

# Your Guide to Music

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— and  
**the SDGs**

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# Welcome

Shain Shapiro PhD, Founder & Executive Director, Center for Music Ecosystems and Founder & Group CEO, Sound Diplomacy



**Dear Music Lover,  
Thank you for downloading and reading the inaugural report from the new global NGO, the Center for Music Ecosystems. Through my work at Sound Diplomacy over the past 8+ years, I've seen that while the appreciation of music has accelerated, the recognition of it in global policy has not.**

Music is part of all of us, part of our humanity. We've seen that in how we've used it to get through the COVID-19 pandemic. It has been a consoler, a friend, companionship. And with that, the amount of music being listened to around the world has increased. But in most places, it was not the songwriters and artists who benefitted from this increase. More music being listened to did not translate to more music rooms in schools, more music incorporated into healthcare strategies, or more music industry investment by governments, who in tune are spending our money. In fact, musicians have faced increasing hardship. Many have left the profession.

This guide is our attempt to offer a different language of value and ask you to look at music differently. It is not just a song, but a way to improve people's lives. And when incorporated into the globally codified language of sustainability, the Global Goals, it is immensely powerful. We see this day in day out at Sound Diplomacy. Music is worth so much more to all of us.

This is the objective of the Center for Music Ecosystems. It will commission and deliver research to expand the value of music in global policy frameworks. This is increasingly important as we look to recover from a devastating pandemic, where poverty and hunger are rife and the climate emergency is increasing. And in this international year of the creative economy, now is the time to be deliberate and intentional about music – because it can make all lives better, everywhere.

I want to thank my co-authors and partners in this pursuit - to tie music to all the Global Goals in an honest way and propose solutions and actions to take forward. This includes many UN agencies and private sector organisations, many of whom are thanked at the end of the report. And to all of you, thanks for reading. This is the beginning of the Center for Music Ecosystems. Join us. As The Beatles continue to remind us, it's getting better all the time.



**Kindest Regards,  
Shain Shapiro PhD**

**Founder & Executive Director,  
Center for Music Ecosystems**

**Founder & Group CEO,  
Sound Diplomacy**



Photo: © UN Costa Rica

# Foreword

Marina Ponti, Director of United Nations  
SDG Global Action Campaign



Photo: © UNICEF/NIGB2010-0199/Pirozzi

## We must #TurnItAround for people and planet and the SDGs are our framework for action

The COVID-19 pandemic has affected the lives of people everywhere and forced us to look at the world with different eyes. We have had to truly reinvent the way we work, interact with each other and adjust to the major shifts the world is facing. Yet despite the hardships, even when faced with lockdowns and grief, the world came together to support each other and celebrate their common experiences through song. This is the power of music, it can raise our spirits, heal us, and create a sense of collective belonging.

With every challenge comes opportunity. The world is learning from these lessons, and via global solidarity and partnerships we go back to work to turn things around for people and the planet, calling for a transformative societal shift. The Sustainable Development Goals embody this transformation. And to achieve them, every one of us has a part to play.

## The Music industry is already making a difference

Long before COVID, the music industry began incorporating the SDGs into its business models by addressing its environmental footprint; striving to address its own **systemic gender inequalities** and connecting its huge platforms for a more just and equal society. **Examples range from the first-ever gender equal line-up to zero-waste and more accessible events, to zero-tolerance against discrimination.** Artists donated their platforms and encouraged their fans to adopt more sustainable lifestyles, to act against racism and inequalities, and to support solidarity measures. The Music industry can create an enabling environment for people that provoke debates, educate, and drive ideas and actions to raise awareness of individual responsibility aligned with the Goals.

## An open-source guide for a more sustainable music industry

The music industry, much like the UN SDG Action Campaign's mandate – can inspire, connect and mobilize people all over the world. It is a natural ally to accelerate the SDGs, and with this Guide, provide an entry point to fully align with the SDG framework of transformation.

It is with great conviction that the UN SDG Action Campaign collaborates with the music industry and welcomes this Guide to bring together the Music industry, culture, and arts – one of the worst-hit by the pandemic – in a more sustainable, just, and equal recovery by providing good examples that can be scaled and built upon moving forward, a guiding light for others to follow. This Guide is the first step to developing a SDG music network to bring together like-minded individuals and organisations to unite and upscale their efforts to make music and culture a driver of the Goals.

We must make this year a turning point for people and the planet in all aspects of our lives, and work towards an inclusive, just, and equal world for all. Together we can – and will – turn it around.

*Marina Ponti*

Marina Ponti,  
Director of United Nations  
SDG Global Action Campaign



Photo: © Adobe Stock/Marco Lissoni

## Silja Fischer, Simone Dudit and Ruth Jakobi, European Music Council and International Music Council

The 17 Sustainable Development Goals (SDGs) were adopted in 2015 as a common goal and vision to “end poverty, protect the planet and improve the lives and prospects of everyone, everywhere” to be achieved by all UN Member States by 2030. Although arts and culture have not been attributed a specific goal, it is clear that the cultural and music sector have a key role in achieving more sustainable societies. While the International Music Council (IMC) and European

Music Council (EMC) have been advocating for the recognition of culture as the 4th pillar of development together with other cultural organisations and networks, it is of utmost importance to stress the role of the cultural (and music) sector as a driver and enabler for achieving the SDGs. **Your Guide to Music and the SDGs** is a great initiative from the music industry to show how music stakeholders can support a more sustainable world.

The last years have seen many initiatives and good practices highlighting the nexus between the SDGs and the cultural sector in Europe such as the Voices of Culture, a dialogue with the European Commission, on "Culture and the SDGs: Challenges and Opportunities" in which the EMC with 44 other cultural organisations participated and produced a report with policy recommendations and best practice examples on how culture can support the SDGs along with why culture should be a stand-alone SDG post 2030. IMC and EMC joined forces with seven other cultural networks to implement SHIFT, a project on how to achieve three of the 17 SDGs through cultural leadership, co-funded by the Erasmus+ programme of the European Union.

These initiatives complement each other and take a different angle on how the cultural sector can contribute to the sustainable agenda and this is also reflected in this SDG guide.

The International Music Council was founded upon request of UNESCO in 1949 and as such has its origins in the belief that music can be a driver for peace and social cohesion. Together with its regional groups, among which the EMC represents Europe, it gives equal value and respect to all musical cultures of the world. The core values of

the IMC and EMC are embedded in the IMC's 5 Music Rights that support the achievement of many SDGs as we strive to ensure the right for all children and adults to express themselves musically in all freedom, to learn musical languages and skills and to have access to musical involvement through participation, listening, creation, and information. In addition, the right for all musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal and to obtain just and fair recognition for their work.

These values are reflected throughout this guide which demonstrates the importance of the IMC 5 Music Rights and how the SDGs can reinforce and support the work of the music sector. The IMC and EMC highly welcome the initiative of the Center for Music Ecosystems to connect each of the SDGs to the world of music and thereby bring together like-minded networks to unite and upscale their efforts to make music and culture an essential part and a stand-alone goal of the SDGs in the future.

The IMC and EMC are happy to collaborate and to share experience and ideas on future endeavours. There is a need for creating new narratives on how culture and here in particular how music, with its three dimensions – artistic, social and economic – can help UN Member States strive for a better and more sustainable world by 2030.

Silja Fischer,  
Secretary General of the  
International Music Council

Simone Dudit,  
Secretary General of the  
European Music Council

Ruth Jakobi,  
Secretary General of the  
European Music Council

## Executive Summary

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# 2020 demonstrated how powerful music is to the human psyche, spirit and condition. In April, it was violinists and choral singers entertaining their neighbours on Italian balconies.

It shone through both online and offline, from virtual concerts in Fortnite to successful charity appeals to help struggling artists and music venues in the UK and Europe. Music is something we all share. We are all born with an instrument – our voices, our hands. We can all feel music. It is transversal, universal, in all of us.



But music, both as a vocation and as an economy, is misunderstood. Music education, despite having widespread social, cultural and pedagogical benefits, is not widespread or written into every national curriculum framework. In some countries, there is no regulatory framework to protect, monetise and track intellectual property, so those who pursue music professionally can be paid for their work. Musicians are the first gig economy workers – this is where the word came from – and around the world, pursuing a career in music, or another performing art, is not taken as seriously as other subjects, such as science or engineering. But what if music disappeared? The world went silent. No concerts. No YouTube. No Spotify. Maybe if that happened, music would be deemed essential.

The reason that music often struggles to be provided the investment, policy framework and attention that it deserves as a development tool, educational

framework or driver of equality is that there is no global policy language that recognises, explains and demonstrates the role of music as an ecosystem that intertwines all of us, no matter where we are. There are few demonstrable links between music and human development in how policies are implemented, despite both scientific and anecdotal evidence demonstrating music's power. Anything that can unite millions of us, no matter what we look like or what we believe in should be harnessed in all situations – from urban settlement design to fighting for equality, protecting our planet or driving purpose-based corporate decision making.

This guide – linking each of the UN's Sustainable Development Goals (herein referred to as the Global Goals) to music and providing actionable examples of music's power in delivering the Global Goals, is an introduction to the power of music ecosystems, as told through the ability of

music to improve people and the planet. It is meant to be comprehensive, but not didactic. These examples are some of the story, but not all of it. Music is too fluid, too universal to capture in one report. But let's start here. If we incorporate music into each SDG and better recognise and develop policies about how music can meet the Global Goals, we will all be better off. As we invest in our future, let's take greater advantage of something that has proven to unify, provide a need and bring us together.

This report is the inaugural publication of the Center for Music Ecosystems, a new global NGO dedicated to research and education to demonstrate how investing in music improves communities all over the world.

Chapter 1

# The Role of Music

in  
realising the  
Sustainable  
Development  
Goals

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Music makes lives better. It creates jobs. It improves literacy. It heals divisions. It brings people together. It is our global language. We all speak music. It is also one of the most consumed forms of culture and art in the world. It is ubiquitous, so much so we often do not realise we're listening to it when it is on. Music influences our mood. It amps us up when we're cheering for our favourite sports team.

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# Introduction

It leads politicians into rallies and town halls. It soundtracks metro stations, research stations and radio stations. Nearly 40,000 songs are added to Spotify each day.<sup>1</sup> As a business it grew by 9% last year, including double digit growth in India, China and across Africa. It is still set to double as an industry by 2025, even factoring in the impact of the pandemic.<sup>2</sup> It is everywhere. It is everyone. Music is in and about all of us. It is transversal.

**B**ut the value that music brings to humanity economically, socially and culturally is misunderstood. Many countries lack effective intellectual property registrars, so local creators, musicians, producers and engineers who write, perform and produce cannot be paid for their property like other rights holders. The value of a piece of music differs wildly, depending on where you are, who you are, where you're listening and how you're listening. Music can be unifying or divisive. It can lead politicians into power, or land them in jail. It can restore rights, or restrict them. It is an incredibly powerful tool to lead, influence and empower, if in the right hands.

Because music produces a different meaning for all of us, we unintentionally ignore its benefits and lack the capacity to deliberately and intentionally utilise its powers and impact.

There is no intergovernmental understanding of the complete, holistic, transformative power of music. There is no music policy at the United Nations, World Bank, IMF or other institutions. There is recognition, for example through UN's International Year of the Creative Economy or UNESCO's robust Cities of Music program, but these are single examples, not a holistic, overarching policy framework. The role of music – as an industrial mechanism, as a vocation, as a rehabilitative tool, as a poverty eradicator, as an equaliser and a women's empowerment tool – remains undefined. The personal connection of music – I like my music over your music – tends to dominate decisions made to include music in policy, leading to ephemeral initiatives to solve endemic, permanent problems.

One large concert to end poverty is admirable, but without the appropriate education, rights, infrastructure and other policies to support it, music will not provide the power it can to support eradicating poverty. In global development, despite music

being everywhere – at receptions, soundtracking meetings and promotional videos – its impact is absent. Having a band perform at a reception is admirable, so long as they are paid. But so often, these receptions are held in countries that lack music education frameworks. This is because how music is defined and as a result, utilised as a tool to make the world better, has not been outlined.

**That stops now.**

**A turning point for the Global Goals.**

This report aims to bring together the universal language of music with the universal language of sustainability and development, the United Nations Sustainable Development Goals, or Global Goals (as this document will refer to them as). With 191 countries ratifying the Global Goals, a code and framework to guide sustainable development has grown to influence development arrangements and contractual obligations of donors and grantees. Yes, culture is seen as transversal – a part of all Global Goals and as a result, there have been guides produced to better understand the role culture can play in meeting the largest, most transformative, most urgent issues of our time. United Cities

and Local Governments' Culture and the Global Goals, is one example and is an influence – and a guide – of this report. But again, this is an example of a singular initiative, however noble, trying to solve a systemic problem.

There is a role for music to play in each of the Global Goals. From the global commercial industry inspiring people across cultures, creating influential stars and bringing people together physically and virtually, to the simple act of learning to play an instrument at a young age, to deploying the restorative power of music to support healthy aging, to ensuring building codes are robust so people can live in thriving entertainment districts and still be able to get a good night sleep, music can help meet the Global Goals. But we need these languages – music and sustainable development – to communicate.

**Everyone can use music to improve the world. If music is a part of your life now, it is improving your world. Simple changes and a wider understanding of music as an ecosystem will create global change.**

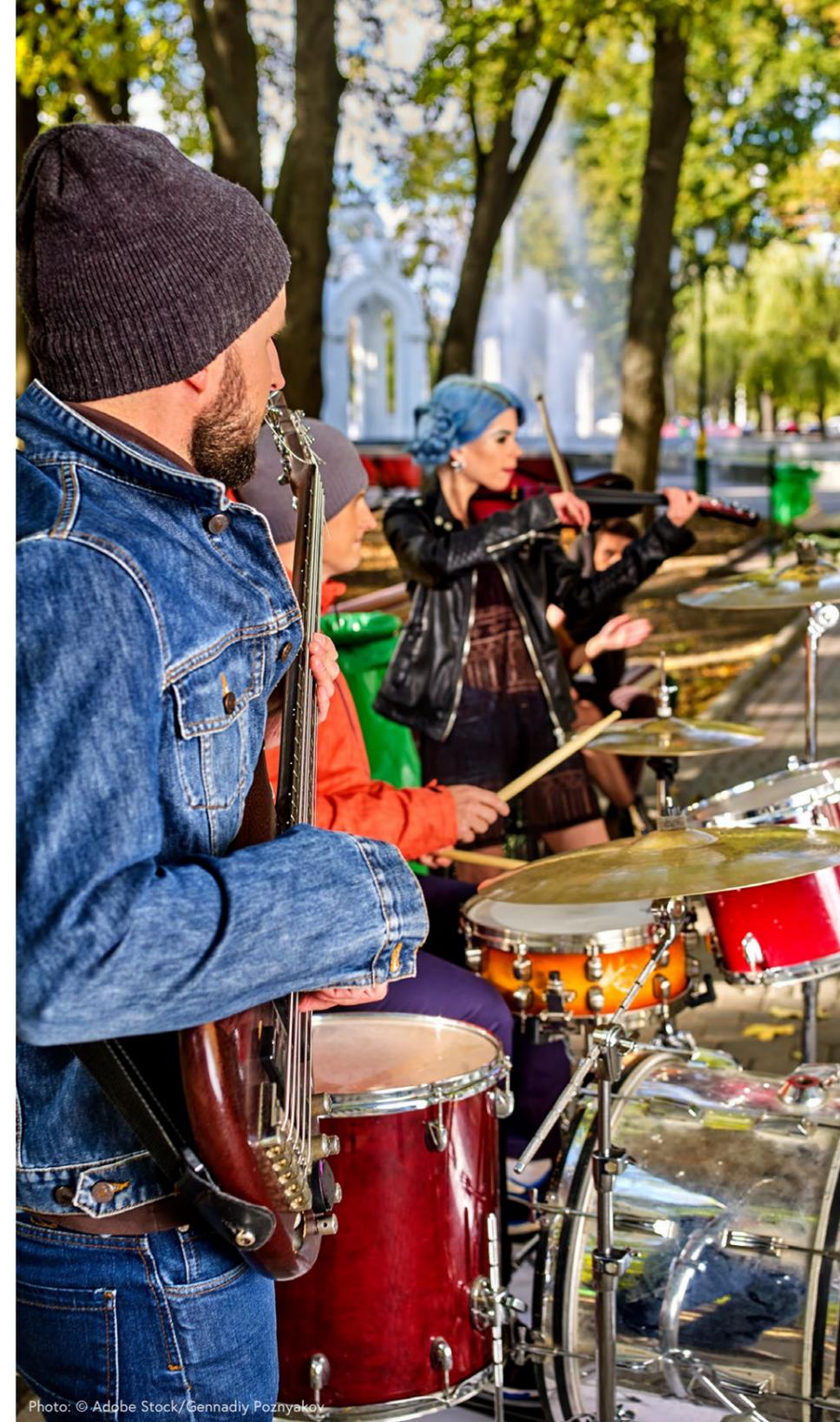


Photo: © Adobe Stock/Gennadiy Poznyakov

# What are the Global Goals?

In 2015, world leaders agreed to 17 Sustainable Development Goals, also known as Global Goals, for a better world by 2030. The Global Goals have the power to end poverty, fight inequality and address the urgency of climate change. Guided by the Goals, it is now up to all of us, governments, businesses, civil society and the general public to work together to build a better future for everyone.<sup>3</sup> The Global Goals are made up of 17 commitments and 169 targets.



# Why Music?

**M**usic has the power to lift people out of poverty, drive creativity, create jobs and bolster education. The music industry is in a period of significant growth.

Despite the pandemic, global consultant PwC says that after the global live music business shed \$18 billion USD in value in 2020, a reduction of 64%, recovery will be quick. The global consultant's outlook analysis for 2020-2024 forecasts live music worldwide revenues growing by 82.6%, to over \$19 billion, as concerts resume.<sup>4</sup> Goldman Sachs predicts 26% rise in 2021 and an 18% increase in 2022, with compound annual growth rate (CAGR) at 6% from 2019 to 2030. Despite the challenges of a year where music venues were the first to close and will be last to reopen, consumption increased 8.2%.<sup>5</sup>

For example, in 2016, **streaming revenue grew by 334.2% in South Africa.**<sup>6</sup> Music's ubiquity is fuelling its growth. Streaming has made accessing music legally easy and, as a result, music creators, performers and copyright holders are benefitting. At the same time, music is being used to create new retail

experiences on our high streets to make them more welcoming<sup>7</sup> or inserted into iconic locations to enliven public squares and avenues around the world.<sup>8</sup> Music soundtracks squares from Nairobi to Abu Dhabi, Buenos Aires to Vancouver. This has not changed, despite the COVID-19 pandemic.

Music is our universal language. We all speak it, wherever we are and whatever we look like. In Fargo, North Dakota, it is a tool for police officers to promote community unity.<sup>9</sup> For a group of planning consultants in London, it is an opportunity to

raise money for LandAid.<sup>10</sup> It is an opportunity to create skills, revenue and self worth in a South African township,<sup>11</sup> or business management skills in Cambodia.<sup>12</sup>

In order to better utilise music's value around the world, we must link its impact specifically to each of the Global Goals. This is what the next section of this report attempts to do, providing specific, actionable strategies and accompanying case studies to how music can help us meet the Global Goals, if we brought it to the party.



# Working With Existing and Supportive Policies

**This report is meant to complement, not contradict, existing frameworks that have been implemented at all levels of government to incorporate culture in planning, practice and governance. This includes:**

**UNESCO's 2005 Convention on the Diversity of Culture and Expressions<sup>13</sup>**

Incorporating music more into the Global Goals supports the implementation of UNESCO's landmark convention and all associated programs and practices that emerged from it.

**UNESCO Creative Cities Network<sup>14</sup>**

Many of the examples in the report are taken from initiatives spearheaded by UNESCO Creative Cities. We believe these initiatives can be the norm, rather than the exception and recognise the influence this network has provided for this report.

**United Cities and Local Governments – Agenda 21 for Culture Committee<sup>15</sup>**

UCLG's document on "Culture in the SDGs: a Guide for Local Action is the most comprehensive guide that links culture explicitly with the Global Goals. This report is meant to follow on from this and complement its objectives and recommendations.

**This work aligns with the International Music Council's excellent 5 Music Rights campaign**

This is a baseline of how music should be supported in all communities, in line with recognising and investing in music ecosystems. The 5 music rights are: The right for all children and adults to express themselves musically in all freedom; to learn music languages and skills; and to have access to musical involvement through participation, listening, creation and information. Plus, the right for all musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal; and to obtain just recognition and fair remuneration for their work.



# Notes for The Reader

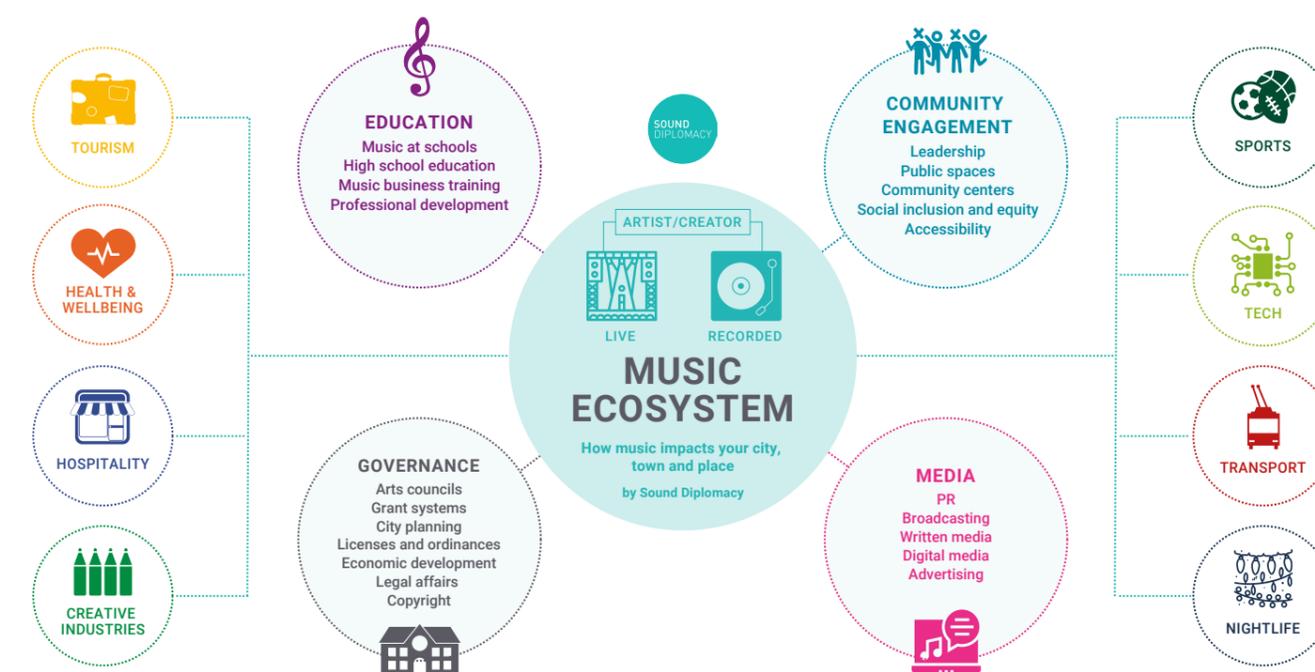
**In the report and the accompanying 17 Global Goals, this report refers to the music ecosystem**

– this, as demonstrated in the image below, outlines all elements of urban settlements that music touches – industry, education, housing, quality of life, tourism, supply chains.

**This report acknowledges the opportunities that Blockchain, NFTs, music rights and the overall diversification of prospective revenue opportunities for creators that are emerging – and becoming more available – to musicians and creators around the world.** But without structural government policy that recognises the value of music first, these opportunities will not be fully maximised. This guide is step 1. Recognise, plan for and implement policies to recognise music's true value. Then all the available revenue and cultural opportunities related to it can be better utilised.

**This report is meant to be collaborative and complementary.** All initiatives supporting the SDGs through music are worth promoting. Anyone using music to make their world better deserves to be heard. This is about bringing all of us together under a global framework, a better language. We are better together. Remember that.

**This report is far from comprehensive.** We know that we haven't mentioned every amazing initiative linking music to the SDGs. That report is needed, but it is not this one. This is for those who have yet to realise the opportunity in front of them. Yes, you.



Chapter 2

# Music and The Global Goals

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The **17 Sustainable  
Development Goals**  
to transform our world

Photo: © Adobe Stock/William J. Chizek

# 1 NO POVERTY



Photo: © UN Photo/Kibae Park

Goal #1:

# No Poverty

**What is the goal?**  
End poverty in all forms everywhere

**A**s of 2015, about 736 million people still lived on less than US\$1.90 a day.<sup>16</sup> According to the World Bank, the impact of COVID-19 could push 150 million people into extreme poverty, reversing decades of progress.<sup>17</sup> Poverty is all encompassing. It controls all aspects of one's life. While including music cannot improve access to clean water or sanitation, a thriving music ecosystem can contribute to reducing poverty.

Music is a low-cost, low-intensive sector to work in. We are all born with an instrument – our voice. If global intellectual property structures were fairer and more robust, many musicians, producers and engineers would earn income for their work, despite millions lacking this access because of industrial frameworks, not talent. Music is also a tool to provide a safe space for children after school. Music lifts people up. Strategically including its needs across global policy to reduce poverty can help support SDG #1. As outlined in a study assessing the impact of music and dance on employment opportunities in Igala, Nigeria, “the social relevance of language, music and dance is profound. It is not only an abstract art, but as a force which affects the lives of the people who acquire it.”<sup>18</sup>

## How Can Music Reduce Poverty?

### INTELLECTUAL PROPERTY EXPANSION

A song can support one's pension value. If properly registered and managed, it can provide recurring revenue for those involved for 70 years. It doesn't matter where you're from or what you look like, music can continue to earn income, long after the song is written and released.

### YOUTH ENGAGEMENT

Music provides additional after school programs for kids, allowing parents to work later knowing their kids are safe.

### EXPANDING EXPRESSION

Everyone has a story to tell, and that story can often reach wider audiences through music. From *Gasolina* in Puerto Rico to *Moana* in Hawaii, or *Soul* in the United States music provided a lens to introduce a new cultural form to the world. Prioritising music education in all areas can lead to more of these breakout cultural hits.

## Where Has It Worked?

**EL SISTEMA** in Venezuela has provided musical training and performance opportunities to thousands of impoverished youth since 1970. While not without its controversies, the concept of El Sistema has been copied around the world and has demonstrated the power of music in lifting people out of poverty.<sup>19</sup>

**MUSICIANS IN EXILE** is a community project for asylum seeking and refugee musicians formed by The Glasgow Barons, an orchestra from the Govan area of the city. Through city wide flyering in Kurdish, Arabic, Farsi and English, and direct contact with agencies such as the Red Cross and Govan Community Project, Musicians in Exile establish relationships with asylum seeking musicians, offering travel expenses and weekly rehearsal space donated by Govan Housing Association.<sup>20</sup>

### MUSICIANS WITHOUT BORDERS

Helps register musicians work in conflict areas, to ensure they are remunerated fairly for their work regardless of living in a country without a functioning intellectual property infrastructure.<sup>21</sup>



Photo: © Adobe Stock/Rafael Ben-Ari



Photo: © Adobe Stock/Delphine Poggianti

## What Can We Do?

For music to help end poverty, we must advocate for the following:

### ROBUST INTELLECTUAL PROPERTY INFRASTRUCTURE IN EVERY COUNTRY IN THE WORLD

In too many places, music remains pirated and there is no policy to treat musicians as workers. WIPO, working together with UNDP, UN-Habitat and others should work to safeguard the creation of IP protections in all state industrial strategies. Treat intellectual property as property.

### GLOBALISE AFTER SCHOOL MUSIC PROGRAMS

When building new schools, ensure there's a music room created. Recycle instruments so they can be given to those who need it most. Use music to fill time, minds and creative hearts.

### GLOBALISE FAIR PLAY

Outlaw secondary ticketing at a profit and institute fair play schemes at all venues around the world, wherever they are.

## WHICH TARGETS WILL WE MEET?

### 1.2

By 2030, reduce at least by half the proportion of men, women and children of all ages living in poverty in all its dimensions according to national definitions.

### 1.4

By 2030, ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance.



Goal #2:

# Zero Hunger

## What is the goal?

End hunger, achieve food security and improved nutrition and promote sustainable agriculture

From Live Aid to *We Are The World*, music has played a role in catalysing us to work towards ending world hunger. While large scale global concerts and campaigns fronted by celebrities continue to be powerful, the music ecosystem can provide other solutions to combating, and ending global hunger. For example, music festivals can become food redistribution centres and music venues can support urban community gardens.



Photo: © Adobe Stock/kuarmungadd

## How Can Music End World Hunger?

### AWARENESS

It is common for large scale concerts to be staged to raise awareness towards global hunger or inequality. This has been ongoing for decades. But the surface has barely been scratched. Any country with a football stadium can host a concert of this type.

### FOOD REDISTRIBUTION AT CONCERTS

Through partnerships with grocers and caterers, unused food earmarked for live events – be it through concessions or backstage – can be recycled into the local supply chain to provide meals for those who need it. Ensuring all concerts, large and small, employ a no waste policy for food can create civic opportunities to feed those who need it.



Photo: © Adobe Stock/Brad

## Where Has It Worked?

### GLOBAL CITIZEN

We have a long standing tradition of large concerts being used as fundraisers to fight famine and global hunger. Global Citizen is the largest such example at present, hosting stadium sized concerts to combat hunger, inequality and violence against women.<sup>22</sup>

### ST. AUGUSTINE AMP URBAN GARDEN

The St. Augustine Amphitheatre in Florida has created its own urban farm, powered by the waste generated on the site. The fruits and vegetables are used to cater to artists and their entourage, but there's enough additional produce that a number of deliveries are made each week to both homeless shelters and schools. Children are also welcomed on site to learn about putting on a concert and urban gardening, improving their relationship with food. This could be replicated at venues, stadiums and other large, public-facing infrastructure, to improve community engagement and access to food.

### STREAMING TO END FOOD POVERTY

This also works virtually. In the UK, the appeal #LiveForLove raised over £39,000 (\$46,000 USD) for food banks, raising awareness of the nation's chronic food poverty challenges.<sup>23</sup>

## What Can We Do?

For music to help end global hunger, we must advocate for the following:

### BETTER PARTNERSHIPS

From ensuring there's pantry distribution at concerts and arenas, to better recycling surplus food at music venues, any place that hosts live music can also support local food pantries or community groups.

### TURN STADIUMS INTO GARDENS

From Fenway Park in Boston to Florida's St. Augustine Amphitheatre, there are open large plots of land, from back areas to rooftops, that can be monetised and turned into community assets by converting them into gardens. Most cities around the world have stadiums; whether they are in use or not, that infrastructural footprint can be utilised to accommodate community gardens.

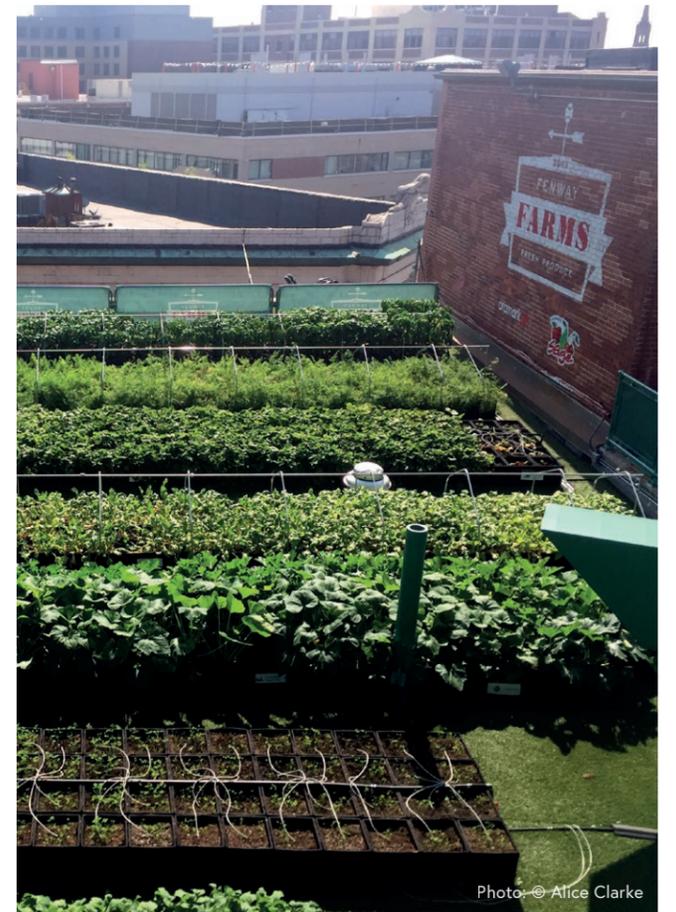


Photo: © Alice Clarke

### WHICH TARGETS WILL WE MEET?

#### 2.1

End hunger, achieve food security and improved nutrition and promote sustainable agriculture.

#### 2.2

By 2030, end all forms of malnutrition, including achieving, by 2025, the internationally agreed targets on stunting and wasting in children under 5 years of age, and address the nutritional needs of adolescent girls, pregnant and lactating women and older persons.



Photo: © UN Photo/Albert Gonzalez Farran

## 3 GOOD HEALTH AND WELL-BEING



Goal #3:

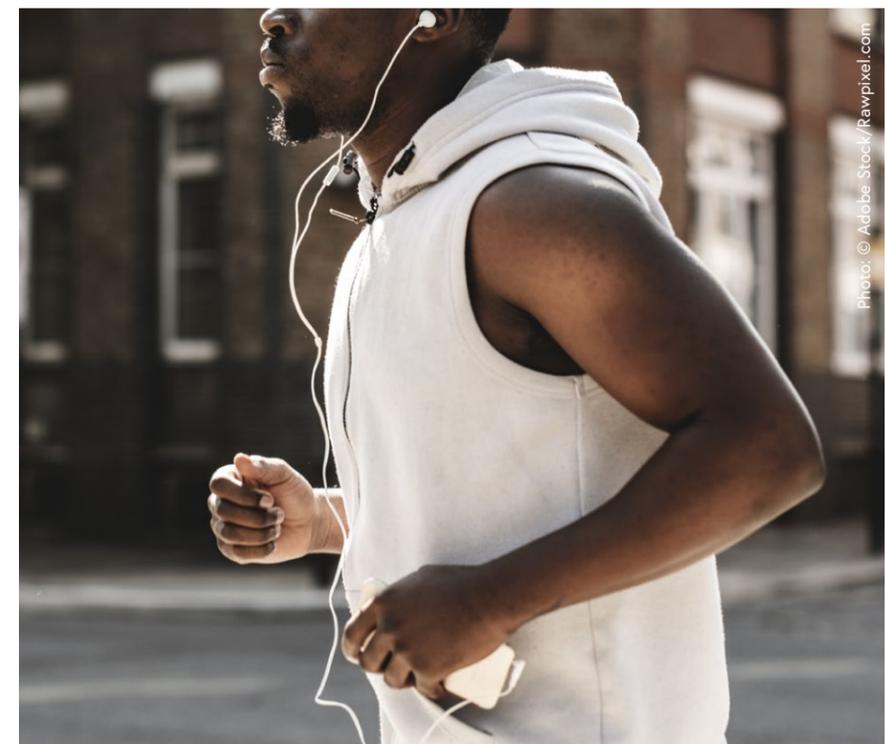
# Good Health and Wellbeing

### What is the goal?

Ensure healthy lives and promote well-being for all at all ages

**A** number of studies point to the positive impact that music has on our health and wellbeing. This has been true for thousands of years.

From a tribal dance to welcome a guest into a village to celebrating weddings or mourning funerals, music impacts how we feel towards each other, how we communicate and how we get along. But music has far wider reaching impacts. Learning music is proven to improve early childhood cognition. Studying music improves one's performance in science and maths. Music slows the onset of dementia and is an effective treatment for the disease. Music helps millions of us exercise. Yet, music is tangential, a passive participant to our health and wellbeing policies. Most countries are not socially prescribing music. It is not a mandatory topic throughout education. There are few music programs in senior and care facilities. Few large firms have music in the workplace policies. Active, direct and intentional music use vastly improves our health and wellbeing. It is time to assign specific SDG indicators to music, and work on developing international policies to promote, mandate and utilise the power of music. But try exercising without music. It's hard.



## How Can Music Impact Good Health and Wellbeing?

### IT CAN HELP US LIVE LONGER

According to a South African study, "Attending a live music gig once a fortnight for only 20 minutes increases a person's well-being by 21% and can add up to nine years to your life."<sup>24</sup>

### IT CAN REDUCE STRESS

According to a study by the National Institute of Health in the United States in 2013, "Music listening has been suggested to beneficially impact health via stress-reducing effects...Its findings indicate that music listening impacted the psychobiological stress system. Listening to music prior to a standardized stressor predominantly affected the autonomic nervous system (in terms of a faster recovery), and to a lesser degree the endocrine and psychological stress response."

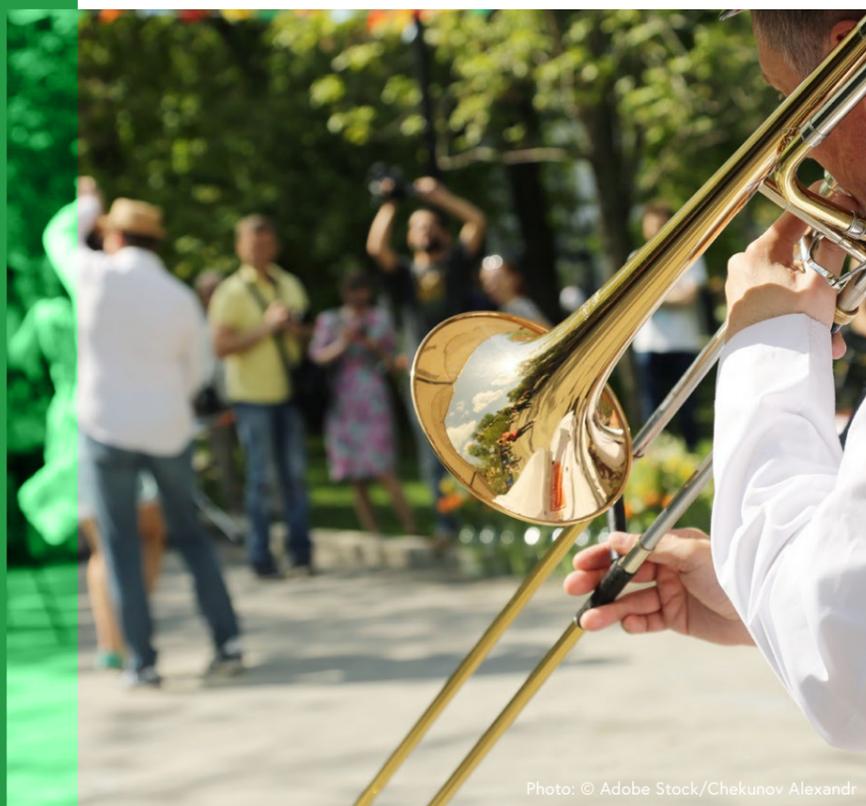


Photo: © Adobe Stock/Chekunov Alexandr

## Where Has It Worked?

### MUSIC IN THE WORKPLACE WEEK (UK)

Music At Work Week was launched in 2019 in the UK. Its aim is (i) to increase awareness regarding the health effects of music and (ii) to encourage employers to embed it in workplaces to enhance employee experience and wellbeing. A number of large employers, including Sennheiser and Gibson supported it.<sup>25</sup>

### THE NEW NOTE ORCHESTRA

A collaborative orchestra organised to support people recovering from substance abuse programs. This led to the creation of the Addict's Symphony, as well as a number of other programs directly linking music to supporting those recovering from alcohol and drug dependency.<sup>26</sup>

**ENGLISH NATIONAL OPERA** are teaching online classes using breathing techniques to support long COVID sufferers. Sopranos are helping sufferers.<sup>27</sup>

## What Can We Do?

For music to help promote health and wellbeing, we must advocate for the following:

### MUSIC AND SOCIETY POLICIES WORLDWIDE

In the UK, the House of Lords conducted an enquiry into music in society, exploring the role of music on aging, education, economic development and urban regeneration. A briefing paper was produced to begin to explore the holistic impact music has on society, and how it can be incorporated into other government policies. These solutions can align with SDG #3 and be used as a template for any government to outline, clearly, the impact music can have on society, to begin to take the steps to ensuring they happen.<sup>28</sup>

### MUSIC PROGRAMS IN ALL SENIOR & CARE FACILITIES

Initiatives like Music in Care Homes in the UK or Singing for Seniors should be introduced across intergovernmental organisations, as all nations are facing an aging crisis, a care crisis and a cost crisis. Music can slow other costly degenerative issues, such as reduced brain function, dementia or loneliness. A weekly concert, community choir and engaged music program can be rolled out anywhere, to anyone, and it can significantly improve the health and wellbeing for those of us now living in senior or other care facilities.

### PARTNERSHIPS WITH INSURERS AND PHONE PROVIDERS

In the UK, some insurance firms are providing discounts for customers that prove they go to the gym every week (presumably music plays a role in that).

### INCORPORATE MUSIC AND WELLBEING INTO COVID RECOVERY

The evidence is there. Music can improve mental health, increase confidence and support interpersonal behavioural development. The more music programs available to everyone as lockdown eases will support wider community cohesion, no matter where one lives.



Photo: © UNICEF/UNI317998/Choufany

## WHICH TARGETS WILL WE MEET?

### 3.8

Achieve universal health coverage including financial risk protection, access to quality essential health-care services and access to safe, effective, quality and affordable essential medicines and vaccines for all.

### 3.D

Strengthen the capacity of all countries, in particular developing countries, for early warning, risk reduction and management of national and global health risks.



Goal #4:

# Quality Education

## What is the goal?

Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all



Photo: © Adobe Stock/Monkey Business

**T**here are over **20 benefits to providing quality music education, from the start to the end of life. Listening to certain types of music, including classical (Beethoven is a favourite) encourages brain development from the second trimester.<sup>29</sup> Music helps develop language and reasoning skills, the ability to work, collaborate and play well with others and develop the patience to solve complex problems,<sup>30</sup> which can be translated across other STEM subjects.**

Music also teaches empathy, as participating in a musical exercise opens one up to others, unlike other subjects. But music remains a nice to have across our global education framework.

It is not mandatory, nor developed from neonatal care through to high school. From the UK to the USA, Germany to Australia, music education is in crisis. In the developing world, it is not formalised and left to community groups or cultural tradition. In addition, the types of music featured in education are a sampling of the types of music available for children to learn and experiment with. Despite hip-hop and metal being the two most popular genres in the world, few countries teach them.<sup>31</sup> Western classical music is prioritised, even though merely one of thousands of genres. The cognitive development benefits of music can create a smarter, fairer, more just world.

## How Can Music Provide Quality Education?

### MUSIC EDUCATION IMPROVES ALL EDUCATION

A study by the Kauffman Foundation demonstrated those engaged in music improved their standing in science, maths and technology. Music complements all subjects.<sup>32</sup>

### MUSIC STRENGTHENS THE BRAIN

If the brain is a muscle, then learning to play an instrument and read music is the ultimate exercise, according to the University of Southern California.<sup>33</sup>

### MUSIC IMPROVES OUR MEMORY AND VERBAL INTELLIGENCE

According to the Washington Post, "Musical training has shown to lead to improvements in a wide variety of different skills, including memory and spatial learning for example. In addition, language skills such as verbal memory, literacy and verbal intelligence have been shown to strongly benefit from musical training."<sup>34</sup>



Photo: © Adobe Stock/Monkey Business

## Where Has It Worked?

### BRADFORD UK

A failing school in Bradford increased their music education provision by six hours. The school improved its overall performance as a result.<sup>35</sup> According to The Guardian: Seven years ago Feversham was in special measures and making headlines for all the wrong reasons. Today it is rated "good" by Ofsted and is in the top 10% nationally for pupil progress in reading, writing and maths, according to the most recent data.<sup>36</sup>

### INCREASED PERFORMANCE IN MATHS AND READING

According to a University of Kansas study published in 2020, a study of 1000 students from mixed backgrounds, ethnicities and income levels in Kansas City found that including music education in their curriculum improved their results in maths and reading.<sup>37</sup>

### PXP EMBASSY & FESTIVAL (GER)

The PXP Festival, which stands for Peace by Peace has grown to become Europe's largest festival directly linked to benefitting and supporting underprivileged children through programming, advocacy and funding for children.<sup>38</sup>



Photo: © UN Photo/Albert González Farran

## What Can We Do?

For music to help ensure quality education for all we must advocate for the following:

### MANDATE AND FUNDING FOR MUSIC EDUCATION GLOBALLY

A global opportunity to improve knowledge exchange, cognition and community empowerment would be to mandate and fund the expansion of mandatory music education at every school, everywhere.

### TEACHING WHAT PEOPLE LISTEN TO

The world's most listened to genre is hip-hop. The second most listened to is metal. Both are rarely incorporated into the classroom. Expanding the genres available to children to learn and experiment with trains the brain more vigorously, which will create a wider appreciation for arts and culture, which can positively impact how we can understand, and empathise with, other cultures, stories and histories. If only Israeli and Palestinian citizens utilised their shared musical heritage as an olive branch, more people would talk, rather than fight.

### EXPAND MUSIC EDUCATION AT SCHOOLS IN DEVELOPING COUNTRIES

By recognising that teaching music and singing is not just about music, but about interpersonal communication, literacy, maths and reading, including music in educational programs in developing countries will support all education targets, not just teach children how to play music.

## WHICH TARGETS WILL WE MEET?

### 4.4

By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship.

### 4.7

By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.



Goal #5:

# Gender Equality

## What is the goal?

Achieve gender equality and empower all women and girls

**M**usic is a powerful tool to promote gender equality.

From assembling choirs and school bands to marching bands and community dances, to promoting equality in the commercial music industry, music can be a leading force in ensuring we level the gender gap.

The music industry is improving, but there's much work to be done.

Only 16% of registered songwriters are women, and in 2018, over 80% of festival headliners were men or male-led bands.<sup>39</sup> Only 2% of the top 400 songs in the North American charts

over the past three years were produced by women.<sup>40</sup> Change is in infancy and not happening fast enough, but the impact music can have holistically to promote, and deliver, gender equality is enormous. Music, as a unifying artform, has immense power. The more women on and off stage we all see, the more it codifies, and normalises, how it should be, rather than how it is. Promoting gender equality in music promotes equality throughout society. It creates mutual respect across genres, increased opportunities for women and can lead to widespread gender equality.



Photo: © UN Photo/Betsy Davis

## How Can Music Achieve Gender Equality?

### ENSURING ALL GIRLS ARE ENROLLED IN MUSIC EDUCATION

It promotes self worth, confidence and equality in the classroom. This is what can reverse the reality that women composers in major concert halls around the USA presented on 1.3% of content during the 2016-2017 season, while only 10% of the works by living composers were by women.<sup>41</sup> Only 14.4% of all living songwriters in pop and commercial music are female and only 2.6% of producers are women.<sup>42</sup> Starting early, for all women, can reap rewards long into the future.

### ENGAGING MORE WOMEN IN THE MUSIC ECOSYSTEM

can help reduce sexism and gender bias, by featuring women in the same capacity as men across music performance, production and education – on and off stage. If taken as a deliberate, intentional aim, it works. Iceland, who have compulsory gender equality roles, are one of the most successful music exporting countries, compared to the level of population. Sweden, another country that mandates all girls (and boys and gender fluid children) have access to music education, are the world's 2nd largest music exporter.<sup>43</sup> They are only one of three countries (United States and United Kingdom) that export more music than they import.

Photo: © UN Photo/John Isaac



## Where Has It Worked?

### KEYCHANGE

Keychange is an international initiative, funded through the Creative Europe Programme of the European Union, to work to transform the future of music whilst encouraging festivals and music organisations to include at least 50% women and under-represented genders in programming, staffing and beyond.<sup>44</sup> The program supports capacity building for 74 participants a year and so far has seen hundreds of companies sign the pledge. Large music festivals like Reeperbahn Festival and Iceland Airwaves have committed to gender-equal line-ups, demonstrating that conscious programming can create engaging, sellable festival line-ups.

### SHESAID.SO

SheSaid.So is a global network of women in the music industry. Set up by former MixCloud employee Andreea Magdalina, SheSaid.So has grown to have 13 global chapters and thousands of members. The network hosts events, talks and capacity building sessions and operates a network of female producers, sound engineers and composers to increase the amount of women working in song production. It also operates a Spotify playlist and hosts female-fronted radio shows in each of the markets it is active in. It's a powerful voice for women in the music industry.

### MANY MORE INITIATIVES

Over the past few years, a number of initiatives have emerged around the world to ensure women have equal access to music opportunities. They include Women in Music chapters, Womxn in CTRL in the UK, Girl Gang Music, Girls Rock and Book More Women. The more the merrier.

## What Can We Do?

For music to help achieve gender equality we must advocate for the following:

### MONITOR GENDER BALANCE ACROSS ALL MUSIC INDUSTRY SECTORS

In some sectors of the music industry, the amount of women working alongside men needs significant improvement. Creating a sector wide international gender monitor for the music industry can provide more detailed information to increase female participation across the sector, and open up a wider array of employment opportunities. Further monitoring should be extended to include LGBTQI+, transgendered, queer, no binary and BIPOC communities.

### PROVIDE MORE EDUCATIONAL OPPORTUNITIES FOR WOMEN IN MUSIC

There are extensive music education programs around the world. However, there is little dedication to providing scholarships, internships and apprenticeships for women to pursue all avenues of working across the music industry. There is no single source – be it nation by nation – offering a list of all opportunities

available. If a university teaches music production, for example, introducing a program that reduces the cost or provides additional relief for women could create a wider talent pool.

### STAMP OUT ALL HARASSMENT

This goes without saying. The music industry operates both a glass ceiling and a glass corridor. Men must work to ensure anything they are involved in engages equally across gender. If all harassment doesn't stop, nothing will change.

### MAKE YOUR VOICE HEARD THROUGH YOUR CONSUMER CHOICES

If a festival does not have a gender equal bill, don't go. If a company does not address negative behaviour, do not purchase from them. Often financial penalties are the only penalties that work. This is especially pertinent, as according to the UNDP, gender equal firms "are seen as socially responsible, achieve greater efficiency and better personnel performance, have more committed employees, and improve hiring and their public image. In fact, many companies also become more profitable."<sup>45</sup>

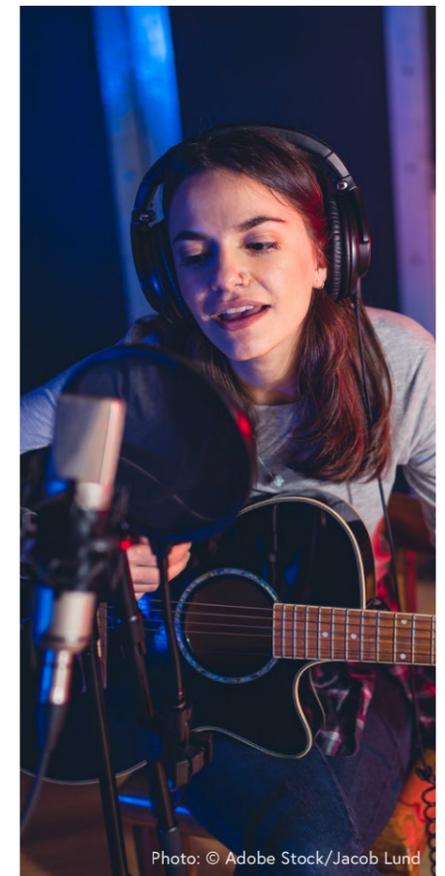


Photo: © Adobe Stock/Jacob Lund

### WHICH TARGETS WILL WE MEET?

#### 5.5

Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision making in political, economic and public life.

#### 5.A

By 2030, Undertake reforms to give women equal rights to economic resources, as well as access to ownership and control over land and other forms of property, financial services, inheritance and natural resources, in accordance with national laws.



Goal #6:

# Clean Water and Sanitation

## What is the goal?

Ensure availability and sustainable management of water and sanitation for all

**W**e need to look at the impact that music and cultural festivals can have on creating innovative practices to improve local infrastructure. This includes providing solutions that increase access to clean water, sanitation and civic infrastructure around the world.

This is accomplished in two ways – advocacy and invention. In terms of advocacy, a number of music festivals have been launched that explicitly promote clean water initiatives, such as the H2-OH Festival.<sup>46</sup> Profiled in UCLG’s *Culture in the SDGs: A Guide for Local Action* document, Reading Festival in the UK uses music and other art and community activities to engage the community in water conservation efforts.<sup>47</sup> This work goes back over a decade, with wastewater management systems

installed for festivals, such as the Dranouter Festival in Belgium.<sup>48</sup> In 2017, WaterAid partnered with music festivals to create a ‘Toilet of Dreams’, to raise money to provide water infrastructure projects at Glastonbury.<sup>49</sup> Canada’s Waterkeeper Alliance has utilised music ambassadors to promote the need to preserve wetlands, for example, through their SPLASH events series.<sup>50</sup> In this case, the music sector is not unique, but it can lead by example. The water it uses can be reduced; sanitation solutions – primarily at festivals – can lead by example and be incorporated into permanent projects in outside communities. And creating greater awareness and strategy around advocacy, so solutions can be codified into policy, are as much the music ecosystem’s responsibility as any other sector.

## How Can Music Help Provide Clean Water?

### MOBILE WATER FILTRATION UNITS CAN BE TESTED IN FESTIVALS

Or new sanitation techniques, including converting human waste to power. A festival is a mini-settlement, one that requires setting up and taking down in a week. From an infrastructure perspective, there may be similarities between music festivals (those in rural areas and fields) and displacement camps; clean water, sewage, electricity and other needs must be provided to a large number of people in as efficient a manner as possible.

### BANNING PLASTIC WATER BOTTLES AT FESTIVALS

By limiting single use plastic water bottles at festivals and setting up filtration stations, music festivals can lead by example to raise awareness about water wastage. In addition, adding on a small levy for those who break the ban can direct necessary funding to clean water and sanitation projects. The largest festivals in the UK and Europe have done this, with some, including Live Nation, trialling plant-based water bottles as an alternative.<sup>51</sup>

## Where Has It Worked?

### CLEAN WATER MUSIC FESTIVAL

In Ponte Vedra, Florida, the Clean Water Music Festival has raised over \$125,000 between 2012 and 2015 for clean water initiatives in Northern Florida. The initiative has led to wells being dug in Rwanda and Burundi and clean water provided to dozens of villages. While the event ceased trading in 2016, it demonstrates an example of how music can be a powerful tool to raise awareness towards providing clean water.

### JULIE'S BICYCLE

Julie's Bicycle is a UK nonprofit that provides sustainability consultancy for UK and European music companies. It operates a *Going Green* Charter and allows companies to monitor their environmental impacts. This includes using excess water, poor recycling or waste management.

### A GREENER FESTIVAL

A Greener Festival is a global organisation bringing together solutions-oriented providers that work with festivals to reduce all impacts, including clean water. They offer a simple guide to water sustainability on their website, available to all festivals.<sup>52</sup>

### VIVA CON AGUA DE ST. PAULI

An NGO from Hamburg using music, sports and arts for drinking water projects in the 3rd world.<sup>53</sup>



### MAJESTIC WATERWORKS

This Denver-based organization designed portable water tree structures that could be temporarily installed for mass gatherings where people can refill their water bottles to decrease waste created by single-use plastics. While first used at music festivals through the state of Colorado and the U.S., during the covid-19 pandemic they were installed in collaboration with local governments and humanitarian organizations to provide safe hand-washing and sanitation stations for people experiencing homelessness.

## What Can We Do?

For music to help ensure clean water and sanitation for all we must advocate for the following:

### GO TO FESTIVALS AND MUSIC VENUES THAT MONITOR AND MANAGE THEIR IMPACTS

By prioritising, promoting and attending concerts and festivals that monitor and manage their impacts, it will encourage those that are not yet engaged in the practice to do so.



### WHICH TARGETS WILL WE MEET?

#### 6.4

By 2030, substantially increase water-use efficiency across all sectors and ensure sustainable withdrawals and supply of freshwater to address water scarcity and substantially reduce the number of people suffering from water scarcity.

#### 6.B

Support and strengthen the participation of local communities in improving water and sanitation management.

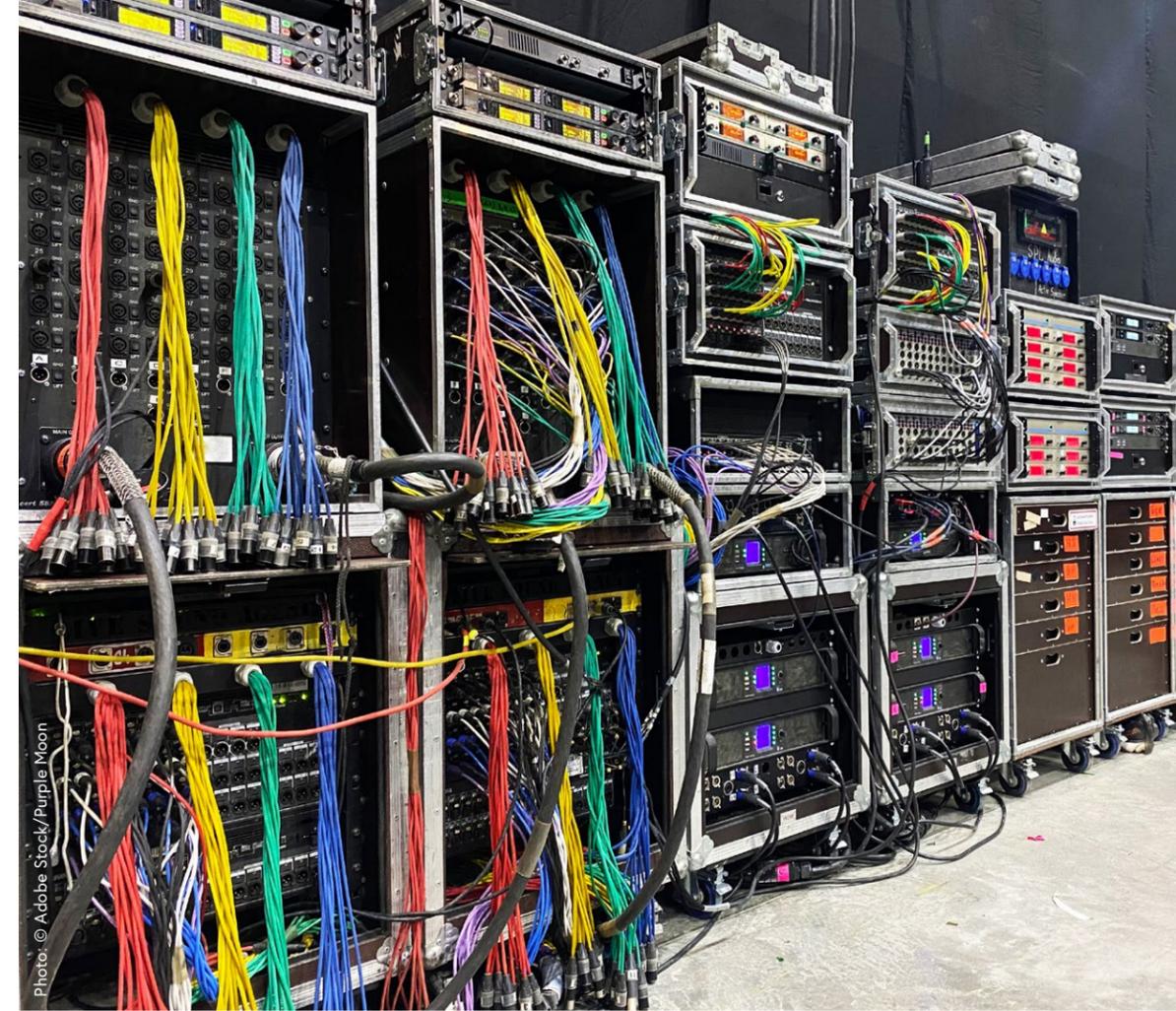


Goal #7:

# Affordable and Clean Energy

## What is the goal?

Ensure access to affordable, reliable, sustainable and modern energy for all



**L**ike any sector that refines natural resources to produce a saleable product, the music industry is a substantial consumer of energy. From the global touring market to the energy cost to maintain servers that hold all the data so we can stream any song we want, the music industry supply chain is a significant energy user. The energy cost of music is high.

According to a joint study by the Universities of Oslo and Glasgow, researchers found the estimation of storing music for the United States alone produced between 200 and 350 million kilograms of greenhouse gas equivalents.<sup>54</sup> Furthermore, the cost of refining oil to produce vinyl is high, as it requires the production of PVC. But there are solutions in the music industry that could be applied to other sectors that increase energy efficiency, reduce costs and provide models that can support the delivery of sustainable energy for all.

## How Can Music Ensure Access to Affordable, Reliable, Sustainable and Modern Energy For All?

### LEADING BY EXAMPLE IN REGARDS TO EVENTS

As the COVID-19 pandemic moves from triage to recovery, the desire to return to sweaty bars, music venues and festivals for live music will be significant. Prioritising renewable energy in all initiatives – from brick and mortar venues, recording studios and rehearsal spaces, to prioritising renewables at live events and festivals must become the norm as we move into post COVID-19 recovery.

## Where Has It Worked?

### FUTURE ENERGY ARTISTS AUSTRALIA

A number of Australian artists, including Cloud Cult, Midnight Oil and Vance Joy have invested collectively in a solar farm project in Australia, to help power their local communities but also invest in new technologies to make their tours cleaner. Their initiative is called FEAT (Future Energy Artists). According to the project, "FEAT says the 34.55-megawatt Brigalow solar farm could power the equivalent of 11,300 homes for 30 years. (Looked at another way, it could generate more than 2,000 Cloud Control tours in renewable energy.) That energy is then sold into the energy market, with a target return on investment for artists of 5% a year."<sup>55</sup>

### THE EUROPEAN INITIATIVE FOR UPSCALING ENERGY EFFICIENCY IN THE MUSIC EVENT INDUSTRY

They achieved a total of 17890 tons of Co2 reduction, by engaging with over 2200 stakeholders to monitor their energy consumption.<sup>56</sup>



Photo: © Adobe Stock/DWP

### WHICH TARGETS WILL WE MEET?

## What Can We Do?

For music to help ensure access to clean energy, we must advocate for the following:

### SOLAR PANELS ON MUSIC VENUES CAN PROVIDE CHEAPER POWER FOR NEIGHBOURS

Any music venue that can support solar panels should be invited to instal them, at a discount or for a tax incentive, with the purpose of selling excess energy back to the grid to discount neighbours energy costs. A network of energy producing venues could reduce energy bills, and emissions, of their neighbours over a period of time.

### FESTIVAL INFRASTRUCTURE CAN BE INFRASTRUCTURE

Creating community events with permanent infrastructure, such as wells, solar panels and renewable grids can support those living close to the sites throughout the year, rather than just during the event itself.

### 7.2

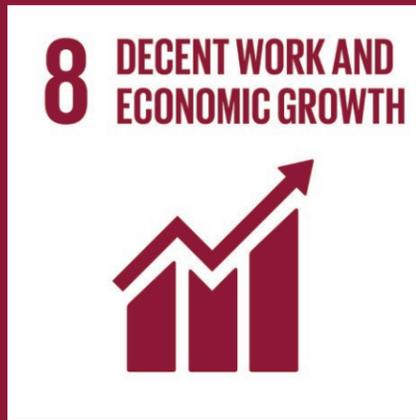
By 2030, increase substantially the share of renewable energy in the global energy mix.

### 7.3

By 2030, double the global rate of improvement in energy efficiency.



Photo: © UN Photo/Pasqual Gorriz



Goal #8:

# Decent Work and Economic Growth

## What is the goal?

Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

**M**usic is a unique sector in terms of how those involved in it make money. There are more than 42 different revenue streams for artists and copyright holders in the music industry.<sup>57</sup> In addition, there are dozens of employment opportunities, from education to logistics, transport to engineering. For a single artist to perform at a festival or music venue, dozens of skills have to be functioning in unison, from stage management to design, sound control to security. **Music is decent work.**<sup>58</sup> **Music produces economic growth.** Yet, recognising the diversity and decent work in music, and how it can drive overall economic growth across society, is not widespread. In many cultures, music remains ceremonial or informal, with no royalty management schemes in place to pay those who create and manufacture it. Piracy is rife, especially in the developing world. Yet, a song can sustain an income, and a catalogue of them can provide income for life. Without music airwaves go silent; without music, instruments are not manufactured and less speakers are required in towns, cities and venues. And music, as a global sector, increased by 9.7% in 2019 and is predicted to be worth \$80bn by 2030, an increase of over \$60bn.<sup>59</sup>



Photo: © UN Photo/Kibae Park



## How Can Music Create Decent Work and Economic Growth?

### RECOGNISE THE VALUE OF MUSIC RIGHTS

In 2020, one of the most valued alternative investments, according to Bloomberg, is music rights.<sup>60</sup> The consistent, patient and long-term yield that music rights derive can be lucrative investments for state pension funds, sovereign wealth advisors and institutional banks.

### CREATE ECONOMIC DIVERSIFICATION

The music industry has, at its core, no barrier to entry. It requires drive, practice and vision, but is available to everyone. Understanding the types of jobs that can be created and expanded across the music ecosystem and developing training and apprenticeship structures to foster these skills across curriculum portfolios will foster good paying, impactful jobs that improve lives, communities and societies, all at once.

## Where Has It Worked?

### NEKO TRUST/BACKSTAGE ACADEMY

In the UK, the NEKO Trust teaches lighting, sound, engineering, production and skills design, creating a curriculum to teach sector skills behind live music, stage performances and festivals.<sup>61</sup> Through product training, support and masterclasses, this has diversified the education opportunities available to prospective music industry graduates, outside of performance and composition.

### FAIR PLAY SCHEME

The Musicians Union in the UK has run a Fair Play Venue scheme, inviting venues to declare their support for the fair treatment of musicians and their opposition to pay-to-play and unfair ticketing deals. Fair Play Venues can be identified by the sticker displayed on the premises, and the Fair Play Venue database allows gig goers to search those venues online.<sup>62</sup> This promotes a living wage for musicians and a greater partnership with venues and musicians. Similar initiatives are in place across continental Europe as well, with particularly impactful schemes in France and Switzerland.

### SOUND INITIATIVE CAMBODIA

The Sound Initiative is a music and industry development training in Cambodia and the first in the nation.<sup>63</sup> The initiative provides vocational training for young Cambodian songwriters, assists them with registering their works and works with venues to provide opportunities to artists to showcase, and be paid for, original music, rather than performing covers. This is creating a burgeoning creative scene and the advocacy to demonstrate that original music deserves fair pay, to promote economic growth in the country.

## What Can We Do?

For music to help promote economic growth and decent work, we must advocate for the following:

### ENSURE ALL GOVERNMENTS HAVE FUNCTIONING, TRANSPARENT COPYRIGHT SOCIETIES

Music can be a force to meet the Global Goals if music, as a right and piece of intellectual property, is protected by law just as any other piece of property. However, in many countries this is not the case and piracy is rife, either through the illegal production of mixtapes or not remunerating music played live or on the radio. Better advocacy and explaining the impact that functioning collection societies have on communities and passing a UN resolution to mandate treating intellectual property rights – especially creative rights – as property rights, will increase revenues for musicians, which will expand decent work and economic growth around the world.

### RECOGNISE ALL ARTISTS AS SMALL BUSINESSES

An artist is an SME. Their works and music are their product. Like any other business, they deserve access to finance, micro-loan implementation, access to spaces and places, educational and vocational training opportunities and respect that their work, like any other, is work. If we don't recognise music as a business first and foremost in this particular context, we will not be able to harness it to meet the Global Goals.

## WHICH TARGETS WILL WE MEET?

### 8.2

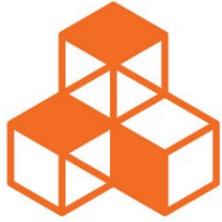
Achieve higher levels of economic productivity through diversification, technological upgrading and innovation, including through a focus on high-value added and labour-intensive sectors.

### 8.3

Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.



## 9 INDUSTRY, INNOVATION AND INFRASTRUCTURE



Goal #9:

# Industry, Innovation and Infrastructure

### What is the goal?

Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation

**T**he music industry is at the forefront of technological development. From innovation in AI technology to contactless payment, algorithms that personalise content provision to democratizing access, music is often one of the first sectors to adopt new means and methods of production, dissemination and communication.

However, much of these innovations are reserved for developed nations with industries that can monetise, rather than being taken as ways to improve infrastructure and access for all. In addition, the global reach of music can provide a tool to engage everyone, everywhere. According to Scott Cohen, Warner Music's Chief Innovation Officer, AI is making music genres obsolete, "because AI-generated playlists are made not based on genre,

but what is determined to be good music. In addition, he suggests that our current paradigm of infinite choice is broken and recommends a new model of trusted recommendations."<sup>64</sup> This creates a more level playing field for all content, regardless of where it originates. Music can be a powerful tool to spur innovation, develop new industrial models and foster better, more sustainable infrastructure.



Photo: © Adobe Stock/bepsphoto

## How Does Music Impact Industry, Innovation and Infrastructure?

### CREATING MORE OFFLINE EXPERIENCES

From geo-coding live performances to producing music events in virtual environments and video games, there are many more opportunities for music makers to monetise their craft online, as well as offline. Greater training and educational programs to introduce these opportunities, alongside traditional music education, will foster innovation and improve opportunities for musicians and creators around the world.

### MAKING ACCESS TO INTERNET A HUMAN RIGHT, SO MORE OF US CAN LISTEN

By recognising the desire for music in emerging markets, sustainable infrastructure projects can be fast-tracked, to satisfy and monetise this need quicker. Streaming music grew by nearly 400% from 2016-2019 in Africa – an example where new technologies have created more wealth and sustainability.<sup>65</sup> For example, Tanzania is the fastest growing media and entertainment market in the world up to 2021.<sup>66</sup>

## Where Has It Worked?

### PLATFORM 61 CHANGDONG

In a suburb of Seoul, the city government has invested in a vast music-focused infrastructure project, aimed at creating new opportunities across music's vast supply chain. From a new arena to AI labs, production facilities and testing venues, the development is unpacking how music is made and creating spaces and programs to better facilitate innovation. This is off the back of the success of K-Pop, one of the most successful – and revenue generating – state interventions in popular music ever conceived.<sup>67</sup>

### MAGAMBA NETWORK HARARE

Magamba Network uses digital technology, music and other creative artforms to provide a space to facilitate youth activism and business development in Harare. Zimbabwe's leading creative organization and we work on the cutting edge of arts, digital media, activism and innovation. Magamba's award-winning initiatives include Shoko Festival, Zimbabwe's longest-running festival of urban culture; Moto Republik, Zimbabwe's first creative hub; the internationally acclaimed Zambezi News satire show, the weekly political news show The Week and the pioneering digital media projects Open Parly and The FeedZW.<sup>68</sup>



Photo: © Adobe Stock/Georgy Dzyura



Photo: © UN Photo/Jawad Jalali

## What Can We Do?

### PASS RESOLUTIONS TO PROMOTE CULTURAL INFRASTRUCTURE PLANS

In order to promote industry and innovation in music and culture, it must be recognised as an industry in all forms and all places. With music growing at three times the rate of the global economy and becoming a sector that can earn revenue anywhere, by anyone – even during the COVID-19 pandemic – it is important that heads of state and governments recognise the positive impact music can have as a sector. The first step to do that is to mandate that alongside infrastructure proposals and requests, cultural needs are included alongside. This will also increase pressure to speed up provision to the internet, which is still deprived from upto 4 billion people.<sup>69</sup>

### WHICH TARGETS WILL WE MEET?

#### 9.2

Promote inclusive and sustainable industrialization and, by 2030, significantly raise industry's share of employment and gross domestic product, in line with national circumstances, and double its share in least developed countries.

#### 9.C

Significantly increase access to information and communications technology and strive to provide universal and affordable access to the Internet in least developed countries by 2020.

10 REDUCED  
INEQUALITIES

Goal #10:

# Reduce Inequality

## What is the goal?

Reduce inequality within and among countries

**W**ith no barrier to entry, music is a terrific tool to develop confidence, skill and identity. According to the World Health Organisation, “Engaging in artistic activities such as singing and dancing from a young age can reduce social inequalities and encourage healthy behaviours.”<sup>70</sup> Music has vast mental health benefits as well, from increasing self esteem to fighting violence. Regardless of where one is, the ability to create music is prevalent in society. Recognising the value of music and planning it in will reduce inequality. Where this is already happening, this is the case. A blog post by Kenyan artist Juliani sums up music’s

power: “These lyrics, from my song Utawala, are just a snapshot of the problems I see in Kenya today. Inequality, injustice, power, corruption. We live in a country where the richest Kenyan’s wealth is over \$700 million<sup>71</sup>, yet over 40% of the country’s 44 million people still live in poverty.<sup>72</sup> These issues are real and something needs to be done. I’m proud of Utawala because through it, the message on inequality hit home with my people – ordinary people right across the country. I want to make Kenyans aware of the inequality we all see and encourage them to take a stand. This is what I try to achieve through my music.”<sup>73</sup>



## How Does Music Reduce Inequalities?

### AMPLIFYING MARGINALISED VOICES

Understanding, monitoring and planning the use of music across society can be a powerful tool to combat inequality. By incorporating music into harm reduction strategies, we'll see more musicians and less incarcerations. Drill music is being used to combat gang culture in the UK, providing a creative outlet for at-risk youth to express themselves creatively, rather than through violence.

### INVESTING FOR THE FUTURE

By providing infrastructure in low-income communities to learn, practice, record and share music, voices, potential revenue streams and new cultural expressions are given a wider audience. This requires top-down intervention no matter where we are. By requiring music and cultural infrastructure to be equally distributed across all communities so music deserts become oases.



Photo: © Adobe Stock/AS Photo Project

## Where Has It Worked?

### MUSIC FUSION, HAMPSHIRE UK

Music Fusion gives at-risk youth the ability to write, record and release music in some of the UK's most deprived areas. Started by Jinx Prouse, a musician himself, the organisation targets youth at-risk of committing violence and gets them in the studio. It's work has profound impact. Kane, 13, a former young offender who is still reeling from his girlfriend's fatal stabbing a year ago, says of the opportunity to rap and perform: "It raises me up a little bit, makes me feel good about myself."<sup>74</sup>

## What Can We Do?

### MAKE MUSIC DEVELOPMENT PROGRAMS PERMANENT IN ALL COMMUNITIES

It doesn't matter where you live; a wealthy community, a village, a slum, a favela or a housing estate, everyone should have access to writing, recording and producing music. Community centres should be outfitted with makeshift studios, DJ booths and vocal areas, which could be used for community projects, podcasting, recording and important, getting together. If each country's social care policy monitored for community studios to be included in all community centre development, we'd see music reduce inequality and create opportunities everywhere.

### MAKE MUSIC SUPPORT GENRE AGNOSTIC

We must move past the current structure where certain genres of music are supported by the state, while others are ignored or left to market forces. We must change the discussion to focus on infrastructure, rather than discipline. Rappers and DJs must be given the same opportunities as classical violinists.



Photo: © Adobe Stock/Laiotz

### WHICH TARGETS WILL WE MEET?

#### 10.2

By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

#### 10.3

Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and action in this regard.



Goal #11:

# Sustainable Cities and Communities

## What is the goal?

Make cities and human settlements inclusive, safe, resilient and sustainable



Photo: © UN Photo/Kibae Park

**A**ll our cities are musical. From car horns to stereos, symphonies to choirs, music is a part of the fabric of urban settlements. Music is also a terrific tool to develop policies that can make cities more sustainable, healthier and happier. In some cities, music is being used as a tool to map needs related to evening and night-time public transit. Leaving concert goes alone at night without any provision to get home makes people feel less safe. But that is one small example.

Music is a terrific canary in the development coal mine that can be used to enhance sustainable, ethical and inclusive urbanisation. Musicians and artists are often the first to inhabit and regenerate areas. With a target to ensure safe and secure housing for all, understanding the impact music and noise has in communities can help design better, quieter homes that aid in sleep and rest. From designing adequate building codes to neighbourhood planning, usage of public spaces and promoting community empowerment and conflict resolution, music can create more sustainable, fair and human-centred urban settlements.

## How Does Music Make Cities Sustainable?

### RESILIENCE PLANNING

Understanding the actions of crowds and mass gatherings helps support resilience planning. The Art of Mass Gatherings, a framework to manage weather, power, security, and crowd control among a plethora of other concerns at events is being used by cities' resiliency offices to model the potential impact of mass events, such as pandemics or terrorism.<sup>75</sup>

### CONFLICT RESOLUTION

Music can also be used to support conflict resolution, language skills and community development in temporary cities, such as displacement camps and transitioning areas. This is prevalent in the work of In Place of War, who build music infrastructure in conflict areas, to ensure music is what fills people's days, rather than taking up arms.<sup>76</sup>

## Where Has It Worked?

### PERFORMING ARTS READINESS

In the United States, a number of cities and festivals are working together to better understand the impact of the events they hold and create more sustainable strategies related to resilience, conservation and human impact. The Performing Arts Readiness (PAR) project supports a variety of programs to increase knowledge and the ability of performing arts organizations to create and execute emergency recovery plans, recognizing the critical roles that music and performing arts organizations play in sustaining both local economies and community culture and heritage. The City of Denver, through Denver Arts and Venues, is one of the first communities to incorporate resilience and sustainability within its music and arts policies, working with all city-owned venues on a sustainability management plan. This could become a model that could work globally across cities, performing arts organisations and venues.<sup>77</sup>

### BAIXADA NEVER GIVES UP

A UNDP pilot project focused on SDG #11 merged music, arts and community development. A documentary featuring a collective of musicians from Baixada, one of the most violence-riddled communities on earth, used rap battles to bring musicians together to express themselves. The documentary was featured at the Chelsea Film Festival in New York in 2017.<sup>78</sup>

### GLOBAL MUSIC TOURISM DEVELOPMENT

In order to safeguard and develop national heritage, a number of governments are increasing the development of music tourism around the world. From celebrating Mozart in Salzburg to the success of the Americana Music Triangle in the United States, to increasing electronic music festivals in Croatia, music is creating new experiences and opportunities for nations to research and celebrate their heritage.

## What Can We Do?

For music to help make cities and communities more sustainable, we must advocate for the following:

### DEVELOP MUSIC TOURISM STRATEGIES IN EVERY PLACE, EVERYWHERE

Every country has a story to tell, reinforce and celebrate through music. Creating a music tourism plan that incorporates marketing, live events, attractions, trails and communication can raise awareness towards existing heritage while promoting living culture at the same time. Similarly to how we celebrate cultural heritage tourism, we need to see music as a standalone tourism sector, with unique revenue and job creating opportunities worldwide.

### MANDATE RESILIENCE STRATEGIES AT ALL PUBLIC VENUES

It is not only about health and safety, but also how our venues, concert halls, football stadiums, amphitheatres and arenas can thrive in the future. How can they become carbon neutral and generate their own energy and food? How can they recycle waste? How can they be better connected to the cities that house them and how can we create new jobs to combat automation and AI? To meet SDG #11, an event and event venue resilience plan – across economic development, climate action and tourism can ensure that cities become more sustainable.



Photo: © Unsplash/Sebastian Estrada

### WHICH TARGETS WILL WE MEET?

#### 11.3

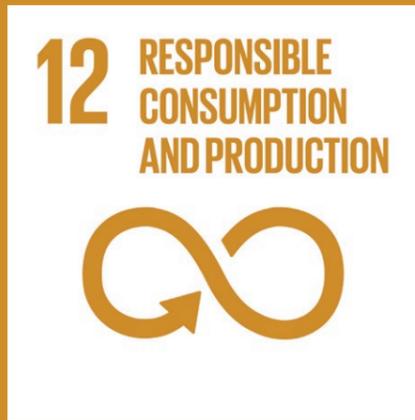
By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries.

#### 11.4

Strengthen efforts to protect and safeguard the world's cultural and natural heritage.



Photo: © UN Photo/Simone D. McCourtie



Goal #12:

# Responsible Consumption and Production

## What is the goal?

Ensure sustainable consumption and production patterns

**T**he music industry, and the music ecosystem in its entirety is a terrific case study to explore how to improve production practices and promote responsible consumption. Music is a carbon heavy business.

First, the good news. The production and consumption of plastic in the music industry dropped from 61m kg of plastic in the USA to 8m now.<sup>79</sup> This is due to less production of CDs and more streaming. However, the electricity used to store files for streaming has ballooned, from 157m greenhouse gas equivalents (GHGs) in 2000, to between 200 and 350m

in 2016, in the US alone.<sup>80</sup> While it is impossible to compare the production and consumption practices of the 2000s to those now in music, the results reveal opportunities to reform, and clean up, both practices. There's multiple solutions embedded in the music sector that could work in other sectors; from storing vast amounts of data to utilising natural resources, manufacturing plastics to office sustainability. Better understanding this ecosystem can help promote more responsibility, not just in this sector but society as a whole.

## How Does Music Create More Responsible Production and Consumption?

### DIGITAL SALES

One emerging practice is to ensure data centres storing music run on renewable energy, with Spotify committing their servers to Google Cloud, which runs sustainably. In 2019, they reduced their impact by 15m tonnes, according to their report.<sup>81</sup> However, they are still rated D in Greenpeace's *ClickClean* ratings, so much more needs to be done.<sup>82</sup>

### SUSTAINABLE SUPPLY CHAINS

In the UK, a number of music companies are bundling their office energy requirements via the independent trade association, negotiating a better rate with a green energy supplier. New technologies are creating greener vinyl manufacturing.

## Where Has It Worked?

### GREEN VINYL

The Green Vinyl Records Project is a collaboration between 8 Dutch institutions to make the vinyl manufacturing process cleaner, more efficient and environmentally friendly.<sup>83</sup> Reducing plastic and energy usage during the moulding process is leading to cleaner, more efficient records, which is important as the global market for vinyl is increasing at a rate of 12% per year.

### MUSIC WOOD CHARTER

As far back as 2010, Greenpeace alongside a number of guitar manufacturers has mandated sustainable logging practices under a 'Music Wood Charter' for their guitars, drums and other equipment.<sup>84</sup>

### ECO TOILETS

Festival partnerships prior to COVID-19, including one led by Shambala Festival in England, have pioneered water & waste free toilet facilities that function without being reliant on an electrical grid or wider waste management infrastructure.<sup>85</sup>

## What Can We Do?

For music to help ensure sustainable consumption and production patterns, we must advocate for the following:

### DEVELOP RESPONSIBLE MUSIC ECOSYSTEM PRODUCTION AND CONSUMPTION CHARTER

Everything is interconnected in music. From the concert we go to, to the headphones we use to listen to Spotify, to the offices and studios that house those that work to create and market music. Bundling together key targets across the music ecosystem, from live music to streaming, education provision to instrument manufacturing can provide greater transparency for customers to choose equipment and services by those who produce or disseminate music – or the instruments used to make it – responsibly.



Photo: © Adobe Stock/Jacob Lund

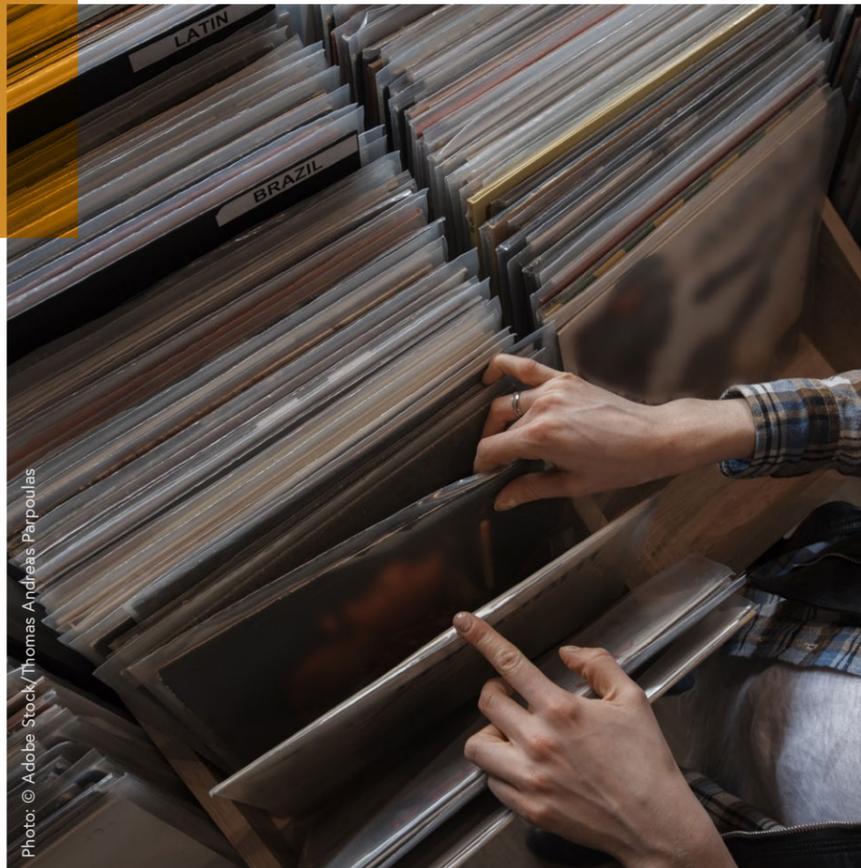


Photo: © Adobe Stock/Thomas Andreas Pappoulas

### WHICH TARGETS WILL WE MEET?

#### 12.5

By 2030, substantially reduce waste generation through prevention, reduction, recycling and reuse.

#### 12.8

By 2030, ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature.

Photo: © Adobe Stock/Yakobchuk Olena



13 CLIMATE ACTION



Goal #13:

# Climate Action

## What is the goal?

Take urgent action to combat climate change and its impacts

**T**here are a number of organisations leading the music industry's response to the climate emergency. While many initiatives exist to reduce impact on the ground, the overarching change, especially in the capacity to reduce impact across live events and festivals, is being more than norm than the exception. From a coalition of festivals across Europe championing green energy,<sup>86</sup> to organisations such as artist led *Music Declares Emergency* and NGOs *Julie's Bicycle* or *A Greener Festival*, a number of active and engaged leaders are driving the music industry towards meeting COP26 targets.

All of music's multinationals have sustainability practices, each committing to reducing emissions across their supply chains. On Music Declares' website, a number of initiatives are listed that music companies are taking to reduce their carbon output. The uniqueness of this is that the music's industry reliance on combating climate change involves engaging with, and often changing, other sectors in order to meet their own objectives. From supplying one's own food to satisfy green artist riders to keeping bees on rooftops of venues, switching to renewable energy to power servers that host music files or switching to sustainable cups at venues (and ensuring who one sources from are mitigating their impacts), music can be a substantial force to combat the greatest and more pressing issue of our time.



Photo: © UN Photo/Eskinder Debebe

## How Can Music Take Urgent Action to Combat Climate Change?

### CROSS-INDUSTRY ALLIANCES

Festivals require a number of sectors to collaborate and produce a green event – from set up to take down – requires working to reduce carbon across transport, logistics, hospitality, energy and other sectors. By deconstructing the supply chain, as is being done, the music industry can reduce global impacts in a number of ways, to championing better food production (to supply to events) to switching to green energy (across venues, festivals and offices).

### STANDARDISING CLIMATE POSITIVE PROCESS AS NORMAL

From green riders (ensuring no waste provisions are provided to artist and crew) to eliminating plastic cups at events and in studios and rehearsal spaces, to committing en masse to renewable energy, every nation should have guidance, led by its music sector, outlining steps to take to ensure the wider ecosystem is combating the climate emergency in all its forms and functions. No matter where music is heard, the environment around it should be sustainable and focused on renewables.

## Where Has It Worked?

### MUSIC DECLARES EMERGENCY

Music Declares was started by a number of musicians in the UK and has since grown to over 2,700 signatories, each committed to reducing their carbon output and accepting that we now live in a climate emergency. A number of guides have been produced on its website, depending on if one is a venue owner, music firm, musicians or fan, outlining different ways to reduce one's carbon. The initiative has had a significant impact in Europe, leading to some of the most successful artists in the world changing their practices, including Billie Eilish (who has banned plastic bottles from her gigs) to Radiohead (who power their tour using green energy).

### JULIE'S BICYCLE

Julie's Bicycle is a UK based non-for-profit that has set up a Carbon Impact Calculator for the music and creative sectors, to advise on and support music companies to reduce their carbon impacts. Their work has led to a commitment from Arts Council England for grantees to submit carbon impact reports as part of their funding requirements and so far, over 50 large theatres, music venues and music organisations have gone through creative green certification.

### IMPORTANT NOTE

There are countless other examples of individual artists and companies using music, in one way or another, to either raise awareness of the climate emergency or take steps to reduce it. There should be an entire report dedicated to that, if one hasn't been written. The objective is not just to use music as an output to raise awareness, but also use the expansiveness of music's supply chain to deliver real change. Music can't happen without many sectors working together. Starting with music can create real change. To start and recognise all the incredible agents of change, please visit [www.musicxgreen.com](http://www.musicxgreen.com), an incredible resource of companies making the world better, through music.



Photo: © UN Photo/Logan Abassi

## What Can We Do?

For music to help combat climate change and its impacts, we must advocate for the following:

### ATTACH PUBLIC FUNDING TO CLIMATE ACTION

In most countries around the world, music is publicly funded in one way or another. In Canada, the government supports all sectors and structures of the value chain. In some countries, funding is restricted to building concert halls and teaching classical music. Regardless, all public support for music should be tied to better understanding, and changing, the supply chain that utilises that money. If instruments are purchased, they need to come from sustainable sources. Artists and companies receiving funding must demonstrate how they are reducing their impact. By pegging public funding to climate action, we can create real change.

### STOP ALL PUBLIC INVESTMENT IN FIRMS WHO DO NOT TAKE ACTION

Many multinational and national firms receive tax incentives, direct funding and other research and development tax credits. Each of these firms, if receiving taxpayer money, should be required to undertake a climate audit. If they fail and do not address issues in due course, their support should be withdrawn.

### WHICH TARGETS WILL WE MEET?

#### 13.2

Integrate climate change measures into national policies, strategies and planning.

#### 13.3

Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.



Goal #14:

# Life Below Water

## What is the goal?

Conserve and sustainably use the oceans, seas and marine resources for sustainable development

**I**t may seem tangential, but there's a number of ways that music can positively impact and support the delivery of SDG #14, Life Below Water. Music's supply chain relies on sustaining and improving life in our rivers, lakes, seas and streams. From delivering water sources at music festivals and to feeding artists and their teams on tour, to using music to raise awareness for the targets of the goal, there's a number of initiatives to learn from, replicate and promote to better understand the impact that life below water has on music, and vice-versa.

Companies are creating more efficient manufacturing processes for vinyl records that use less water.<sup>87</sup> While not one of the more direct Global Goals in which music can have an impact, it is important that all fish and seafood being served in venues, studios and other music spaces are responsibly sourced and that music continues to be used as a tool to raise awareness of the importance life below water for all of us.



Photo: © UN Photo/Martine Perret

## How Does Music Impact Life Below Water?

### ADVOCACY AND FUNDRAISING

For example, Billie Eilish provides refillable water stations at her shows and has prohibited bottled water on and off stage.<sup>88</sup> Canada's Waterkeeper Alliance uses music to promote sustainable fishing and river keeping.<sup>89</sup>

### RESPONSIBLE MUSIC TOURISM

There has been a significant increase in festivals on cruise ships, all of which are creating an impact below water that needs managing. While this is on the increase, there are calls to limit the amount of music festivals at sea, due to their potential impact. It is important that cruises featuring music are as sustainable as possible or the practice is ended.



## Where Has It Worked?

### WATER CONSERVATION PLAYLIST

A unique take on encouraging people to take shorter showers. A playlist was designed of songs under five minutes that one can sing to, to time people better and encourage them to take shorter showers. This resulted in a playlist from Pandora and Southern California's Metropolitan Water District, of water themed songs to sing in the shower.<sup>90</sup> While this was launched in 2015, the message rings true today.

### MONTANA LIVE CONSERVATION FEST

While there are many examples of music being used to promote life below water, a group of activists in Bozeman, Montana USA took it a step further in 2019, organised a *Water Conservation Festival*, using music, food, drink and beer to raise awareness of life below water. Proceeds from donations helped fund the Land and Water Conservation Fund of Montana.<sup>91</sup>

### THE NILE PROJECT

A project using music to inform citizens and residents about how to best care for and protect the Nile River, through performances, talks and engagements.<sup>92</sup>



## What Can We Do?

### REVISED WATER POLICY CONCERNING LIVE MUSIC

No music event, no matter how large, should be selling bottled water in areas where potable water is available. Through initiatives like rCup, events can provide reusable cups.<sup>93</sup> Such initiatives have to go venue by venue, city by city and be environmentally and fiscally sustainable. Policies need to be developed and infrastructure invested in, so clean water is available for venues (like households) to use, to minimise single-use water products.

### DEVELOP ISLAND MUSIC TOURISM PLANS

Working with organisations such as the Global Island Partnership, music can be used as a tool to promote sustainable island based tourism. From Jamaica's usage of its UNESCO City of Music designation to Maluku Island in Indonesia being the home of the original Hawaiian guitar sound, programs can be created to develop revenue streams for small island nations, using music tourism, that can be reinvested in local communities, conservation and development. Currently no island music tourism framework exists. Such a policy to support life below water is an opportunity for all island nations to use their local cultural output more strategically.

### WHICH TARGET CAN WE MEET?

#### 14.7

By 2030, increase the economic benefits to Small Island developing States and least developed countries from the sustainable use of marine resources, including through sustainable management of fisheries, aquaculture and tourism.



Goal #15:

# Life on Land

## What is the goal?

Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss

The city of Bristol in the UK released a *One City SDG Plan* in 2018, outlining hundreds of urban development targets to reach before 2050 across each of the 17 Global Goals.<sup>94</sup> The objectives focused on improving the local environment, access to parkland and tree canopy. One goal was to provide a tracker for all residents to access environmental data by 2024. To achieve such a solution, one area that could be looked at as inspiration in the emerging green music festival sector, led by *A Greener Festival*. But this is only one example of music's impact – and ability – to support life on land.

From careful site selection for festivals to minimise environmental impact to widespread venue greening (urban gardens, rooftop beehives, composting and solar energy), a number of decisions made every day in music's supply chain support, and can deliver on, the targets in SDG #15. Including music as a tool to promote conservation, endangered species and other issues continues to be a value add around the world, but it is music's supply chain where the solutions can be found to inspire and influence. A festival is a small city, and a city can be a series of festivals. Thinking similarly can bring solutions for both.

## How Does Music Impact Life on Land?

### MONITORING RESOURCES

Festivals are the solution incubators here, from MECA Brazil's partnership with Togetherband<sup>95</sup> to Turkey's first ever sustainable music festival – from land sourcing to production, supply and consumption – Festtogether, which UNDP partnered on.<sup>96</sup> While not specific to music (this happens at all festivals), the manner in which events are created, using sensors & cameras, the impact of their events on the land they use provides adaptable solutions that could be rolled out city wide. From predicting overused walking trails to using wristbands to monitor food purchases (and the waste that needs collecting from them), a festival can be seen as a microcosm of a city, whose SDG Global Goals are aligned with those written in Bristol's report.



## Where Has It Worked?

### RED ROCKS SMARTER

Red Rocks Amphitheatre, owned by Denver Arts & Venues, developed the SMARTER Sustainable Arts & Venues campaign and has taken/is taking the following actions to reduce our impact and operate more sustainably. The plan is based on waste diversion, water conservation and air quality. A switch to low flow toilets reduced water consumption by 20% in an area with natural water shortages. Their plan is one of the more robust in North America to protect the land around the venue.<sup>97</sup>

### REVERB LIFE ON LAND

The "UN Environment Program and REVERB are working with musicians to educate and engage music fans on environmental issues and identify opportunities to mitigate carbon emissions. Artists included in the initiative include Fleetwood Mac, who feature SDG Content at their concerts. REVERB, led by musician Jack Johnson, has "worked with venues to conserve energy, reduce food waste and single-use plastic, and support carbon offset projects around the world." All of which is supporting a number of Global Goals and the land around them.<sup>98</sup>

### FREQUENCY FESTIVAL (AUSTRIA)

At this festival, your tent plants a tree. For every tent that is taken back home from the festival and not left at the festival, the organisers plant a tree. This is a great incentive that supports better personal stewardship at festivals.<sup>99</sup>

## What Can We Do?

For music to help protect life on land, we must advocate for the following:

### CROWDSOURCE LIFE ON LAND MUSIC PLANS

All cities, places, parks and areas should have plans to better understand how music can be used in them. Whether amplified or not, our natural habitat is our largest venue, so long as we recognise how to use it properly. For areas such as national forests or parks that could be turned into venues, representatives should welcome plans to propose incorporating music in, whether it is through recording, live music or community performance. But to do so, it must be done by adhering to all requirements in SDG #15. Who knows, we could create a number of new sustainable music venues to inspire, bring together and unite.

### INCENTIVISE LIFE ON LAND PROTECTION

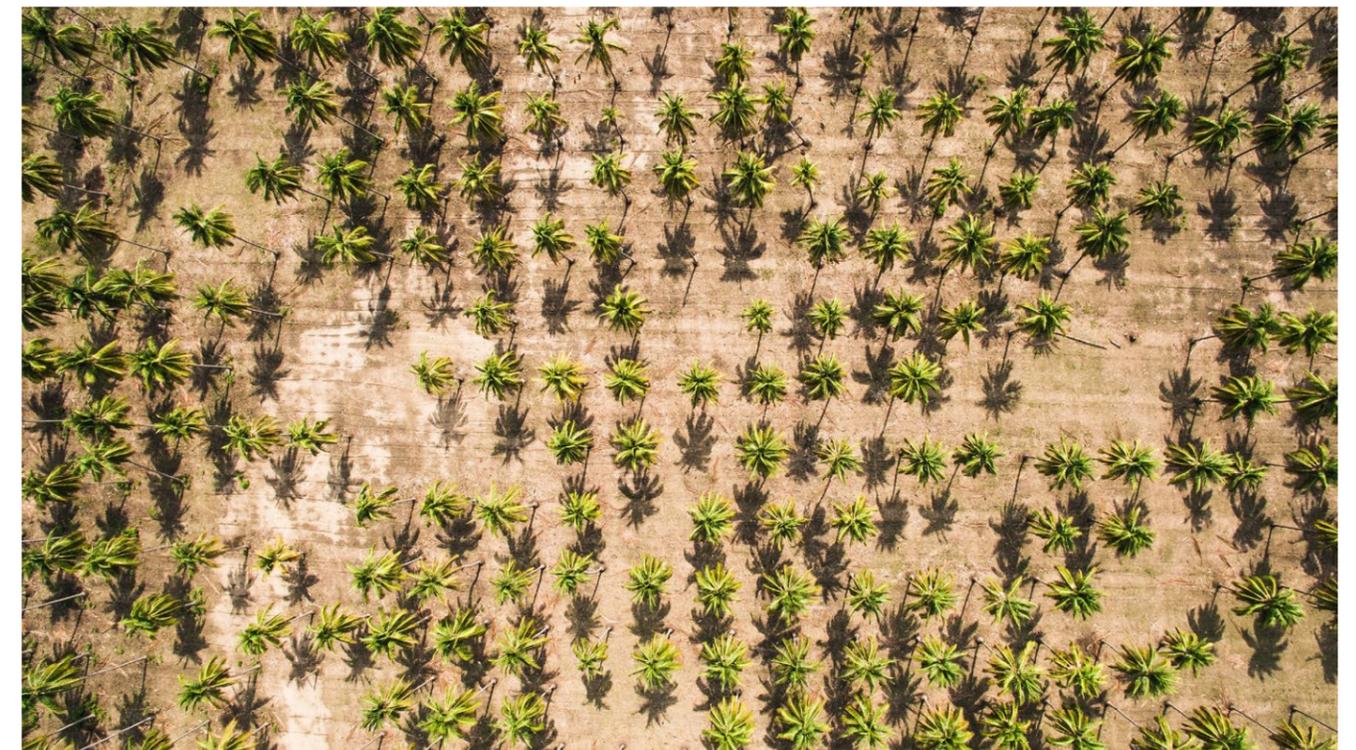
Be it through tax incentives or other funding mechanisms, the more sustainable a venue is in its community and the more it aligns itself with SDG #15 and other targets, the more it should be given access to incentive programs to improve its capacity, product and offer. If we tie sustainable development to economic development, both sides could benefit from each other.

### WHICH TARGETS WILL WE MEET?

#### 15.6

Promote fair and equitable sharing of the benefits arising from the utilization of genetic resources and promote appropriate access to such resources, as internationally agreed.

Photo: © UN Photo/Pablo Garcia Saldana





Goal #16:

# Peace, Justice and Strong Institutions

## What is the goal?

Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels



**A** ccording to the UN, “corruption, bribery, theft and tax evasion cost \$1.26 trillion USD for developing countries per year; this amount of money could be used to lift those who are living on less than \$1.25 a day above \$1.25 for at least six years.”<sup>100</sup> This has been made worse by COVID-19, which has led to hundreds of millions more falling into extreme poverty. Like all industries, corruption and bribery pose challenges in music. According to the Institute for Policy Innovation, piracy cost the music industry \$12.5bn USD per year at its height, with 71,060 jobs lost in the US alone.<sup>101</sup>

In countries with few working mechanisms to protect intellectual property and workers rights, these issues are compounded further, as jobs cannot be created if there are limited systems in place to support them. The complex ecosystem that underpins the music economy and its global players can provide solutions and lessons to secure peace, justice and better institutions worldwide. According to the Journal of Music quoting an article by UK Music Managers Forum CEO Annabella Coldrick, “If the global music publishing business were a house its plumbing would be the leakiest, most bizarre, inefficient and complicated imaginable.”<sup>102</sup>

Instituting, understanding and reinforcing these institutions in music would provide a silent economic stream for millions of creators worldwide, but to function this requires justice policies that do not exist in many countries.

As stated in drill music documentary *Terms and Conditions*, “Art is art, freedom of speech is freedom of speech, crime is crime – what we must not do is blur them into one. If someone is inciting violence or someone is committing a crime, then the police should do their job. What seems to be happening is this grey area is created when your content has this kind of energy, it’s assumed it is inciting violence.”<sup>103</sup>

## How Does Music Promote Peace, Justice and Strong Institutions?

### INTELLECTUAL PROPERTY REVENUE

Music relies on the registration, reporting of intellectual work. The work needs to be representative of the creators and performers on the track and systems need to exist to know when music has been used in what capacity, so the money ends up in the wallets of those who created and performed on it. In many countries, these systems do not exist. This removes economic opportunities to lift oneself from poverty and promote theft over fair use.

### HARM REDUCTION

Where would the world be without John Lennon's *Imagine*? Or such initiatives like Warchild's concert series in the UK that raises millions of dollars, or the impact a music festival in Myanmar can bring to reduce ethnic tensions and promote peace.<sup>104</sup> Furthermore, music can reduce knife crime and gang affiliation,<sup>105</sup> or be used in Colombia to reduce the murder rate.<sup>106</sup> With the appropriate infrastructure and institutional justice behind it, music can be a powerful force to bring peace to all of us, no matter what genre we prefer.

## Where Has It Worked?

### UGANDA CHILD SOLDIERS MUSIC THERAPY PROGRAM

A program in Gulu, Uganda has used music to reacclimate former child soldiers into Ugandan society. According to Associated Press, "The inadequate response by government and aid groups during and after the conflict left many former child abductees with serious trauma, said Collins Kiseembo, project manager for YOLRED's music therapy program. Many are withdrawn, isolated, filled with anger. Where words fail them, music has helped. "You realize that somebody now is trying to speak the message in himself," said Kiseembo, who trained as a psychologist after working in a local school.<sup>107</sup>

### MUSIC IN PRISONS

There are many music programs across penitentiaries in North America and Europe, but few exist in the developing world. From the UK's Irene Taylor Trust and Changing Tunes to the United States' National Criminal Justice Arts Alliance, music is being used as a tool to reduce offending rates.<sup>108</sup> But there's no global initiative to ensure all prisons have music programs. Using these are examples, we can promote music's role in harm reduction and rehabilitation in prisons around the world.

### IN PLACE OF WAR

Pioneering program that has built studios and rehearsal spaces in conflict areas around the world, including in Colombia, South Africa and Uganda.<sup>109</sup>



Photo: © UN Photo/Pernaca Sudhakar

### WHICH TARGETS WILL WE MEET?

#### 16.5

Substantially reduce corruption and bribery in all their forms.

#### 16.7

Ensure responsive, inclusive, participatory and representative decision-making at all levels.

#### 16.8

Broaden and strengthen the participation of developing countries in the institutions of global governance.

## What Can We Do?

### INCLUDE MUSIC PROGRAMS IN ALL HARM REDUCTION STRATEGIES

Music is a proven tool that can be used to promote restorative justice. Ensure music and art programs are funded in prisons and rehabilitation centres; ensure there are adequate music programs in refugee camps and within other displaced communities. Widespread inclusion of music, song and dance has mental health and wellbeing benefits, can instill a sense of self worth and reduce the cost on justice institutions, as one with self worth often leads to less crime.<sup>110</sup>

### ENSURE GLOBAL COPYRIGHT IS RESPECTED

Using the power, research and capacity of WIPO, UNCTAD and other organisations, the UN and its intergovernmental agency partners can take a more active role in ensuring all nations around the world have strong, transparent and equal intellectual property rights management systems. Only when artists and creators are paid fairly no matter where they live and what they look like can we begin to achieve SDG #16.



Photo: © UNMISS/Isaac Billy

## 17 PARTNERSHIPS FOR THE GOALS



Goal #17:

# Partnerships to achieve the Goal

### What is the goal?

Revitalize the global partnership for sustainable development



Photo: © UN Photo/Albert Gonzalez Farran

**M**usic is the ultimate value-add. When music is included, nothing is ever taken away. When music hits, you feel no pain. One person's success with a track does not mean another person has less opportunities for the same fate. Including music in one school does not depreciate the school down the road's ability to teach music. Having music at a reception does not reduce the impact of the message the organiser is focused on delivering. Someone enjoying a YouTube music video in the Bahamas does not mean there's less music for another aficionado in the Philippines.

But the structures, regulations, ordinances, laws and resolutions to ensure that music is included as a partner in a simple, accessible manner is not optimised to meet the Global Goals. When certain genres are funded and others are criminalised, racial, ethnic and gender boundaries increase despite music being a tool to remove them. The global partnership for sustainable development should include music at its core – whether its featuring music at high level summits to build greater cultural ties (so long artists are paid for their performance), creating festivals and the infrastructure to support them across sustainable

urban development practices, or ensuring the supply chain in music (a series of partnerships in and of themselves) is as sustainable as possible, music has a role to play. It's all there for us to take advantage of through music.

## How Can Music Revitalise Partnerships?

### CREATE MUSIC CITIES POLICIES

To meet the Global Goals and establish greater partnerships, music must have a voice in wider civic conversation, including how overall strategic decisions are made around allocation of resources, development, health and education. Few places have music policies that institute – deliberately and intentionally – the role of music in urban governance. This must change, so there's a path for all partners to engage with music.

### INCORPORATE MUSIC POLICIES AND EXPERTISE INTO SDG OFFICES

For those countries with SDG Offices or cities engaging in implementing their Voluntary Local Plans (VLP), incorporating music expertise – via a musician, artist or music professional on the committee, board or commission making decisions, will uncover new opportunities to meet the challenges of our time, and through that, the Global Goals by 2030.

## Where Has It Worked?

### EVERYWHERE

From using music to attract investment to music being a tool for sustainable tourism, countless examples exist of music being included across industries through partnerships to make places, people and institutions better. Music, like all of us, are products of globalisation. A form of music can be invented in one place, developed in another, perfected in another and consumed around the world. Take traditional Hawaiian steel guitar music, featured in the Disney film Moana. It originated in Maluku Province, Indonesia.<sup>111</sup> It was developed in Hawaii but turned into a valuable economic asset, through partnerships, in California. And now it is consumed all over the world. Every genre has its own story. Every sound has a purpose. It is time for us to use it to meet the sustainable development Global Goals.



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## What Can We Do?

For music to develop partnerships to achieve the Global Goals, we must advocate for the following:

### MUSIC INVESTMENT MUST FEATURE IN RECOVERY

We must not go back to the way things were. We must improve. This starts with being intentional. Providing a voice. Creating a policy. All economic recovery funding must include investing in the wider music and cultural ecosystem. This is how we will build back better.

### CREATE A MUSIC AND SDG GLOBAL OBSERVATORY

This guide should become its own office, within the UN Office of Global Goals, to create a clear set of monitoring processes across the targets and indicators, to support all countries, cities and organisations that wish to use music to meet the Global Goals. We have already taken the first step towards setting the road map of change for the music industry by creating the [SDG Music Network](#). Get in touch.

### CREATE A GLOBAL MUSIC DEVELOPMENT BANK

Music rights, as discussed, are one of the most lucrative alternative investments in 2021. They should become incorporated into impact infrastructure investment, through the creation of a Music Development Bank, or a distinct music department within an existing development bank.

## WHICH TARGETS WILL WE MEET?

### 17.3

Mobilize additional financial resources for developing countries from multiple sources.

### 17.5

Adopt and implement investment promotion regimes for least developed countries.

Chapter 3

# Let's Get Started

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## Let's Get Started

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**On the following pages, we have summarised every initiative and idea to take forward so music can become a more engaged and impactful partner to meet the Global Goals.**

But the first thing we must do, before any action is taken, is to change how we think about music. Music is much more than entertainment. It is a growth economy. It is a lifeline. It is a communicator. It is a powerful tool to bring us together. So next time you listen to your favourite song, or when we're all able to go back to a gig or a festival, remember and harness the power of what's around you. It's not just the song. It's an artform that when we all work together, can change the world.



**GLOBAL GOAL #1**  
End Poverty In All  
Forms Everywhere

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Widens the value of Intellectual Property
- Engages Youth
- Expands Expression

**WHAT DO WE  
NEED TO DO?**

- Ensure Robust intellectual property regulation
- Establish After School Music Programs Everywhere
- Ensure Fair Pay

**WHAT TARGETS  
WILL WE MEET**

**1.2** by 2030, reduce at least by half the proportion of men, women and children of all ages living in poverty in all its dimensions according to national definitions.

**1.4** by 2030 ensure that all men and women, particularly the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership, and control over land and other forms of property, inheritance, natural resources, appropriate new technology, and financial services including microfinance.

**GLOBAL GOAL #2**  
Zero Hunger

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Creates Awareness
- Creates Food Redistribution Opportunities

**WHAT DO WE  
NEED TO DO?**

- Foster Better Partnerships
- Turn Stadiums into Gardens

**WHAT TARGETS  
WILL WE MEET**

**2.1** by 2030 end hunger and ensure access by all people, in particular the poor and people in vulnerable situations including infants, to safe, nutritious and sufficient food all year round.

**2.2** by 2030 end all forms of malnutrition, including achieving by 2025 the internationally agreed targets on stunting and wasting in children under 5 years of age, and address the nutritional needs of adolescent girls, pregnant and lactating women, and older persons.

**GLOBAL GOAL #3**  
Good Health and Wellbeing

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- It Helps Us Live Longer
- It Reduces Stress

**WHAT DO WE  
NEED TO DO?**

- Establish Music and Wellbeing Policies
- Create Music Programs in All Senior & Care Facilities
- Foster Partnerships with Insurers and Phone Providers
- Incorporate Music and Wellbeing into COVID Recovery

**WHAT TARGETS  
WILL WE MEET**

**3.8** achieve universal health coverage (UHC), including financial risk protection, access to quality essential health care services, and access to safe, effective, quality, and affordable essential medicines and vaccines for all.

**3.D** strengthen the capacity of all countries, particularly developing countries, for early warning, risk reduction, and management of national and global health risks.

**GLOBAL GOAL #4**  
Quality Education

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Music education improves all education
- Music develops cognitive strength
- Music Improves our memory and verbal intelligence

**WHAT DO WE  
NEED TO DO?**

- Make Music Education Mandatory
- Teach What People Listen To

**WHAT TARGETS  
WILL WE MEET**

**4.5** by 2030, eliminate gender disparities in education

and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples, and children in vulnerable situations.

**4.7** by 2030 ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development.

**GLOBAL GOAL #5**  
Gender Equality

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Provides educational opportunities for women and girls

**WHAT DO WE  
NEED TO DO?**

- Monitor Gender Balance Across All Music Sectors
- Provide More Educational Opportunities for Women in Music
- Stamp Out All Harassment

**WHAT TARGETS  
WILL WE MEET**

**5.5** ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic, and public life.

**5.A** undertake reforms to give women equal rights to economic resources, as well as access to ownership and control over land and other forms of property, financial services, inheritance, and natural resources in accordance with national laws.

**GLOBAL GOAL #6**  
Clean Water and Sanitation

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Festival infrastructure can support water provision
- Lead by example: Ban Plastic Water Bottles At Festivals

**WHAT DO WE NEED TO DO?**

- Go to festivals and music venues that monitor and manage their impacts

**WHAT TARGETS WILL WE MEET**

**6.4** by 2030, substantially increase water-use efficiency across all sectors and ensure sustainable withdrawals and supply of freshwater to address water scarcity, and substantially reduce the number of people suffering from water scarcity.

**6.B** support and strengthen the participation of local communities for improving water and sanitation management.

**GLOBAL GOAL #7**  
Affordable and  
Clean Energy

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Music Can Lead By Example In Regards To Events

**WHAT DO WE  
NEED TO DO?**

- Create Policies to Promote Renewable Energy in Music Venues
- Use Sustainable Festival Infrastructure To Promote Sustainable Infrastructure

**WHAT TARGETS  
WILL WE MEET**

- 7.2** increase substantially the share of renewable energy in the global energy mix by 2030.
- 7.3** double the global rate of improvement in energy efficiency by 2030.

**GLOBAL GOAL #8**  
Decent Work and  
Economic Growth

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- It Creates Wealth By Recognising The Value of Music Rights
- It Diversifies Economies

**WHAT DO WE  
NEED TO DO?**

- Ensure all governments have functioning, transparent copyright societies
- Recognise all artists as small businesses

**WHAT TARGETS  
WILL WE MEET**

**8.2** achieve higher levels of productivity of economies through diversification, technological upgrading and innovation, including through a focus on high value added and labor-intensive sectors.

**8.3** promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage formalization and growth of micro-, small- and medium-sized enterprises including through access to financial services.

**GLOBAL GOAL #9**  
Industry, Innovation, Infrastructure

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- It Creates Wealth and Social Benefit through Creating More Offline Experiences
- Promotes the Need for Access to the Internet

**WHAT DO WE NEED TO DO?**

- Pass Resolutions To Promote Cultural Infrastructure Plans

**WHAT TARGETS WILL WE MEET**

**9.2** promote inclusive and sustainable industrialization, and by 2030 raise significantly industry's share of employment and GDP in line with national circumstances, and double its share in LDCs.

**9.C** significantly increase access to ICT and strive to provide universal and affordable access to internet in LDCs by 2020.

**GLOBAL GOAL #10**  
Reduced Inequalities

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Music Is A Tool to Amplify marginalised voices

**WHAT DO WE  
NEED TO DO?**

- Make Music Development Programs Permanent In All Communities
- Make Music Support Genre Agnostic

**WHAT TARGETS  
WILL WE MEET**

**10.2** by 2030 empower and promote the social, economic and political inclusion of all irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

**10.3** ensure equal opportunity and reduce inequalities of outcome, including through eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and actions in this regard.

**GLOBAL GOAL #11**  
Sustainable Cities

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Music Supports Resilience Planning
- Music is A Conflict resolution Tool

**WHAT DO WE NEED TO DO?**

- Develop Music Tourism Strategies In Every Place, Everywhere
- Mandate Resilience Strategies At All Public Venues

**WHAT TARGETS WILL WE MEET**

**11.3** by 2030 enhance inclusive and sustainable urbanization and capacities for participatory, integrated and sustainable human settlement planning and management in all countries.

**11.4** strengthen efforts to protect and safeguard the world's cultural and natural heritage.

**GLOBAL GOAL #12**  
Responsible Production

**HOW DOES MUSIC  
SUPPORT EACH SDG?**

- Music Can Foster Digital Transformation and Sustainable supply chains

**WHAT DO WE NEED TO DO?**

- Develop Responsible Music Ecosystem Production and Consumption Charter

**WHAT TARGETS WILL WE MEET**

**12.5** by 2030, substantially reduce waste generation through prevention, reduction, recycling, and reuse.

**12.8** by 2030 ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature.



**GLOBAL GOAL #13**  
Climate Action

**HOW DOES MUSIC SUPPORT EACH SDG?**

- Music Can Lead In Developing Cross-industry alliances
- Music Can Help Standardise Climate Positive Processes

**WHAT DO WE NEED TO DO?**

- Attach Public Funding Requirements to Climate Action
- Stop All Public Investment In Firms Who Do Not Take Action

**WHAT TARGETS WILL WE MEET**

**13.2** integrate climate change measures into national policies, strategies, and planning.

**13.3** improve education, awareness raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction, and early warning.

**GLOBAL GOAL #14**  
Life Below Water

**HOW DOES MUSIC SUPPORT EACH SDG?**

- Music Can Lead Advocacy and Fundraising
- Responsible Music Tourism Foster Responsible Tourists

**WHAT DO WE NEED TO DO?**

- Develop Island Music Tourism Plans

**WHAT TARGETS WILL WE MEET**

**14.7** by 2030 increase the economic benefits to Small Island Developing States (SIDS) and Least Developed Countries (LDC) from the sustainable use of marine resources, including through sustainable management of fisheries, aquaculture and tourism.



**GLOBAL GOAL #15**  
Life On Land

**HOW DOES MUSIC SUPPORT EACH SDG?**

- Music Can Help Monitor Resource Tracking

**WHAT DO WE NEED TO DO?**

- Crowdfund Life on Land Music Plans
- Incentivise Life on Land Protection

**WHAT TARGETS WILL WE MEET**

**15.6** ensure fair and equitable sharing of the benefits arising from the utilization of genetic resources, and promote appropriate access to genetic resources.



**GLOBAL GOAL #16**  
Peace, Justice and Strong Institutions

**HOW DOES MUSIC SUPPORT EACH SDG?**

- Music Can Increase Wealth Though Intellectual Property
- Music Supports Rehabilitation, Reconciliation and Harm Reduction

**WHAT DO WE NEED TO DO?**

- Include Music Programs in All Harm Reduction Strategies
- Ensure Global Copyright Is Respected

**WHAT TARGETS WILL WE MEET**

**16.5** substantially reduce corruption and bribery in all its forms.

**16.7** ensure responsive, inclusive, participatory and representative decision-making at all levels.

**16.8** broaden and strengthen the participation of developing countries in the institutions of global governance.

**GLOBAL GOAL #17**  
Partnerships

**HOW DOES MUSIC SUPPORT EACH SDG?**

- Music is the Ultimate Partnership Tool In Cities and Places
- Incorporate Music Policies and Expertise Into SDG Offices

**WHAT DO WE NEED TO DO?**

- Music Investment Must Feature In Recovery
- Create a Music and SDG Global Observatory
- Create a Global Music Development Bank

**WHAT TARGETS WILL WE MEET**

**17.3** mobilize additional financial resources for developing countries from multiple sources.

**17.5** adopt and implement investment promotion regimes for LDCs.

# Where Do We Go From Here?

**It starts with one decision. One choice. One conversation.**

**Next time you put a record on, or press the spacebar on your computer to start a YouTube video, think about the impact that music can have – on your life, your family, your community, your ecosystem.**

This will take time, but we can choose, right now, to use music to meet the Global Goals. And to support this mindset shift and turn us all into agents of change, here is our top ten list. Start here. Refer back to the guide. Join the SDG Music Network.

Remember that you as an individual have the power to create change. Speak to your colleagues, your elected officials, your representatives. Use music for the benefit that it is. We will all be better off if we do.

And in doing so, lead with these 10 key actions. Each, if implemented, will make society fairer, more equitable and wealthier. Each will ensure decisions are made on behalf of everyone. Start now.

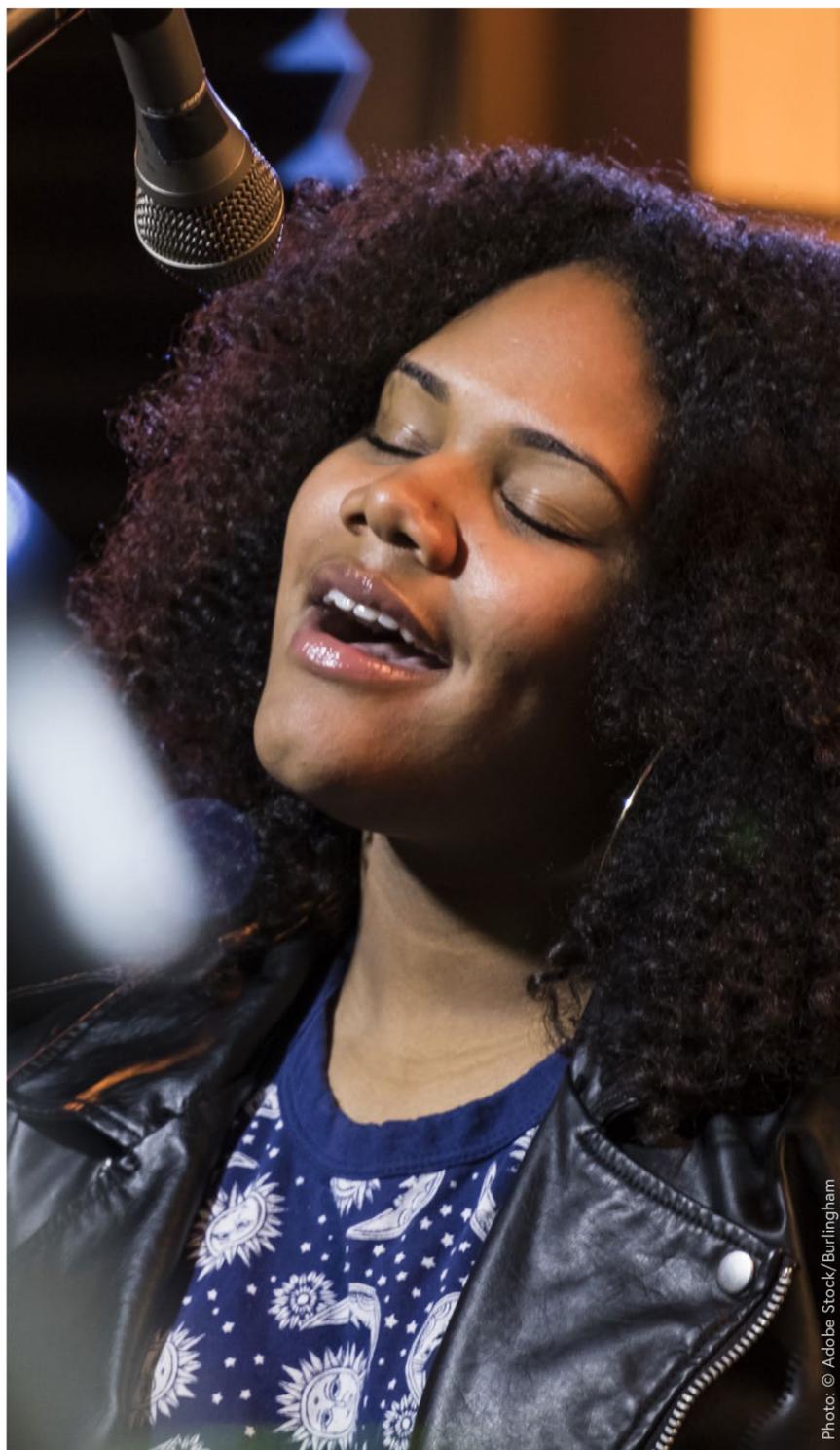


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## 10 Key Actions for Individuals, Cities, Governments, Civic Institutions, NGOs and You:

1. Develop national, regional and local music ecosystem, music tourism and music cities policies.

2. Support the development of cultural infrastructure and ensure it is distributed equally amongst all communities.

3. Ensure all global copyright regulations are respected so artists and musicians get paid.

4. Commit to gender equality, including more women and under-represented communities and orientations on and off-stage, in decision making and at all levels.

5. Make events, touring and music production and its supply chain carbon positive.

6. Ensure music is included in all health and social care policies.

7. Establish music and wellbeing policies and incorporate them into COVID recovery budgets.

8. Make music education global, in all national, regional and local curriculums and available to all citizens.

9. Promote inclusive music access across all genres and disciplines to amplify underrepresented genres, genders, cultures and voices.



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10. Foster stronger partnerships across the music and non-music industries.

COVID-19 is not only a wake-up call. It is also an opportunity. It has demonstrated how powerful a community is. How powerful and important our neighbours can be. And how impactful music – as a unifier, as an economy, as a human right – is for all of us. So what are you waiting for?

# Endnotes

## About the Authors

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## The Conversation Doesn't End Here

We've created the [SDG Music Network](#) within the Music Cities Community. It's a space for sharing and learning, aiming to bring together the universal language of music with the universal mission of the Global Goals and ultimately contribute to having a better world by 2030. Meet us there. the SDGs and to everyone who suggested edits, examples or solutions to include in this report.



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