents sold their music were: (1) Concerts or live performances (64.9%); (2) Artist website (43.8%); and (3) Traditional retail music stores (33.3%). Four percent of respondents (3.6%) indicated that they sold their music at a location not specified on the survey (e.g., local businesses/stores and home residences).

Figure 7.1: Location Where Respondents Sold Music in 2006



Information Sources Used to Promote Music

The three information sources that were most frequently cited by respondents to promote their music were: (1) Friends or family (87.6%); (2) Live music performances (87.1%); and (3) Radio (AM/FM/Satellite) (65.0%).

Table 7.3: Information Sources Used by Respondents to Promote their Music

Information Sources	Percent of Respondents
Friends or family	87.6%
Live music performances	87.1%
Radio (AM/FM/Satellite)	65.0%
Print	60.1%
Websites or blogs that critique music	57.4%
Myspace or similar sites	51.8%
TV	29.4%
Music discussion forums	19.2%
Other*	9.0%

*Other responses included email networks, music-related association/organization websites, and artist websites.

Record Label

Only twenty-one of the respondents (4.5%) had a contract with a recording label at the time of the study.

Type of Record Label

Of the twenty-one respondents who had a contract with a recording label, thirty-eight percent of those respondents (38.1%) had a contract with a Canadian independent label and twenty-nine percent (28.6%) had a contract with a Saskatchewan independent label. Fourteen percent of respondents (14.3%) indicated that they had a contract with an ‘Other Type’ of recording label. These included labels from countries other than Canada and the United States.

- Canadian Independent: 38.1% (n=8)
- Saskatchewan Independent: 28.6% (n=6)
- Other Type: 14.3% (n=3)
- United States Independent: 9.5% (n=2)
- Major Label: 9.5% (n=2)

Satisfied with Current Arrangement with Record Label

Of the twenty-one respondents who had a recording contract, seventy-five percent of those respondents (75.0%) indicated they were somewhat to extremely satisfied with their current arrangement with their label.

SECTION 8: LIVE MUSIC PERFORMANCES

Days Spent on Tour

Fifty-six percent of respondents (55.9%) spent at least one day on tour in 2006. Of the respondents who spent at least one day on tour in 2006, an average (mean) of 32.2 days were spent on tour (median: 15 days; range: 1 to 240 days).

Percent of Respondents Paid to Perform Live Music in 2006

Seventy-four percent of respondents (74.3%) were paid to perform a live music performance in 2006.

Number of Paid Live Music Performances in 2006

Of the respondents who were paid to perform live music in 2006, ninety-eight percent (98.1%) performed at least once in their local community. On average (mean), respondents were paid to perform fourteen (14.4) live music performances in their local community.

Table: 8.1: Number of Paid Live Music Performances Performed by Respondents

Number of Live Music Performances	Percent of Respondents	Mean	Median	Minimum	Maximum
Local Community	98.1%	14.4	10	0	100
Other Saskatchewan Community	90.9%	7.4	4	0	75
Other Province or Territory	69.9%	7.3	0	0	100
International	28.7%	1.0	0	0	65
Total	-	30.0	20.0	1	225

Method of Live Music Performance Payment

Based on previous research, three main methods of payment are used to pay artists for their live music performances – performance fees, portion of gate/door, and rented hall/venue (where the artist took the entire gate). Respondents were asked to indicate the percentage of their 2006 live music performances that were paid by each of these three payment methods or a combination of the methods. Of those respondents that were paid to perform live music in 2006, the most common method of payment was *only performance fees* (78.7%).

- **Payment for LMP in 2006:**
 - Only Performance Fees: 78.7%
 - Only Portion of Gate/Door: 8.4%
 - Only Rented Hall/Venue: 2.1%
 - Combination of the Above: 10.8%

Venues

Respondents were asked to identify, out of a list of 12, which venue types they were paid to perform in the past year. The three most frequently cited venues where respondents performed live music were: (1) Community hall or theatre (57.6%); (2) Music festival (56.5%); and (3) Nightclub (52.5%).

Table 8.2: Venues Where Respondents' were Paid to Perform Live Music in 2006

Venue	Percent of Respondents
Community Hall or Theatre	57.6%
Music Festival	56.5%
Nightclub	52.5%
Concert Hall	50.0%
Park or Other Open-Air Facility	50.0%
Restaurant, Pub or Lounge	45.8%
College or University	27.0%
Coffee House	24.7%
Elementary or High School Facility	23.3%
Private Home	21.3%
Museum, Gallery or Library	18.3%
Stadium or Arena	14.6%
Other Venue*	11.5%
Powwow	1.1%

*Other venues included churches, hotel/conference facilities, and cruise ships.

Merchandise Sold at Live Music Performances

Over half of the respondents (52.0%) indicated that they had sold CDs, cassettes, or albums at live music performances in 2006. Three percent of respondents (3.4%) identified other merchandise sold at live music performances (e.g., books and sheet music).

Table 8.3: Merchandise Sold at Live Music Performances

Item	Percent of Respondents
CDs, Cassettes, or Albums	52.0%
Clothing	21.1%
Posters	7.9%
Buttons	6.2%
Other Merchandise	3.4%

Information Sources

The three most frequently cited information sources used to promote live music performances (LMPs) by respondents were: (1) Family and friends (86.5%); (2) Other live music performances or concerts (75.0%); and (3) Posters or flyers (75.0%).

Table 8.4: Information sources Used to Promote Live Music Performances

Information Sources	Percent of Respondents
Friends or family	86.5%
Other live music performances or concerts	75.0%
Posters or flyers	75.0%
Print, such as newspapers or magazines	62.6%
Radio (AM, FM or satellite)	59.6%
Professional music association or organization	49.7%
Myspace.com or similar sites	42.4%
TV	30.1%
Websites or blogs that critique music	28.4%
Music discussion forums	19.9%
Other information source*	6.5%

*A common 'other information source' was non-music related discussion forums.

Attending Music Events

Half of the respondents (49.9%) were planning to attend at least one of the four major music events being held in Saskatchewan in 2007.

- Juno Awards: 31.6%
- Western Canadian Music Awards: 27.6%
- Canadian Country Music Awards: 18.5%
- Showcase of Aboriginal Music: 6.1%

SECTION 9: INTERNET USE & DIGITAL MUSIC

Based on a list of ten items, respondents were asked to indicate how often they use the Internet or email to perform various tasks. The three most frequently cited uses of the Internet or email were to: (1) Keep track of what other artists are doing (84.8%); (2) Keep in touch with fans (84.2%); and (3) Book performances (80.7%).

Table 9.1: Music-Related Use of Internet

Use of Internet	Percent of Respondents (Frequently/Occasionally)
Keep track of what other artists are doing	84.8%
Keep in touch with fans	84.2%
Book performances	80.7%
Keep in touch with agent or manager	77.7%
Collaborate with other artists	71.6%
Schedule promotional events	69.7%
Order music equipment	58.1%
Track sales or reviews	55.2%
Use Digital Media Distribution Systems (DMDS) to promote music	28.5%
Organize street teams to promote music	23.8%

Music-Related Website

The majority of respondents (58.7%) had their own music-related website. Of the respondents who had their own music-related website, forty-three percent of respondents (42.5%) posted full-length songs on their website.

Merchandise Sold on Music-Related Website

Of the respondents who had their own music-related website, forty-eight percent of respondents (48.1%) sold at least one type of merchandise on their website. Forty-two percent of respondents (41.5%) sold CDs, Cassettes or Vinyl Albums on their music-related website. ‘Other Merchandise’ included books, sheet music, and tickets.

- CDs, Cassettes or Vinyl Albums: 41.5%
- Clothing: 11.9%
- Other Merchandise: 8.4%
- Posters: 4.6%
- Buttons: 2.8%

Impact of Internet on the Music Industry

Respondents were asked to indicate their level of agreement with statements on the impact of the Internet on the music industry. Generally the results indicate that respondents felt the Internet has had a positive effect on the music industry. The highest levels of agreement among respondents were on the communication items. This supports the literature stating that the Internet has become an essential tool to improve communication with fans, other artists, and CD booking agents/promoters. The findings also highlight music professionals' concern with music piracy.

The three factors with the highest level of agreement were: the Internet has... (1) Allowed artists to reach a wider audience with their music (91.2%); (2) Made it easier for artists to communicate with their audiences and fans (91.2%); and (3) Improved artists' connections with others in the music community (90.8%).

Table 9.2: Impact of the Internet on the Music Industry

The Internet has...	Percent of Respondents (Agreed/Strongly Agreed)
Allowed artists to reach a wider audience with their music	91.2%
Made it easier for artists to communicate with their audiences and fans	91.2%
Improve artists' connections with others in the music community	90.8%
Made it easier to book appearances/coordinate promotional events	76.3%
Made it harder to protect music from piracy or unlawful use	67.0%
Made it possible for artists to make more money from their music	54.7%
Helped artists in creating music	52.7%
Taken away from the amount of time artists have to create or perform	19.7%

Impact of Free Downloading

Twenty-five percent of respondents (25.0%) indicated that free downloading has increased radio play of their music. Twenty-two percent of respondents (21.5%) indicated that free downloading has increased sales of their CDs, DVDs or songs.

Table 9.3: Impact of Free Downloading

Impact of Free Downloading on...	Increased	Decreased	Not Really Affected
Radio Play of Music	25.0%	2.8%	72.2%
Sale of CDs, DVDs, or songs	21.5%	9.7%	68.8%
Sale of Other Music-Related Merchandise	11.5%	2.8%	85.8%

SECTION 10: OVERALL MUSIC INDUSTRY

Satisfaction with Career as a Music Industry Professional

The majority of respondents (58.4%) were somewhat satisfied to very satisfied with their career as a music industry professional. Twenty-three percent (22.8%) of respondents indicated they were either very or somewhat dissatisfied with their career as a music industry professional.

Prospects in the Saskatchewan Music Industry

Respondents were asked to indicate whether they were optimistic, neutral or pessimistic about their personal prospects in the Saskatchewan music industry. The majority of respondents (52.7%) were optimistic about their personal prospects in the music industry (neutral: 28.6%; pessimistic: 18.8%).

State of the Saskatchewan Music Industry

Respondents were asked to indicate if they would say the music industry in Saskatchewan has improved, stayed the same or gotten worse in the last two years. Almost one third of the respondents (32.4%) indicated that the music industry has improved in Saskatchewan over the last two years (Stayed the same: 51.1%; Gotten worse: 16.5%).

Respondents were asked to provide an open-ended comment to explain their response to the question, *“Thinking about the Saskatchewan music industry over the past two years, would you say things have improved, stayed the same or gotten worse?”*

Forty-six percent of respondents (n=212; 46.1%) responded to the open-ended follow-up question. Each of the responses was qualitatively analyzed resulting in 329 unique response elements. These elements were open-coded and categorized into six emergent themes and 18 sub-themes.

1) Live Music Performance Theme

The largest proportion (33.4%) of response elements were related to live music performances (LMPs). Elements in this theme were categorized into four sub-themes: (a) Quantity of/access to venues or events; (b) Four major music events in 2007; (c) Payment for performances; and (d) Quality of venues or events.

The largest proportion of responses related to the quantity of or access to venues or events. The majority of the responses spoke to the difficulties artists were having gaining access to venues or events. Results suggest that this is making it difficult for artists to book extended tours in Saskatchewan. The comments of one respondent summed up the feeling expressed by others: *“It is impossible to tour 7 night[s] a week and stay out on the road, so it's not feasible to travel as far as previously (one-off gigs as opposed to a*

chain which is more cost effective).” A smaller number of respondents commented on the strong live music scenes in Saskatoon and Regina.

The second LMP sub-theme related to the four major music events being held in Saskatchewan in 2007. The majority of these comments discussed the increased visibility that these events provided for the Saskatchewan music industry. However, a number of comments identified concern that this momentum needs to be maintained and that future events should do a better job of profiling Saskatchewan music.

The third LMP sub-theme emerged from concerns regarding how poorly artists are paid for their LMPs. Respondents were very emotional when stating their concerns. One respondent captured this issue by saying; *“the bars don't pay worth beans.”* Several respondents noted that this issue was not exclusive to Saskatchewan. Comments also suggested that both artists and venue operators share responsibility for low performance fees. Too many artists are willing to perform for free or low cost and this drives down the market rates being paid by venue operators. One respondent summed up comments from other respondents regarding the dilemma facing venue operators; *“Income is limited to what a venue is able to pay an artist which is expensive compared to a D.J. or other source of music (e.g., CDs).”*

Finally, a number of respondents commented on the decline of quality venues in Saskatchewan. Most of these comments were related to the issue of quality and access discussed above.

2) Industry and Growth (IG) Theme

This theme had the second highest proportion of comments and was categorized into four sub-themes: (a) General; (b) Business or professional support; (c) Collaboration or networking; and (d) Technology.

The largest sub-theme spoke in general terms. Overall, these comments were positive, as one respondent stated: *Saskatchewan's “label has grown in almost every measurable way” and “[m]usic community is growing daily.”* However, a number of respondents expressed a concern for the future growth of Saskatchewan's music industry. One respondent captured the sentiment of several respondents: *“No real, new opportunities seem to have been developed for Saskatchewan artists, particularly for those artists who are not already well-established.”*

The second IG sub-theme related to importance and need for more business and professional support to ensure industry growth. A number of respondents commented on the efforts of SaskMusic and other music organizations in this area. However, most of the comments indicated that much more needs to be done to ensure the viability of Saskatchewan's music industry. Respondents emphasized that the supports needed by new and established artists are very different. Moreover, a number of comments identified the need to provide more opportunities for music professionals who provide

services to artists, such as promoters, booking agents, managers, producers, and sound technicians.

Collaboration and networking was the third IG sub-theme. Respondents stressed the need for greater levels of collaboration among industry organizations, government, and businesses to support industry growth in Saskatchewan. Respondents also emphasized that these opportunities are especially important for new professionals and others who desire to move toward a full-time career in music.

The technology IG sub-theme emerged from a small number of responses related to the need for greater attention to improving music professionals' ability to effectively utilize technology. The Internet and recording were two areas mentioned specifically.

3) Promotion Theme

This theme had the third highest proportion of comments. This theme was comprised of three sub-themes: (a) General, (b) Marketing in Saskatchewan; and (c) Marketing nationally and internationally. Respondents stated that there is much more “buzz” but that much more needs to be done to promote Saskatchewan music in the province, nationally and internationally. Several respondents also commented that future approaches to marketing Saskatchewan music need to be far more innovative than they have been in the past. In addition, a number of respondents commented that non-traditional genres have more difficulty getting support to market their music.

4) Financial Theme

This theme had the fourth highest number of comments. Comments in this theme were categorized into two sub-themes: (a) Funding; and (b) Making a living.

Comments related to funding focused on the need for more funding opportunities, especially in the areas of touring, marketing and recording. Several respondents also commented that most of the funding opportunities that are currently available are too small to meet the needs of established professionals or those trying to take their music or business to the next level.

5) Education Theme

This theme had the fifth highest number of comments. Comments in this theme were categorized into three sub-themes: (a) Creative development; (b) Professional development; and (c) Music in school settings.

The comments related to creative and professional development stressed the importance of education opportunities in these areas. While a number of respondents acknowledged the educational efforts of music organizations, most felt that much more needs to be done to meet the needs of music professionals in Saskatchewan. The two comments related to

music in school settings expressed concern for the decline in music curriculum in many schools in Saskatchewan.

6) Talent Theme

This was the sixth theme that emerged. These comments were categorized into two sub-themes: (a) Quality; and (b) Quantity.

These comments were mostly positive. However, several respondents stated that much more needs to be done to ensure that Saskatchewan develops, retains and attracts the highest quality music professionals.

Table 10.1: State of the Saskatchewan Music Industry – Themes and Sub-Themes

Themes and Sub-Themes	Number of Responses	Percent of Total Responses
Live Music Performances	110	33.4%
Quantity of/Access to venues/events	52	15.8%
The four major music events in 2007 (Junos, CCMA's, WCMA's, and Waniskâ)	25	7.6%
Payment for performance at venues/events	22	6.7%
Quality of venues/events	11	3.3%
Industry Growth	95	28.9%
General growth opportunities	53	16.1%
Business or professional support	28	8.5%
Collaboration or Networking	9	2.7%
Technology (e.g., Internet, recording, etc.)	5	1.5%
Promotion	61	18.5%
General	27	8.2%
Saskatchewan markets	27	8.2%
National/International markets	7	2.1%
Financial	36	10.9%
Funding	19	5.8%
Making a living	17	5.2%
Education	14	4.3%
Creative development	9	2.7%
Professional development	3	0.9%
Music in school settings	2	0.6%
Talent	13	4.0%
Quality	9	2.7%
Quantity	4	1.2%

Opportunities and Funding Resources in Saskatchewan

Respondents were asked to rate their level of importance from a list of nine opportunities and funding resources that might help artists and other music industry professionals in Saskatchewan. From that same list, respondents were also asked to rate their level of satisfaction with the amount of opportunities and funding resources that exist in Saskatchewan. Generally, the results stress the importance that respondents placed on the availability of funding resources and development opportunities to support music industry professionals. The findings also highlight respondents' dissatisfaction with the amount of opportunities and funding resources available to support music industry professionals in Saskatchewan.

The three items with the highest levels of importance as identified by the respondents were: funding to support... (1) Artists' creative and artistic development (91.9%); (2) Artists' professional development opportunities (91.5%); and (3) Artists' business-related activities (89.8%).

In contrast, fifteen percent of respondents (14.9%) were satisfied with the amount of funding resources to support artists' creative and artistic development in Saskatchewan, thirteen percent (12.7%) were satisfied with the amount of funding to support artists' professional development opportunities, and eleven percent of respondents (11.3%) were satisfied with the amount of funding to support artists' business-related activities.

Table 10.2: Importance Performance Opportunities and Funding Resources in SK

Opportunities and Funding Resources	Importance (Important/Very Important/Extremely Important)	Satisfaction (Somewhat Satisfied/Very Satisfied)	Satisfaction minus Importance
Funding to support artists' creative and artistic development	91.9% (1)	14.9% (3)	-77.0%
Funding to support artists' professional development activities	91.5% (2)	12.7% (5)	-78.8%
Funding to support artists' business-related activities	89.8% (3)	11.3% (6)	-78.5%
Opportunities to develop music-related creative skills	88.4% (4)	21.0% (1)	-67.4%
Funding to support Saskatchewan-based independent labels	84.8% (5)	8.3% (8)	-76.5%
Opportunities to learn industry-related business skills	79.2% (6)	19.1% (2)	-60.1%
Opportunities to learn how to use new music-related technology	77.1% (7)	12.9% (4)	-64.2%
Having a manager, agent or publicist to work on my behalf	56.1% (8)	8.5% (7)	-47.6%

Perception of the Saskatchewan Music Industry – Professional vs. Public View

Music industry professionals' perception of the public view of the Saskatchewan music industry were measured in this study and compared to the public's actual rating of these items from the public music study. Findings suggest that the public's actual view of Saskatchewan's music industry was much higher than music professional's perception of the public's view.

This would suggest that the public would support actions to strengthen the music industry in Saskatchewan.

Table 10.3: Perception of the Saskatchewan Music Industry – Professional vs. Public View

Saskatchewan residents....	Percent of Respondents (Agreed/Strongly Agreed)	
	Professionals	Public
Value live music	61.2%	82.5%
Appreciate music talent in the province	58.8%	73.9%
Understand the importance of the music industry to Saskatchewan's economy	10.1%	70.4%

Perception of the Saskatchewan Music Industry

Respondents were asked to rate their level of agreement with a number of statements related to their perceptions of the Saskatchewan music industry. The majority of respondents (70.0%) indicated that Saskatchewan has a thriving community of professional music talent. Respondents had a much lower level of agreement with the remaining statements related to their perceptions of the Saskatchewan music industry.

Table 10.4: Perception of the Saskatchewan Music Industry

	Percent of Respondents (Agreed/Strongly Agreed)
Artist and Industry Viability	
Saskatchewan has a thriving community of professional music talent	70.0%
Saskatchewan is home to music artists who have made it	42.1%
Saskatchewan attracts artists from around the world to perform or record	26.4%
The music business in Saskatchewan is booming	22.2%
Saskatchewan music artists are well paid	2.4%
Artist Resources	
Saskatchewan is home to many live performance venues	44.1%
Saskatchewan has world class recording facilities	31.3%
Saskatchewan has a lot of music-related performances	25.9%
Saskatchewan is home to world-renowned music industry training	7.3%
Organizations, Collaboration and Support	
Professional music associations or organizations do a good job meeting music industry needs	30.8%
Music industry organizations have close ties to other cultural industries in Saskatchewan	25.9%
There is a lot of collaboration among music industry organizations in Saskatchewan	23.0%
Music industry organizations have close ties with other businesses in Saskatchewan	20.8%
Saskatchewan radio stations do a good job of playing music by Saskatchewan artists	20.4%
Government of Saskatchewan does a good job meeting music industry needs	5.2%
Marketing	
There is a lot of support for Saskatchewan talent at major music events	18.0%
Saskatchewan music is avidly promoted or marketed nationally	7.6%
Saskatchewan music is avidly promoted or marketed internationally	2.1%

SECTION 11: QUALITY OF LIFE IN SASKATCHEWAN

Attachment to Saskatchewan

Overall, a large majority of respondents had a high degree of attachment to Saskatchewan. The highest rated of the four attachment items to Saskatchewan was *I am proud to tell others where I live* (Professionals: 80.5%; Public 83.6%).

Table 11.1: Respondents' Pride of Living in Saskatchewan

	Percent of Respondents (Agreed/Strongly Agreed)	
	Professionals	Public
I am proud to tell others where I live	80.5% (1)	83.6% (1)
I live in Saskatchewan because I want to	77.8% (2)	80.1% (2)
I think Saskatchewan is an ideal place to live	67.7% (3)	74.8% (3)
I would not want to move away from Saskatchewan	60.4% (4)	65.8% (4)

Life Satisfaction

Overall, the majority of respondents had a high rating of their life satisfaction. The highest rated of the life satisfaction items were: (1) I am satisfied with my life (Professional: 72.1%; Public: 73.7%); and (2) So far I have gotten the important things I want in life (Professionals: 69.3%; Public: 72.5%).

Table 11.2: Rating of Life Satisfaction Elements by Respondents

	Percent of Respondents (Agreed/Strongly Agreed)	
	Professionals	Public
I am satisfied with my life	72.1% (1)	73.7% (1)
So far I have gotten the important things I want in my life	69.3% (2)	72.5% (2)
The conditions of my life are excellent	67.8% (3)	61.4% (3)
In most ways my life is close to ideal	56.2% (4)	57.6% (4)
If I could live my life over I would change almost nothing	45.7% (5)	47.2% (5)

SECTION 12: COMPARISONS

To better understand the perceptions of Saskatchewan music industry professionals, four groups were created using respondents' responses on two income-related variables: (1) Total income received in 2006; and (2) Proportion of total income received from music-related sources in 2006.³

Group 1 – Total income of under \$30,000 and less than 50% of total income is from music-related sources (n=106).

Group 2 – Total income of \$30,000 or more and less than 50% of total income is from music-related sources (n=165).

Group 3 – Total income of under \$30,000 and 50% or more of total income is from music-related sources (n=78).

Group 4 – Total income of \$30,000 or more and 50% or more of total income is from music-related sources (n=73).

³ The overall results for each of these comparison groups will vary slightly from the overall results provided in previous sections of this report. This is because the respondents had to respond to all of the items involved in each comparison in order to be included in the comparisons.

Demographics by Income Comparison Groups

Comparisons were made on seven demographic variables by the four income comparison groups. Significant differences were found on six of the seven demographic variables by comparison group.

The results indicate that the higher income groups were older, more likely to be male, more educated, more likely to live in communities of 50,000 people or more, and have lived in Saskatchewan longer. Respondents from Group 4 were more likely to have at least one child in their household.

It is important to note that much of the variation in the number of years respondents had been living in Saskatchewan can be accounted for by age as the two variables were highly correlated.

**Table 12.1: Demographics by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Gender (% Female)	41.3%	21.0%	44.7%	26.4%	31.4%
Highest Education Level (% with Bachelors Degree or Higher)	31.4%	50.3%	41.6%	54.8%	44.8%
At Least One Child in Household (%)	22.5%	37.0%	40.0%	52.1%	36.9%
Community Size (% Living in Community with 50,000 or more people)	65.7%	75.2%	67.5%	80.8%	72.4%
Age (mean)	33.2 yrs	43.8 yrs	40.3 yrs	42.9 yrs	40.6 yrs
Number of Years Living in Saskatchewan (mean)	25.0 yrs	34.8 yrs	26.9 yrs	30.5 yrs	30.2 yrs

Music Industry Roles by Income Comparison Groups

Comparisons were made by the four income comparison groups on: (1) The number of hours spent on all music-related roles in a typical week; and (2) The number of roles played by respondents. Significant differences were found only on the number of hours spent on music-related roles by the income comparison groups.

The findings indicate that respondents in Group 4 spent more time on music-related roles in a typical week than the other three income groups.

Current Roles in the Music Industry

Comparisons were made on 18 roles that respondents played in the music industry. There were significant differences on 6 of the 18 roles by the income comparison groups.

The results suggest that respondents in Groups 1 and 2 were more likely to play singer and songwriter/composer roles. Also, the findings suggest that respondents in Groups 1 and 2 were more likely to be a member of a band, symphony or other musical group.

**Table 12.2: Music Industry Roles by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Hours Spent on All Music-Related Roles in a Typical Week (mean)	20.4 hrs	17.5 hrs	33.5 hrs	49.3 hrs	27.9 hrs
Number of Talent Roles (mean, range 0 to 6)	3.6	3.1	3.1	2.8	3.1
Number of Distribution Roles (mean, range 0 to 6)	0.5	0.5	0.8	0.8	0.7
Current Roles in Music Industry:					
Member of a Band, Symphony, or Other Musical Group	68.3%	64.6%	52.6%	53.4%	61.3%
Songwriter or Composer	76.9%	57.3%	55.1%	47.9%	60.1%
Singer	63.5%	56.1%	46.2%	37.0%	52.7%
Music Educator or Teacher	24.0%	21.3%	55.1%	56.2%	34.4%
Administrative (i.e., Lawyer, Manager, etc.)	6.7%	11.6%	19.2%	20.5%	13.4%
Music-Related Cast or Support Staff in Theatre/Film	8.7%	3.0%	16.7%	16.4%	9.3%

Music Industry Involvement by Income Comparison Groups

Comparisons were made on the number of years respondents had been involved in the music industry by income comparison groups; a significant difference was found. The results suggest that respondents from Group 4 tended to be involved in the music industry for more years than the other income groups.

Hours Spent on Music-Related Activities

Comparisons were made on the amount of hours respondents spent on five music-related activities by the four income comparison groups. There were significant differences on all five music-related activities by income comparison groups.

Generally, the results suggest that respondents in Group 4 tend to spend more time on music-related activities. In particular, respondents from Group 4, on average (mean), spent considerably more time recording and on music business activities. In contrast, respondents from Group 3, on average (mean), spent more time performing in local communities than the other income groups.

Music Genres that Respondents are Most Involved with

Comparisons were made on 14 genres that respondents were most involved with by the four income comparison groups. There were significant differences on 4 of the 14 genres by income comparison group. Respondents from Groups 1 and 2 were more likely to be involved with Rock, Alternative, and Roots, Folk, or World. Respondents from Groups 3 and 4 were more likely to be involved with Classical or Opera.

Membership of Music-Related Associations or Organizations

Comparisons were made by the four income comparison groups on three music-related associations where respondents' membership was greater than 20%. There were significant differences in membership on two of the three music-related associations by income comparison group.

Respondents from Groups 3 and 4 were more likely to be members of the American Federation of Musicians. Alternatively, respondents from Groups 1 and 2 were more likely to be members of SaskMusic.

Music-Related Business Activities

Comparisons were made on three business arrangements by the four income comparison groups. There was a significant difference on one of the three business arrangements by income comparison groups. The findings suggest that respondents from Group 4 were considerably more likely to be an employee.

Comparisons were also made by the income comparison groups based on whether someone else assisted the respondents with their business affairs; a significant difference was found. Respondents from Groups 3 and 4 were more likely to have someone else assist them with their business affairs.

**Table 12.3: Music Industry Involvement by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 – Under \$30,000 and Under 50% from Music	Group 2 – \$30,000 or More and Under 50% from Music	Group 3 – Under \$30,000 and Over 50% from Music	Group 4 – \$30,000 or More and Over 50% from Music	Overall
Number of Years Involved in Music Industry (mean)	13.2 yrs	20.3 yrs	20.0 yrs	23.8 yrs	19.7 yrs
Hours Spent on Music-Related Activities in a Typical Week:					
Writing or Composing (mean)	5.2 hrs	3.2 hrs	5.5 hrs	6.3 hrs	5.6 hrs
Rehearsing or Practicing (mean)	7.3 hrs	5.9 hrs	10.4 hrs	11.0 hrs	8.6 hrs
Performing in Local Community (mean)	2.4 hrs	2.2 hrs	4.0 hrs	2.9 hrs	3.1 hrs
Recording (mean)	2.9 hrs	2.2 hrs	5.1 hrs	9.8 hrs	5.2 hrs
Music Business Activities (mean)	6.1 hrs	6.3 hrs	12.1 hrs	22.0 hrs	11.5 hrs
Music Genres Most Involved with:					
Rock	44.2%	44.8%	34.6%	29.2%	40.1%
Alternative	25.0%	21.2%	14.1%	6.9%	18.4%
Classical or Opera	10.6%	13.9%	38.5%	44.4%	22.9%
Roots, Folk or World	35.6%	29.1%	17.9%	25.0%	27.9%
Association Membership:					
American Federation of Musicians	22.7%	27.9%	46.6%	51.5%	34.6%
SaskMusic	71.6%	60.0%	53.4%	42.4%	58.3%
Music-Related Business Activities:					
Current Business Arrangement – Employee	19.6%	19.6%	26.0%	52.1%	26.6%
Someone Else Assists Respondent with Business Affairs	24.0%	26.2%	35.5%	43.1%	30.3%

Personal Income Sources by Income Comparison Groups

Comparisons were made by the four income comparison groups on: (1) Total personal income; (2) Music-related income; (3) Non music-related income; (4) Proportion of total income from music-related sources; (5) Reliance on music-related income compared to 2005; and (6) Whether music-related income increased compared to 2005. There were significant differences on all six variables by income comparison groups.

Respondents from Groups 1 and 2 were more likely to state their music-related income had increased in 2006 compared to 2005. Respondents from Groups 3 and 4 were typically less reliant on non music-related income compared to 2005.

Music-Related Income Sources

Comparisons were made on 11 sources of music-related income by the four income comparison groups. There were significant differences on 6 of the 11 sources by income comparison groups.

Respondents from Groups 3 and 4 were more likely to receive income from the following sources: (1) Teaching music; (2) Studio work or hired musician; and (3) Other income sources. Other income sources commonly included grants, adjudication/consultation, administrative, employee wage/salary, symphony/conducting, instrument repair/service/maintenance, production, marketing/promotion, and audio tech/engineer. Respondents from Groups 2 and 4 were more likely to receive income from: (1) Royalties from performance, publishing, sales, etc.; and (2) Advertising, commercials, jingles, or film revenue.

Financial Support Received in 2006 for Music Industry Activities

Comparisons were made on five sources of financial support by the four income comparison groups. There were significant differences on three of the five sources by the income comparison groups. The findings suggest that respondents from Groups 1 and 3 were more likely to receive financial support from friends, family or private sources. Respondents from Group 4 were considerably less likely to receive financial support from friends, family or private sources and more likely to receive financial support from grants and loans than the other three income groups.

Comparisons were also made by the four income comparison groups on: (1) The amount of financial support received for five sources of financial support; and (2) The total amount of financial support received. No significant differences were found.

**Table 12.4: Personal Income Sources by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Total Personal Income	\$17,197	\$53,542	\$12,693	\$52,758	\$39,124
Music-Related Income	\$1,641	\$3,879	\$10,982	\$48,652	\$13,671
Non-Music Income	\$15,102	\$48,841	\$1,384	\$2,831	\$26,008
Proportion of Total Income from Music- Related Sources	11.1%	7.5%	91.3%	93.5%	39.0%
Music-Related Income Increased (from 2005 to 2006)	31.1%	29.3%	15.4%	6.8%	22.3%
Less Reliant on Non- Music Income (2006 vs. 2005)	8.5%	3.7%	17.1%	11.5%	7.3%
Music-Related Income Sources:					
Teaching Music	27.8%	30.9%	57.7%	54.8%	40.7%
Studio Work or Hired Musician	27.8%	30.9%	42.3%	54.8%	37.4%
Royalties from Performance, Publishing, Sales, etc.	28.9%	31.7%	26.9%	46.6%	33.0%
Other Income Sources	8.9%	9.8%	19.2%	31.5%	15.9%
Advertising, Commercials, Jingles, or Film Revenue	5.6%	7.3%	6.4%	15.1%	8.2%
Sponsorships	5.6%	4.1%	3.8%	15.1%	6.6%
Received Financial Support for Music Industry Activities in 2006 from:					
Friends, Family, or Private	22.8%	11.6%	25.8%	2.1%	19.0%
Grants from Professional Assoc. or Government	5.6%	6.2%	11.5%	20.3%	14.0%
Loans from Financial Institutions	4.3%	6.2%	3.0%	17.3%	11.5%

Music-Related Expenses and Assets by Income Comparison Groups

Comparisons were made by the four income comparison groups on: (1) Total music-related expenses; (2) Proportion of music income spent on music-related expenses; and (3) Proportion of total income spent on music-related expenses. Significant differences were found on all three variables by income comparison groups.

On average (mean), respondents from Groups 1 and 2 had the highest proportion of music income that was spent on music-related expenses. Respondents from Group 1 spent, on average (mean), \$3.45 on music-related expenses for every dollar of music-related income.

Type of Music-Related Expenditure

Comparisons were made on 17 sources of music-related expenses by the four income comparison groups. There were significant differences on 8 of the 17 sources by the income comparison groups.

Generally, respondents from Groups 3 and 4 were more likely to spend their personal income across all sources of music-related expense with one exception; respondents from Groups 2 and 4 were more likely to spend their personal income on administrative services.

Money Currently Invested in Music-Related Assets

Comparisons were made on the amount of money currently invested in music-related assets by the four income comparison groups. A significant difference was found.

Generally, the average (mean) amount of money invested by respondents in music-related assets increases from Group 1 through to Group 4.

**Table 12.5: Music-Related Expenses in 2006 by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Total Music-Related Expenses	\$3,017	\$4,689	\$4,466	\$12,929	\$7,079
Proportion of Music Income that was spent on Music-Related Expenses	3.45/1	1.37/1	0.56/1	0.28/1	2.49/1
Proportion of Total Income that was spent on Music-Related Expenses	0.19/1	0.09/1	0.49/1	0.25/1	0.37/1
Type of Music-Related Expenditure:					
Performance Clothing	55.8%	53.8%	75.0%	67.6%	60.5%
Membership Fees or Professional Dues	47.1%	55.0%	61.8%	69.1%	56.6%
Touring	51.0%	47.5%	56.6%	70.6%	53.9%
Technology	40.4%	50.6%	51.3%	66.2%	50.7%
Marketing	42.3%	43.8%	56.6%	55.9%	47.8%
Administrative Supplies	34.6%	43.8%	53.9%	69.1%	47.5%
Published Sheet Music	19.2%	13.8%	35.5%	41.2%	23.8%
Administrative Services	14.4%	22.5%	15.8%	32.4%	20.8%
Money Invested in Music-Related Assets:					
Invested in Music-Related Assets (mean)	\$9,052	\$14,505	\$17,892	\$34,827	\$22,465

Recording and Labels by Income Comparison Groups

The findings suggest that respondents in Groups 3 and 4 were more likely to record or perform music in a language other than English.

Financial Support for Recording in 2006

Comparisons were made by the four income comparison groups on: (1) Five sources of financial support for recording in 2006; and (2) Whether at least one source of financial support had been received in 2006. A significant difference was found on one of the sources by income comparison groups. The findings suggest that respondents from the higher income groups were less reliant on financial support from friends, family, or private sources for recording in 2006.

Recording Locations

The findings suggest that respondents in Groups 1 and 2 were more likely to record their music in home studios and rented studios in Saskatchewan. The findings also suggest that respondents from Groups 3 and 4 were more likely to record in studios outside of Saskatchewan and other recording locations; however, these results should be reviewed with caution due to a small sample size.

Album Titles Released

The findings suggest that respondents from Group 4 typically released more albums prior to 2004 and each year following than the other three income groups.

Locations Where Music Was Sold

Comparisons were made on nine locations where music was sold by the four income comparison groups. There were no significant differences found.

**Table 12.6: Recording and Labels by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Performed or Recorded Music in Language Other than English	14.0%	12.2%	25.0%	23.3%	16.9%
Financial Support for Recording in 2006:					
Received Money from Friends, Family or Private Sources for Recording in 2006	19.0%	10.2%	19.7%	3.3%	13.3%
Recording Locations:					
Home Studio	65.0%	44.9%	40.8%	38.3%	48.3%
Rented Studios in SK	31.0%	41.5%	30.3%	20.0%	33.2%
Other Recording Location	8.0%	2.7%	10.5%	15.0%	7.6%
Rented Studios Outside SK	5.0%	4.1%	7.9%	18.3%	7.3%
Album Titles Released:					
Prior to 2004 (mean)	1.0	1.6	1.7	2.9	2.0
In 2004 (mean)	0.4	0.3	0.2	0.9	0.5
In 2005 (mean)	0.4	0.4	0.4	0.9	0.6
In 2006 (mean)	0.5	0.5	0.7	1.0	0.7

Information Sources to Promote Music by Income Comparison Groups

Promoting Music Overall

Comparisons were made on nine sources used to promote music by the four income comparison groups. There were significant differences on five of the information sources by income comparison groups. The findings suggest that respondents from all groups tended to rely on friends or family to promote their music. However, respondents from the lower income groups appear to be more likely to use friends or family to promote their music. The findings also suggest that respondents from Group 1 were more likely to use Internet-based sources to promote their music than the other income groups.

Promoting Live Music Performances

Comparisons were made by the four income comparison groups on 11 sources used to promote live music performances. There were significant differences on 2 of the 11 sources by income comparison groups. As with the promotion of music in general, Group 1 was more likely to use Internet-based sources to promote their live music performances than the other income groups.

**Table 12.7: Information Sources to Promote Music by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Promoting Music Overall:					
Friends or Family	94.1%	85.4%	87.1%	80.7%	87.4%
Print (Newspapers or Magazines)	67.6%	52.1%	60.0%	64.9%	59.8%
Myspace or Similar Sites	70.6%	46.5%	47.1%	43.9%	52.8%
Television	33.3%	25.7%	22.9%	42.1%	29.8%
Music-Discussion Forums	32.4%	14.6%	15.7%	19.3%	20.4%
Promoting Live Music Performances:					
Myspace or Similar Sites	62.7%	41.5%	35.4%	34.5%	44.5%
Music-Discussion Forums	37.3%	12.7%	15.4%	20.0%	20.9%

Paid Live Music Performances in 2006 by Income Comparison Group

No significant differences were found on the percentage of respondents who were paid to perform live music in 2006 by the income comparison groups. In addition, there were no significant differences found by the four income comparison groups on: (1) Method of payment for live music performances in 2006; (2) Merchandise sold at concerts or live music performances; and (3) Whether respondents performed at a music festival or powwow in the past two years.

Number of Days Toured in 2006

The results suggest that respondents in Groups 3 and 4 tended to spend more days on tour in 2006.

Number of Live Music Performances

Generally, the results suggest that respondents from Group 4 were more likely to be paid to perform live music across all locations than the other three income groups.

Venues Performed in 2006

Comparisons were made on 12 venues where respondents were paid to perform by the four income comparison groups. There were significant differences on 8 of the 12 venues by the four income comparison groups. Respondents from Groups 3 and 4 were more likely to be paid to perform at a community hall or theatre, concert hall, college or university, elementary or high school, and a museum, gallery or library.

**Table 12.8: Paid Live Music Performances in 2006 by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 – Under \$30,000 and Under 50% from Music	Group 2 – \$30,000 or More and Under 50% from Music	Group 3 – Under \$30,000 and Over 50% from Music	Group 4 – \$30,000 or More and Over 50% from Music	Overall
Number of Days Toured in 2006:					
Number of Days Toured (mean)	27.0	15.7	36.9	38.0	32.0
Number of Live Music Performances in 2006 in:					
Local Community (mean)	10.6	10.2	13.6	18.3	14.3
Other SK Communities (mean)	3.8	5.7	6.4	9.2	7.4
Other Provinces or Territories (mean)	5.0	2.2	4.0	10.5	7.4
Internationally (mean)	0.9	0.5	0.5	2.9	1.0
Venues Performed in 2006:					
Community Hall or Theatre	51.8%	58.5%	67.7%	72.7%	61.1%
Concert Hall	38.6%	46.6%	64.6%	72.7%	52.6%
Restaurant, Pub, or Lounge	60.2%	42.4%	35.4%	54.5%	47.7%
College or University	27.7%	17.8%	36.9%	36.4%	27.4%
Coffee House	34.9%	20.3%	20.0%	25.5%	24.9%
Elementary or High School	13.3%	16.9%	32.3%	45.5%	24.0%
Museum, Gallery, or Library	13.3%	14.4%	23.1%	38.2%	19.9%
Stadium or Arena	9.6%	15.3%	10.8%	27.3%	15.0%

Music-Related Internet Usage by Income Comparison Groups

Comparisons were made on the percentage of respondents who posted full length songs online by the four income comparison groups; a significant difference was found. Generally, the percentage of respondents who posted songs online tends to decrease from Group 1 through to Group 4.

Comparisons were also made on 10 music-related uses of the Internet on the four income comparison groups. There were significant differences on 2 of the 10 music-related uses by income comparison groups. The findings suggest that respondents in Groups 1 and 4 were more likely to use the Internet to collaborate with other artists. Respondents from Groups 3 and 4 were more likely to use the Internet to order music equipment.

A number of other comparisons were also made by the four income comparison groups. No significant differences were found by income comparison groups on: (1) Percentage of respondents who have their own music-related website; (2) Five types of merchandise sold on music-related website; (3) Impact of free downloading; and (4) Impact of the Internet on the music industry;

**Table 12.9: Music-Related Internet Usage by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Collaborate with Other Artists	81.8%	64.8%	69.4%	80.0%	72.7%
Order Music Equipment	44.3%	55.9%	65.6%	70.2%	57.0%
Post Full-Length Songs Online in 2006	55.8%	44.1%	39.4%	31.7%	44.4%

Views of Music Industry by Income Comparison Groups

The findings suggest that respondents in Groups 1 and 4 were more likely to be optimistic about their personal prospects in the music industry. In addition, respondents from Group 4 were more likely to be satisfied with their career as a music industry professional than the other three income groups. No significant differences were found by income comparison groups based on perceptions of whether the Saskatchewan music industry had improved, stayed the same, or gotten worse in the past two years.

Perception of the Saskatchewan Music Industry

Comparisons were made on 21 items related to respondents' perceptions of the Saskatchewan music industry by four income comparison groups. There were significant differences on 5 of the 21 items by income comparison groups. In general, respondents from Group 1 tended to have the most positive perception of the Saskatchewan Music Industry.

**Table 12.10: Views of Music Industry by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Optimistic about Personal Prospects in Music Industry	57.1%	46.7%	50.0%	64.4%	53.0%
Satisfied with their Career as a Music Industry Professional	51.5%	49.7%	59.0%	86.3%	58.3%
Perception of the Saskatchewan Music Industry:					
SK Residents Value Live Music Performances	68.3%	64.2%	55.8%	49.3%	61.1%
Music Business in SK is Booming	32.4%	19.3%	18.2%	15.1%	21.6%
SK has a Lot of Music-Related Performances	27.6%	17.3%	32.1%	10.3%	26.6%
Music Industry Organizations have Close Ties to Other Businesses in SK	28.6%	16.7%	16.9%	19.2%	20.1%
Professional Music Associations or Organizations Do a Good Job of Meeting the Needs of the Music Industry	41.0%	29.6%	30.8%	23.6%	31.7%

Importance of and Satisfaction with Opportunities and Resources by Income Comparison Groups

Importance of Opportunities and Resources

Comparisons were made on the importance of eight opportunities and resources by the four income comparison groups. There were significant differences on four of the eight opportunities and resources by income comparison groups. The findings suggest that respondents from Group 3 were more likely to value: (1) Funding to support artists' creative and artistic development; and (2) Funding to support artists' professional development activities. Also, respondents from Group 4 were less likely to view opportunities to learn industry-related business skills as being important.

Satisfaction with Opportunities and Resources

Comparisons were made on respondents' satisfaction with eight opportunities and resources by the four income comparison groups. There was a significant difference on one of the eight opportunities and resources by income comparison groups. The findings suggest that respondents from Groups 3 and 4 were more satisfied with the opportunities and funding resources available to support artists' creative and artistic development in Saskatchewan.

Table 12.11: Importance of and Satisfaction with Opportunities and Resources by Four Groups of Respondents based on Total 2006 Personal Income and Proportion of Total Income from Music-Related Sources

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Importance:					
Funding to Support Artists' Creative and Artistic Development	92.2%	88.2%	100.0%	95.8%	92.7%
Funding to Support Artists' Professional Development Activities	95.2%	88.8%	98.7%	90.0%	92.5%
Funding to Support SK-Based Independent Labels	90.4%	86.9%	89.2%	76.1%	86.3%
Opportunities to Learn Industry-Related Business Skills	81.9%	80.2%	84.2%	68.1%	79.3%
Satisfaction:					
Funding to Support Artists' Creative and Artistic Development	8.3%	11.1%	18.1%	24.6%	14.0%

Rating of Quality of Life by Income Comparison Groups

Attachment to Saskatchewan

Comparisons were made on five items related to respondents' attachment to Saskatchewan by income comparison groups. There were significant differences on two of the five items by income comparison groups. Respondents from Group 2 were more likely to agree or strongly agree with the following statements: (1) I live in Saskatchewan because I want to; and (2) I would not want to move away from Saskatchewan.

Life Satisfaction

Comparisons were made on five items related to life satisfaction by four income comparison groups. There was a significant difference on one of the items by income comparison groups. The findings suggest that those in the higher income groups were more likely to have gotten the important things they want in life.

**Table 12.12: Rating of Quality of Life Items by
Four Groups of Respondents based on Total 2006 Personal Income
and Proportion of Total Income from Music-Related Sources**

	Group 1 - Under \$30,000 and Under 50% from Music	Group 2 - \$30,000 or More and Under 50% from Music	Group 3 - Under \$30,000 and Over 50% from Music	Group 4 - \$30,000 or More and Over 50% from Music	Overall
Attachment to Saskatchewan:					
I live in SK because I want to	67.9%	84.1%	80.8%	80.3%	78.8%
I would not want to move away from SK	47.8%	66.7%	63.6%	62.3%	60.5%
Life Satisfaction:					
So far I have gotten the important things I want in life	57.6%	75.5%	54.2%	84.6%	68.8%