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CREATIVE ECONOMY AND SUSTAINABILITY: THE CASE OF THE MUSIC INDUSTRY

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ABSTRACT

This study examines the role and possible impact of the music industry on sustainable development goals in the context of the creative economy. While the music industry stands out as a tool to promote cultural diversity and social integration, it is also considered as an important economic sector. The creative industry and creative economy define the transformation of individual creativity into an economic resource and have the potential to increase social welfare and indirectly support environmental sustainability. In the study, which was designed on the axis of case study, one of the qualitative research method designs, the sustainability practices and policies of various actors of the music industry in the last three years within the framework of the United Nations Sustainable Development Goals (SDGs) were analyzed and interpreted through document analysis method. The findings of the study reveal that there are differences in the approaches of the selected

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music industry companies towards the SDGs. In particular, it was observed that “Decent Work and Economic Growth”, “Gender Equality”, “Climate Action” and “Peace, Justice, and Strong Institutions” were adopted as priority issues by the analyzed companies. However, goals such as “End Poverty”, “Clean Water and Sanitation” and “End Hunger” are not among the priorities, and companies may need to make more efforts in these areas. In addition, it was found that some companies have taken steps towards social sustainability goals such as “Quality Education” and “Reducing Inequality”. In conclusion, it is emphasized that the music industry is an important player contributing to sustainable development. Sustainability standards for the music industry can be developed. The study aims to contribute to an in-depth understanding of the relationship between sustainability and the music industry as an important element of the creative economy

Keywords: Music industry, creative economy, culture industry, sustainability, sustainable development goals.

YARATICI EKONOMİ VE SÜRDÜRÜLEBİLİRLİK: MÜZİK ENDÜSTRİSİ ÖRNEĞİ

ÖZ

Bu çalışma, yaratıcı ekonomi bağlamında müzik endüstrisinin sürdürülebilir kalkınma hedefleri üzerindeki rolünü ve olası etkisini incelemektedir. Müzik endüstrisi, kültürel çeşitliliği ve toplumsal bütünleşmeyi teşvik eden bir araç olarak öne çıkarken, aynı zamanda önemli bir ekonomik sektör olarak da kabul edilmektedir. Yaratıcı endüstri ve yaratıcı ekonomi, bireysel yaratıcılığın ekonomik bir kaynağa dönüşümünü tanımlar ve toplumsal refahı artırma ve dolaylı olarak çevresel sürdürülebilirliği destekleme potansiyeline sahiptir. Nitel araştırma yöntem tasarımlarından biri olan vaka çalışması ekseninde tasarlanan çalışmada, Birleşmiş Milletler Sürdürülebilir Kalkınma Hedefleri (SKH) çerçevesinde müzik endüstrisinin çeşitli aktörlerinin son üç yıldaki sürdürülebilirlik uygulamaları ve politikaları doküman analizi yöntemi ile analiz edilmiş ve yorumlanmıştır. Çalışmanın bulguları, seçilen müzik endüstrisi şirketlerinin SKH'lere yönelik yaklaşımlarında farklılıklar olduğunu ortaya koymaktadır. Özellikle, analiz edilen şirketler tarafından “İnsana Yakışır İş ve Ekonomik Büyüme”, “Cinsiyet Eşitliği”, “İklim Eylemi” ve “Barış, Adalet ve Güçlü Kurumlar”ın öncelikli konular olarak benimsendiği görülmüştür. Ancak “Yoksulluğa Son”, “Temiz Su ve Sanitasyon” ve “Açlığa Son” gibi hedefler öncelikler arasında yer almıyor ve şirketlerin bu alanlarda daha fazla çaba sarf etmesi gerekebilir. Ayrıca bazı şirketlerin “Kaliteli Eğitim” ve “Eşitsizliği Azaltma” gibi sosyal sürdürülebilirlik hedeflerine yönelik adımlar attığı tespit edildi. Sonuç olarak müzik endüstrisinin sürdürülebilir kalkınmaya katkıda bulunan önemli bir aktör olduğu vurgulanmaktadır. Müzik endüstrisi için sürdürülebilirlik standartları geliştirilebilir. Çalışma, sürdürülebilirlik ile yaratıcı ekonominin

önemli bir unsuru olarak müzik endüstrisi arasındaki ilişkinin derinlemesine anlaşılmasına katkıda bulunmayı amaçlamaktadır.

Anahtar Kelimeler: Müzik endüstrisi, yaratıcı ekonomi, kültür endüstrisi, sürdürülebilirlik, sürdürülebilir kalkınma hedefleri.

INTRODUCTION

Music has found its place in all cultures as a universal language and has maintained its ontological space since the beginning of human history. It serves as a common bond that connects individuals and societies through its capacity to foster intercultural interaction and understanding. Historically, this interaction has crossed geographical boundaries, leading to the spread and blending of musical styles and traditions across different cultures. It has also contributed to the emergence of a rich musical diversity, with local musics preserving their identity (Nettl,1975:71; UNCTAD & UNDP, 2010; Barton,2018; Weng & Chen, 2020; Grant et al. 2022).While individuals construct their social identities through songs, the music industry has turned this cultural phenomenon into an economic activity. In addition to its cultural importance, music has become a dynamic industry that plays an important role in the world economy. Especially after 2004, digital technologies have led to radical changes in the music industry. It can be said that the music industry, which creates employment and income for millions of people, has found an important place in global trade. In this context, music can be considered as both a form of artistic expression and an economic force (Naveed et al., 2017).

The music industry is rapidly adopting to digital transformation and changes in consumer behavior. Projections for 2030 predict that the industry will reach a size of 131 billion dollars. This striking figure demonstrates the future potential and economic importance of the music industry. If it is supported by governments with the right policies, this sector can contribute to economic growth as well as cultural enrichment (International Finance Corporation (IFC), n.d).

According to Deloitte's study on the future of the creative economy, the creative economy employment in Turkey reached approximately 600,000 people in 2018, with the IT and music industries composing of the largest share of this employment (Deloitte, 2021). In the UK, the gross value added of music, performing arts, and visual arts, which are important components of the creative industry, is estimated to be 11.2 (£ billion) in 2022 (Lords Library, 2024). In parallel with this, in PWC's "Global Entertainment and Media Outlook 2024-2028 Perspectives" study, the entertainment and media industry is gaining momentum in real-life events such as music

performances, theater, cinema and sports. Live music revenues increased by 26% in 2023, and it is stated to form of more than half of the overall music market. Furthermore, this growth can be attributed to the impact of large-scale tours organized by artists such as Taylor Swift, Beyoncé, Coldplay and Elton John (PWC, 2024).

In addition to their economic and social benefits, Creative Industries enhance the attractiveness of cities and regions to encourage investment and talent attraction. These sectors generate economic benefits through tax revenues, job creation and innovation. It also offers social benefits such as increased well-being and social cohesion. As governments restructure their growth models, they can promote more equitable and inclusive growth through culture-driven regeneration and development strategies (OECD, 2022).

The aim of this study is to analyze the contribution of the music industry, which is one of the important components of the creative economy, to sustainable development and to evaluate the approaches of leading music industry companies in line with the United Nations Sustainable Development Goals (SDGs). In the study, five selected global companies such as Yamaha, Sony, Warner Music Group, Universal Music Group and Spotify were analyzed in order to reveal the sustainability strategies and policies of the music industry. Within the scope of the research, the sustainability reports and sustainability policies of these companies were analyzed to determine which SDGs were prioritized and which goals were ignored. Thus, the contribution of the music industry to economic growth and social welfare as well as its impact on environmental sustainability were evaluated. With this study, it is aimed to identify the missing areas in the context of sustainable development in the music industry, to contribute to future policy-making processes and to provide guidance for industry leaders.

Transition from Cultural Industry to Creative Industry

The creative economy is positioned at the intersection of culture, creativity and commerce, supporting economic activities both locally and globally through knowledge-based assets. This dynamic structure has shaped the foundation of the creative economy by introducing the concept of cultural industry. Max Horkheimer and Theodor W. Adorno, prominent figures of the Frankfurt School, first introduced the concept of “culture industry” in their 1947 work *Dialectics of Enlightenment* (Horkheimer and Adorno, 2002). Adorno defines the concept of “culture industry” as the process of culture industry in which cultural products (film, music, television, etc.) that

appeal to the masses are produced in a standardized manner by large companies and consumed by large masses (Garnham, 2005; Flew, 2011:61).

In this process, the authenticity and diversity of culture is lost and the masses are shaped according to a certain ideology. Adorno defines this situation as the “commodification of culture” and thinks that cultural products, just like other consumer goods, can be transformed into objects that are produced and consumed for profit. It is asserted that the commodification and mass production of cultural products undermines the authenticity of cultural expressions, limiting creativity and reducing cultural diversity (Barker, 2004; Garnham, 2005; Hesmondhalgh & Pratt, 2005; O’Connor, 2010: 12; Moore, 2014; Benett, 2024:561).

A 2010 report by UNCTAD and UNESCO emphasized that traditional cultural expressions form an important part of a society’s cultural identity and should therefore be recognized as valuable assets. The report states that cultural heritage is not only a tool to be used for economic gain, but also a treasure that reflects a society’s history, values and identity. In a global world, with the increasing tendency to commercialize culture, the need to preserve cultural heritage and pass it on to future generations is gaining importance. In this context, it is stated that cultural policies should be realized to enrich the cultural life of the society and thus both preserve cultural identity and contribute to economic growth. It is also underline that policies such as protecting cultural heritage, promoting cultural diversity and developing creative industries are important elements that complement each other (UNCTAD & UNDP, 2010). In this framework, it is understood that Adorno’s criticism of the commodification of cultural products and the transformation of cultural producers into wage workers in increasingly concentrated large-scale companies by emphasizing the originality of music and art is also supported by UNCTAD and UNESCO.

The transition to the creative industry represents a multidimensional transformation in both the economic and cultural spheres. This transformation has been triggered by a number of factors, including the growing role of culture in the national and global economy, rapid developments in digitalization technologies, and the deep integration of cultural production into the global economic system (Flew, 2011:53; Soini and Birkeland, 2014; Purnomo, 2020). The interdisciplinary nature of the creative industry has been further strengthened by the possibilities offered by digital technologies. The collaborative work of individuals from different disciplines, bringing together their knowledge, skills and experience, encourages the emergence of innovative and original products (Flew, 2019; Moirano, et al., 2019).

Digital platforms provide a global reach for artists and other creative professionals, significantly supporting growth in the music industry. According to World Bank data, revenues from digital music streaming are growing rapidly, not only in developed countries but also in developing regions such as Africa. From USD 100 million in 2017, this figure is expected to reach USD 500 million by 2025. Globally, streaming services account for more than half of the music industry's total revenues. Similarly, demand for online platforms such as YouTube and Spotify is growing rapidly, and in 2020, the number of online video subscribers worldwide increased by 26% year-on-year, with the economic size generated by subscription fees reaching \$1.1 billion. This data demonstrates the transformative power of digital platforms in the music industry and their central role in the global entertainment sector (The Creative Economy Takes Center Stage, 2021).

Creative Industry and Creative Economy

After the 1990s, creativity was not only seen as an individual talent, but also as an important resource for economic growth and development. This new perspective has played a decisive role in shaping economic policies (Moore, 2014; Benett, 2024:562). The concept of creative industry first emerged in the UK in 1997 to cover sectors that transform individual creativity and skills into economic value. The UK Department for Culture, Media and Sport, which officially defined this concept for the first time, considers many fields such as music, advertising, architecture, art, fashion, film, etc. as creative industries (DCMS, 2015). Creative industries can also be defined as a multifaceted ecosystem that brings together a wide range of actors operating in fields such as culture and arts, and transforms human creativity and innovation into economic value. This ecosystem includes various creative industries such as film and television, publishing, museums, music and performing arts, computer programming, crafts, architecture and design (DCMS, 2001; Hawkes, 2001:9; UNCTAD, 2010; Flew, 2011:83; Bakhshi et al., 2013).

Markusen et al. (2008) and Reese et al. (2010) define creative industries based on the categories of industry and occupation. In both studies, the creative industry includes basic creative professions such as artists, musicians and writers. This scope has been expanded to include not only education and high-tech industries, but also individuals applying their creative talents and skills in different fields (Reese et al., 2010). The creative economy is recognized as an important driver of cultural and economic development, encompassing both specific industrial activities and individual creativity spread across the wider economy (Boccella & Salerno, 2016; Deloitte, 2021).

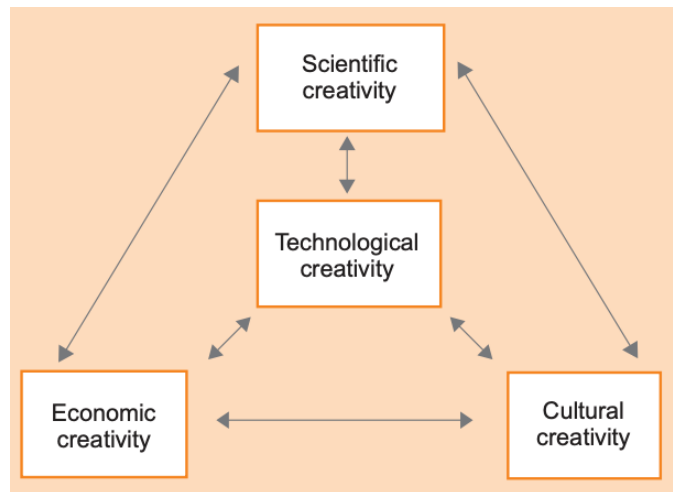


Figure 1. Creativity in Today's Economy. (UNCTAD & UNDP, 2010).

Technological creativity has a significant impact on cultural, scientific and economic creativity, all of which interact with each other, as shown in Figure 1.1. It is clear that creativity plays a fundamental role in defining the scope of the creative industries and the creative economy (UNCTAD & UNDP, 2010). Cultural and creative industries are sectors that operate in a wide range of fields, including arts, culture, design and media, and are an important engine for economic growth. These industries encompass all actors involved in the production, distribution and consumption of cultural goods and services and, as mentioned above, have reached a significant economic volume worldwide (Thorsby, 2001:112; Belussi & Sedita, 2011:3). They have contributed to the revitalization of international trade and increased the competitiveness of countries by providing employment for approximately 30 million people worldwide and generating USD 2.25 billion in revenue (UN, 2021).

The rapid development of the creative industry has led to the emergence of the concept of the creative economy. Marisa Henderson, Head of the Creative Economy Program at UNCTAD, states that the creative economy “is being recognized as a tool for sustainable development”. UNCTAD defines this “creative economy” as the sum of all elements of the creative industries: trade, labor and production. The organization has tracked trade in creative goods and services for nearly 20 years and found that the growth rate of creative economy exports has consistently outpaced the growth rate of other industries (The Creative Economy Takes Center Stage, 2021).

METHOD

Creswell (2016:14) defines a case study as a research design in which an event, process or action is analyzed. Yıldırım and Şimşek (2016:72) state that the purpose of a case study is to reveal results for a specific situation. The study examines the effects of five companies selected from the music

industry on sustainable development goals over a three-year period. The selection of companies was based on their strong position in the global market and their publicly available comprehensive sustainability reporting. In this context, the case study, one of the qualitative research methods, constitutes the method of the study

The document analysis method is used in the data collection and analysis part of the study. Document analysis covers the analysis of written sources containing information about the situation under investigation (Yıldırım & Şimşek, 2016:189). Content analysis is defined as bringing together the concepts and contexts that emerge as a result of in-depth analysis, organizing and interpreting them in a way that readers can understand (Yıldırım & Şimşek, 2016:242). Sustainability reports have recently become an important data source published annually by companies that have undertaken environmental and social responsibilities. For this purpose, the 2021, 2022 and 2023 sustainability reports, which include the contributions of the selected music industry companies to sustainable development goals, were comparatively analyzed and interpreted.

FINDINGS AND PRESENTATION

Sustainability Performance of the Music Industry

In Today's, sustainability is not just a popular concept, it is recognized as a vision of the future that redefines the relationship between humans and nature. In addition to environmental concerns, sustainability is also critical to the long-term success of businesses. (Olsson et al.,2014; Salvado et al., 2015; Kim & Kang, 2022). The development of the music industry into an economic power has also found its place in studies on sustainability. Especially the universality of the music industry emphasizes the necessity of producing global solutions rather than local ones. Sustainability triggers an inevitable transformation in the music industry as in all sectors. The economic power of the music industry can be shaped depending on the adoption and effective implementation of environmental sustainability principles. By developing sustainability-oriented strategies, companies and artists can both increase their competitiveness in the industry and fulfill their social responsibilities. Not only companies and artists, but also all actors of the music industry can make significant contributions to this transformation by making conscious choices about sustainability. As a global market, the music industry is directly or indirectly related to the SDGs in different aspects, from energy production to festivals, from employment to employee remuneration. As Shain Shapir, a member of the Media Compact on Sustainable Development Goals, clearly states,

the music industry plays an important role in promoting the SDGs and raising awareness (United Nations Regional Information Centre, 2024). Examples of sustainability reporting on this industry are also increasing each passing day.

The European Commission is of the view that the music sector plays an important role in preserving Europe's cultural diversity and enhancing its competitiveness (European Commission, 2018). Additionally music is accepted as a universal communication tool, it also promotes creativity and social integration at the societal and individual level. The music sector ranks third among the cultural and creative industries in the European Union in terms of its capacity to provide employment. The dynamic and innovative structure of the sector, which is extensively composed of small and medium-sized enterprises, shows that it has significant growth potential. The European Commission supports the music sector with a holistic approach in a project called "Music Moves Europe" (European Commission, 2021).

The Brussels-based IMPALA association, which represents independent music labels in Europe, has taken a groundbreaking step towards environmental sustainability in the music industry and developed a sustainability audit system that allows companies to measure their carbon footprint. This system will contribute to music companies taking an important step towards reducing their negative environmental impact (United Nations Regional Information Centre, 2024). The music industry can raise awareness about sustainability and mobilize audiences by reaching out to a wide and diverse cultural audience. Thus, it can contribute to environmental sustainability and thus be a powerful factor in tackling a global problem such as the climate crisis.

These developments have gained acceleration to companies in this field to focus on sustainability and to work on this issue. For example, the Murmur platform was developed by large-scale independent record labels such as Beggars Group and other industry stakeholders to reduce the environmental impact of the music industry. This platform provides tools and resources to help record labels reduce their carbon footprint in all areas from packaging, transportation, logistics, studio work, engineering and production. This pioneering move can be considered an important step towards sustainability in the music industry (United Nations Regional Information Centre, 2024; n.d; Murmur Earth, n.d.; Beggars Group, n.d; Beggars Group, 2023).

Corporate Sustainability from the Perspective of Social Change and Stakeholder Theory

Social Exchange Theory (SET) suggests that relationships between individuals, groups and institutions are shaped on the basis of mutual exchange and interaction (Cook et al., 2013:62-63;

Wang et al, 2018). SET considers social interactions as a process in which individuals or institutions try to balance the mutual benefits and costs. According to SET, relationships are sustained when the rewards (benefits) obtained by the parties exceed the costs incurred. The main components of SET include reward-cost trade-off, trust and reciprocity (Wang et al, 2018; Saglam et al., 2022; Marquina et al., 2024). This theory provides an important framework for understanding the interaction of institutions with social dynamics.

Instead of focusing solely on economic outputs, organizations must also respond to the social, cultural and environmental needs of society. This process redefines the relationship between organizations and society and shapes their sustainability strategies. In addition to SET, the stakeholder theory approach can also help to understand the concept of corporate sustainability. Stakeholder theory has also supported this perspective and expanded the scope of corporate responsibility.

Stakeholder theory argues that the interests of all stakeholders, such as employees, customers, suppliers and society, should be included among corporate priorities (Freema et. al., 2010). This approach goes beyond the traditional shareholder-centric model and supports a broader understanding of corporate strategy that encompasses all stakeholders affected by business operations (Awa et al., 2024). The integration of Corporate Social Responsibility (CSR) and Stakeholder Theory into corporate strategies has not only transformed business practices, but has also brought significant benefits such as improved consumer perception, increased brand loyalty and the potential for competitive advantage (Kalra, 2024).

The application of SET and stakeholder theories to business sustainability strategies requires organizations to consider their relationships with their stakeholders. Businesses can consider SET principles in their interactions with employees, consumers, investors and other stakeholders. For instance; within the framework of SET theory, a music company can organize sustainability trainings for its employees, which can both increase their motivation (reward) and contribute to the achievement of the organization's sustainability goals (benefit) by raising their awareness of sustainability.

The primary stakeholders in the music industry include artists, listeners, digital platforms, local governments and civil society organizations. Collaboration and coordination among these stakeholders is important to achieve the SDGs. Artists can raise public awareness by integrating sustainability messages into their work. For example, songs on themes such as climate change or

gender equality can create behavioral change in listeners. Platforms such as Spotify can use renewable energy to reduce their carbon footprint. It can also contribute to the economic empowerment of artists through fair distribution of royalties. Renewable energy and recyclable food & beverage materials can use so as to reduce the environmental impact of music festivals and concerts.

This approach also supports the core principle of stakeholder theory: stakeholders' interests. Both theories provide an important framework for understanding businesses' sustainability strategies and their relationships with stakeholders. By balancing the costs and benefits of sustainability practices, businesses seek to protect their own interests and contribute to the well-being of society and the environment. In this way, music companies can contribute to individuals by creating social awareness.

Sustainable Development Goals and Priorities in the Music Industry

In 2015, world leaders adopted 17 Sustainable Development Goals (SDGs) for a better world by 2030. With the power to end poverty, tackle inequality and address the climate change crisis, these Global Goals aim to build a better future for all (UN, 2015). Businesses should also adopt a responsible production and consumption model, meeting the expectations of current stakeholders while respecting the right of future generations to access resources (WCED, 1987). It also requires striking a long-term balance between economic growth and environmental and social sustainability and integrating sustainability principles into the core of business strategies. In this regard, governments, businesses, civil society organizations and the general public should act in a joint effort. The 17 goals and 169 sub-goals of the Global Goals provide a comprehensive framework for achieving this goal (Center for Music Ecosystems. (n.d.). In line with this, the United Nations General Assembly, at its 74th session in 2019, declared 2021 as the "International Year of the Creative Economy for Sustainable Development" (UNCTAD, 2021). It is foreseen that the music industry, as one of the main components of the creative economy, will play an important role in achieving both sustainable development and social transformation of sustainable development goals.



Music is a powerful tool for raising awareness and promoting the Sustainable Development Goals (SDGs). Changing and improving the way the music industry operates can contribute to achieving the SDG targets and indicators. This is because all elements of the music industry are directly related to the SDGs, from energy production to the organization of festivals, from fair wages to




working conditions (Brennan,2020). By optimizing the impact of the music industry, which is a global market, on sustainability, it can become a model that can set an example for other sectors (United Nations Regional Information Centre (UNRIC), 2024). In this context, there is significant potential for the success of the SDGs. In particular, the universal language of music and its power to reach large audiences can be used effectively in spreading sustainability awareness and accelerating social transformation.



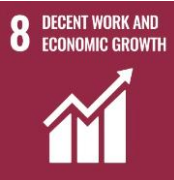
Sustainability reporting is considered an important tool that increases the credibility of stakeholder relations by increasing the transparency and accountability of businesses. By reducing information asymmetry, these reports enable stakeholders to better understand the economic, environmental and social performance of the business and thus help them make more informed decisions (Gonzalez et al., 2017). The standard GRI (Global Reporting Initiative) guidelines, which are widely used for sustainability reporting, assess issues that reflect significant economic, environmental and social impacts or significantly affect stakeholders' assessments and decisions within the framework of “materiality”. By adopting the “materiality” principle, businesses that aim for lasting sustainability should first identify which Environmental, Social and Governance issues are of strategic importance to them. This approach increases the effectiveness of reporting processes, enabling the business to improve its sustainability performance and build stronger relationships with stakeholders (Global Reporting Initiative (GRI 3), 2021; Nordic Music Materiality Report, 2024).

According to GRI’s guidelines, material issues should be analyzed through stakeholder consultation and a strategic assessment of the opportunities and risks associated with sustainability aspects. The guidelines recommend the use of a “*materiality matrix*” to rank these aspects in terms of their importance in terms of their impact on both stakeholders and the company. This matrix is useful for identifying and prioritizing which issues are worth reporting on (Global Reporting Initiative (GRI 3, 2021; Calabrese et al., 2017). For example, according to the Scandinavian Music Materiality Report for 2024, the materiality matrix for the music industry states that social issues should be prioritized. In particular, it is emphasized that more efforts should be made in areas such as diversity, fair remuneration, equality and inclusion, job security, work-life balance, health and well-being. Improvements in these areas will both increase the social impact of the industry and ensure its sustainability (Nordic Music Materiality, 2024).

Given the power of the music industry to influence public perception, it can be argued that it needs further development in environmental, social and governance issues. The music industry contributes directly to some of the United Nations Development Goals and indirectly to others. In this direction, the following table was created by the authors by classifying the contribution of the music industry to the SDGs within the framework of the information obtained from the “Center for Music Ecosystems” report as direct and indirect impact.

UN Development Goals	Contribution of Music to Sustainable Development Goals	Step Towards the Future
<p>Goal 1 No Poverty</p> 	<p>Increases the value of intellectual property.</p> <p>Involves youth.</p> <p>Expands freedom of expression.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Inclusive/ Strong Intellectual Property Infrastructure: • Music piracy is rampant due to policies that do not protect intellectual property. WIPO and UN agencies should strengthen IP protections in all government strategies and ensure that IP is treated as property. • Inclusion of music rooms when building new schools and providing recycled instruments to those in need. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Prohibition of secondary ticket sales and implementation of fair pricing policies in all venues.
<p>Goal 2: Zero Hunger</p> 	<p>Food Distribution Creates Opportunities</p> <p>Creates Awareness</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • In cooperation with markets and catering companies, unused food can be added to the local supply chain and delivered to those in need. Concerts adopting a 'zero waste' policy creates social benefits by preventing food waste. • By distributing food at concerts and recycling excess food, music venues can support local community kitchens. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Concerts can be organized and supported to raise awareness about hunger and inequality. • Most cities in the world have stadiums; whether they are in use or not, these infrastructural spaces are valuable for creating community gardens.

<p>Goal 3: Good Health and Well-Being</p>	<p>Helps Us Live Longer Reduces Stress</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Music can support mental health and community cohesion, its accessibility should be increased, especially in the post-quarantine period • Music and Welfare Policies Form • Launching Music Programs in Aged and Care Facilities. As countries face aging and care crises, music can improve the health and well-being of older people by slowing down problems like dementia and loneliness <p>Indirect Impact</p> <ul style="list-style-type: none"> • Building Partnerships with Insurers and Phone Providers. In the UK, some insurance companies offer discounts if customers can prove they go to the gym every week
	<p>Music education improves all educational processes. Music increases cognitive power. Improves memory and verbal intelligence</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Music Education Should Be Compulsory and Fundable • Music Education in Developing Countries Should be Expanded. Music teaching is not only about music; it is also a tool for developing communication, literacy, math and reading skills. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Learning different types of music supports brain development, increases cultural understanding and strengthens empathy. This approach can promote peaceful communication. • Children should be taught the music they listen to
	<p>Goal 5: Gender Equity</p>	<p>Provides educational opportunities for women and girls</p>
	<p>Direct Impact</p> <ul style="list-style-type: none"> • Gender Balance Must Be Monitored. An international audit system should be established to increase gender equality in the music industry • Provide more educational opportunities for women in music. Scholarships, internships and study programs should be increased to encourage women to become more involved in the music industry. • Fight Harassment. Real change will not be possible until harassment in the music industry is completely eradicated. • Completely eliminate all forms of harassmen. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Women's representation in the music industry should be increased and an international monitoring mechanism should be established. • Monitoring Mechanisms for Gender Equality 	

<p>Goal 6: Clean Water and Sanitation</p>	<p>Can support the water supply of the festival infrastructure.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • By limiting plastic water bottles and installing filtration stations at festivals, it can prevent water waste and raise funds for clean water projects. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Favor festivals and music venues that monitor and manage their environmental impact • Monitor and Manage the Impact of Festivals and Music Venues • Participants should be encouraged to prioritize concerts and festivals that monitor and manage their environmental impact. This ensures that organizations that do not engage in such initiatives also move in this direction 	
	<p>Goal 7: Affordable and Clean Energy</p>	<p>Uses renewable energy as an example in activities.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • By installing solar panels in music venues, excess energy can be sold to the grid, reducing energy costs and emissions for neighbors <p>Indirect Impact</p> <ul style="list-style-type: none"> • Expand Festival Infrastructure with Permanent Projects: • Infrastructure such as permanent solar panels or renewable energy grids at festival sites can be used to support local communities beyond the events themselves. • Building sustainable festival infrastructure
	<p>Goal 8: Decent Work and Economic Growth</p>	<p>Creates wealth by recognizing the value of music rights.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Ensure that every country has functioning, transparent copyright institutions • Recognize all artists as small businesses. Artists offer their work as a product and should have access to finance, micro-credit and training opportunities similar to other businesses. • Copyright systems should be strengthened • Every country should have a functioning, transparent copyright collection system. Music should be recognized and protected as a property right.
	<p>Goal 9: Industry, Innovation and Infrastructure</p>	<p>Creates wealth and social benefit by generating more offline experiences.</p> <p>Stimulates the need for access to the internet.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Invest in Music Technologies: Artificial intelligence, data analytics and other innovative technologies used in music production should be further supported. • Making decisions to promote cultural infrastructure plans. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Music should be a tool for developing countries: Innovative music technologies can be used to improve



infrastructure and modernize industry in developing countries

- Making Internet Access a Human Right and Enabling More People to Listen
- Increasing online and offline earning opportunities for musicians should be supported by training programs that encourage innovation

**Goal 10:
Reduced
Inequalities**

Music is a tool that amplifies marginalized voices.

Direct Impact

- Music education should be accessible: Opportunities for music education for disadvantaged groups should be increased.

Indirect Impact

- More global music collaboration: Increasing events that bring together musicians from different countries can strengthen cultural understanding and social ties.
- Create permanent music development programs in all communities.
- Make music support independent of the genre of music



**Goal 11:
Sustainable
Cities and
Communities**

Music supports resilience planning.

Music is used as a conflict resolution tool.

Direct Impact

- Resilience plans for Music Venues to become carbon neutral, recycle waste and integrate into cities, ensuring sustainability in achieving SDG11
- More Support for Music Venues: Policy support for the sustainability of music venues in cities should be increased.
- More Music in Public Spaces: Regular music events in public spaces such as parks and squares should be encouraged.
- - Develop music tourism strategies everywhere: Every country has a story to tell, empower and celebrate through music. By telling each country's story, music tourism promotes cultural heritage, encourages living culture and creates employment opportunities







**Goal 12:
Responsible
Consumption
and
Production**

Music can drive digital transformation and sustainable supply chains.

Direct Impact

- Implement Zero Waste Policies at Festivals: Minimize waste and increase recycling rates.
- Invest in Environmentally Friendly Technologies in Music Production: Environmentally friendly music equipment and production processes should be encouraged



<p>Goal 13: Climate Action</p> 	<p>Develops cross-sector collaborations.</p> <p>Standardizes climate-friendly processes.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Tours and festivals should be made more sustainable. Reduce travel emissions on tours, use energy from local sources and minimize environmental impacts. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Sustainability certificates should be widespread in the music industry: Event organizers and music labels could be awarded certificates for adopting sustainable practices. • Link climate action requirements to public funding. • Stop public investments in companies that do not act on climate.
<p>Goal 14: Life Below Water</p> 	<p>Music can lead advocacy and fundraising efforts.</p> <p>Responsible music tourism encourages responsible tourist behavior.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Ban single-use plastics and provide reusable alternatives. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Educational programs should be developed with the theme of the sea: Create educational programs that combine ocean conservation issues with music. • Develop island music tourism plans
<p>Goal 15: Life on Land</p> 	<p>Music can support source monitoring processes.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Collaborate with carbon offset programs for music events: Collaboration with afforestation projects to reduce the carbon footprint of festivals. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Nature-themed music projects should be encouraged: Music projects for nature conservation and biodiversity enhancement can be supported. Crowdfund the development of terrestrial life-themed music plans. • Create incentive mechanisms to promote the protection of terrestrial life
<p>Goal 16: Peace, Justice and Strong Institutions</p> 	<p>Increases wealth through intellectual property.</p> <p>Supports rehabilitation and reconciliation processes.</p>	<p>Direct Impact</p> <ul style="list-style-type: none"> • Support Songs on Justice and Human Rights: Invest in music projects that address human rights, social justice and equality. • Include music programs in all mitigation strategies. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Peace-themed music events should be increased: Increase music festivals and events that bring together diverse communities and promote messages of peace. • Ensure compliance with global copyright rules.


<p>Goal 17: Partnerships For the Goals</p>	<p>Music can be used as a final partnership tool in cities and regions</p>	<p>Direct Impact</p>
	<p>Music policies and expertise can be integrated into SDG offices.</p>	<ul style="list-style-type: none"> • Promote global cooperation through music: Music projects that support sustainable development goals can foster greater cooperation between countries. • Fundraising events: Music-themed fundraising events can both raise awareness and support development projects. <p>Indirect Impact</p> <ul style="list-style-type: none"> • Investments in music should be part of recovery processes. • Create a Global Observatory for Music and the SDGs. • Establish a Global Music Development Bank

Table 1. Classification of UN Development Goals Contribution to the Music Industry. Center for Music Ecosystems (n.d).

Analysis of Sustainability Reports of Selected Music Industry Companies in the Scope of United Nations Sustainable Development Goals

Sustainability Priorities of Companies

Businesses disclose the economic, environmental and social impacts of their activities through sustainability reporting. In addition to the economic impact of business activities, they should also report their impacts on the environment and social life, and identify and disclose their impacts on all stakeholders.

It is important to determine the stakeholders affected by the activities of the enterprises and included in the value chain. In sustainability reports, materiality matrices should be created by considering the issues that are significant for stakeholders and the business together in determining material issues. By identifying substantial issues, explanations should be made and also their impacts should be transparently reported.

This study examines the material issues of Yamaha, Sony, Warner Music Group, Universal Music Group and Spotify operating in the music industry and their compliance processes with the United Nations Development Goals. These companies were selected because of their influence in the global market and their extensive sustainability reporting. In addition, these companies were selected because of their comprehensive presence in the global market and publicly available sustainability reports that allow for comparative analysis. Material issues are disclosed in the sustainability reports of companies. For 2021, 2022 and 2023; material issues were identified based on the information obtained from the publicly disclosed sustainability reports and the table below was created (Yamaha Corporation Sustainability Report, 2021; Yamaha Corporation Sustainability Report, 2022; Yamaha Corporation Sustainability Report, 2023; Yamaha Corporation Make Waves

	YAMAHA	SONY	WARNER MUSIC GROUP	UNIVERSAL MUSIC GROUP	SPOTIFY
Environmental	Response to climate change (E)	Climate Change (E)	Waste (E) (High Priority)	Greenhouse Gas Emissions (GHG) (High Priority) (E)	Climate Impact (E)
	Sustainable use of timber (E)	Resource Conservation (E)	Transportation (E) (Medium Priority)	Sustainable Products (E) (High Priority)	
	Resource savings, reduction of waste and hazardous substances (E)	Chemical Substances (E)		Climate and Energy (E) (High Priority)	
		Biodiversity (E)		Environmental Justice (E)(High Priority)	
Social	Contribution to an equal society and comfortable lives (S)	Diversity, Equity and Inclusion (S)	Relations with Artists-Equality (Highest Priority) (S)	Attraction and Retention of Artists(S) (Very High Priority)	Diversity, Equity&Inclusion(S)
	Respect for human rights in the value chain (S)	Talent Development and Employee Engagement(S)	Artist’s Health & Wellbeing (Top Priority) (S)	Employee Attraction and Retention (S) (High Priority)	
	Spread and development of music culture (S)	Occupational Healty&Safety(S)	Freedom of Expression (S) (High Priority)	Diversity Equity and Inclusion (S) (High Priority)	
	Increase job satisfaction(S)	Respect For Human Rights (S)	Employee Satisfaction (S) (High Priority)		
	Respect for human rights, diversity, equality and inclusion (S)	Community Engagement (S)	Responsible Sourcing (S) (High Priority)		

			Content Responsibility (S) (High Priority)		
			ESG Related Advocacy (S) (High Priority)		
Governance	Where employees can proactively address challenges, create a corporate culture based on open communication.(G)	Quality Customer Service(G)	Ethical Behavior (High Priority) (G)	Privacy and Cybersecurity (G) (High Priority)	Content&Moderation Policy(G)
		Responsible Supply Chain(G)	Compatible Values (G) (High Priority)	Supply Chain Management (G) (High Priority)	Data Protection Privacy(G)
		Ethics and Compliance(G)	Transparency & Reporting (G) (High Priority)	Piracy and Content Protection (G) (High Priority)	Ethical Business Practices, Including The Prevention of Corruption(G)
			IP & Piracy (G) (High Priority)		Sustainable Business Practices (G)
			ESG Governance (G) (High Priority)		
			Investor Governance Expectations (G) (Medium Priority)		
			Digital Accessibility (G) (Medium Priority)		
			Data Privacy and Security (Highest Priority) (G)		

Table 2. Music Industry Selected Companies Priority Topics Table.

2.0: Materiality Overview, 2023; Sony Group Corporation, Sustainability Report, 2021; Sony Group Corporation, Sustainability Report, 2022; Sony Group Corporation, Sustainability Report, 2023; Warner Music Group. Environmental, social & governance (ESG) report 2021; Warner Music Group. Environmental, social & governance (ESG) report 2022; Warner Music Group. Environmental, social & governance (ESG) report 2023; Spotify Technology S.A. Annual report, 2021; Spotify Technology S.A. Annual report, 2022; Spotify Technology S.A. Annual report, 2023; Spotify Technology S.A. Equity impact report 2023).

The data in the reports were analyzed to understand the relationship between the 17 goals of the SDGs and the Material Issues, where companies identify the issues that are important to their stakeholders and themselves. The data obtained is presented in Table 2. This analysis allows us to understand which SDGs companies focus more on and how they contribute to achieving these goals. The sustainability reports of leading companies in the music industry reveal the importance given to environmental, social and governance (ESG) issues and their relationship with the United Nations Development Goals (SDGs).

The priorities of the selected music companies in the analysis showed that they focus on different ESG issues:

- Yamaha and Sony: Emphasis on environmental and social issues.
- Warner: Emphasizes governance and social issues.
- Spotify: Focuses on governance issues.
- Universal: Balances environmental, social and governance issues.

Since the selected companies are globally operating companies, it is seen that social issues related to artists and employees are chosen as priority issues rather than social issues. It is understood that “Contribution to an equal society and comfortable life” in Yamaha company and “Social Interaction” in Sony company are included in the social priority issues.

Alignment with Sustainable Development Goals

Based on the identified material issues, it is aimed to examine the alignment of the material issues of 5 selected companies operating in the music industry with the United Nations Development Goals. For this purpose, Sustainability Reports and Integrated Reports of these companies were analyzed. 17 United Nations Development Goals, the following data were obtained regarding compliance with the United Nations Development Goals.

Top Headlines	UN Development Goals	Y-2021	Sny-2021	W-2021	U-2021	Sptfy-2021	Y-2022	Sny-2022	W-2022	U-2022	Sptfy-2022	Y-2023	Sny-2023	W-2023	U-2023	Sptfy-2023
Poverty Reduction, Social Projection Education Basic Services	1 NO POVERTY															
	4 QUALITY EDUCATION	X	X	X	X		X		X	X		X	X	X	X	
	6 CLEAN WATER AND SANITATION															
Decent Work For All	8 DECENT WORK AND ECONOMIC GROWTH	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	10 AFFORDABLE HOUSING AND COMMUNITARIAN SERVICES	X		X	X	X	X	X	X	X	X	X		X	X	X
Healthy Lives, Nutrition Well Being	2 ZERO HUNGER															
	3 GOOD HEALTH AND WELL-BEING	X	X	X	X		X		X	X		X	X	X	X	
Gender Equality Women's Emowerme	5 GENDER EQUALITY	X	X	X		X	X	X	X		X	X	X	X	X	X
Economic Transformation, Financing For Development	9 INDUSTRY, INNOVATION AND INFRASTRUCTURE											X			X	
	11 SUSTAINABLE CITIES AND COMMUNITARIAN SERVICES	X		X			X					X				
	12 RESPONSIBLE CONSUMPTION AND PRODUCTION	X	X	X	X		X	X	X	X		X	X	X	X	
	17 PARTNERSHIPS FOR THE GOALS	X		X			X	X	X			X			X	
Climate Action, Biodiversity Preservation, Reduced Pollution	7 AFFORDABLE AND CLEAN ENERGY	X		X	X		X		X	X		X		X	X	
	13 CLIMATE ACTION	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	14 LIFE BELOW WATER	X	X				X					X	X		X	
Peaceful Societies Inclusive Governance	15 LIFE ON LAND	X	X				X					X	X		X	
	16 PEACE, JUSTICE AND STRONG INSTITUTIONS		X	X	X	X	X	X	X	X	X	X	X	X	X	X

Table 3. Alignment of the Priority Issues of the Analyzed Companies with the United Nations Development Goals. (Yamaha Corporation Sustainability Report ,2021; Yamaha Corporation Sustainability Report ,2022; Yamaha Corporation Sustainability Report,2023; Yamaha Corporation Make Waves 2.0: Materiality Overview, 2023; Sony Group Corporation,Sustainability Report, 2021 ;Sony Group Corporation,Sustainability Report, 2022; Sony Group Corporation,Sustainability Report, 2023; Warner Music

Group. Environmental, social & governance (ESG) report 2021; Warner Music Group. Environmental, social & governance (ESG) report 2022; Warner Music Group. Environmental, social & governance (ESG) report 2023; Spotify Technology S.A. Annual report ,2021; Spotify Technology S.A. Annual report ,2022; Spotify Technology S.A. Annual report ,2023; Spotify Technology S.A. Equity impact report 2023).

Based on the data above, it is seen that all of the selected 5 companies operating in the music industry prioritized the United Nations goals of Decent Work and Economic Growth, Gender Equality, Climate Action and Peace, Justice and Strong Institutions in 2021-2022 and 2023. In addition, it is understood that the goals of No Poverty, Clean Water and Sanitation, and No Hunger, which the UN allocates a large share of in the allocation of resources to sustainability goals, are not included in the priority issues by the music companies in question.

The United Nations aims to achieve 17 key goals by 2030. To achieve these goals, partnerships need to be established at the global level. It is important that companies with high impact are involved in this process. Companies are expected to contribute to the achievement of the goals by incorporating these goals into their activities. For this purpose, highly influential music companies are expected to integrate the United Nations Development Goals into their activities concerning the society and include them in their priorities.

It is also understood from the sustainability reports of the companies that the Quality Education and Health and Quality Life goals, which concern society, were determined as a priority issue by Yamaha, Sony, Warner and Universal, and the Reduction of Inequality goal was determined as a priority issue by Yamaha, Warner, Universal and Spotify (Yamaha Corporation Sustainability Report ,2021; Yamaha Corporation Sustainability Report ,2022; Yamaha Corporation Sustainability Report,2023; Yamaha Corporation *Make Waves 2.0: Materiality Overview*, 2023; Sony Group Corporation,Sustainability Report, 2021; Sony Group Corporation,Sustainability Report, 2022; Sony Group Corporation,Sustainability Report, 2023; Warner Music Group. Environmental, social & governance (ESG) report 2021; Warner Music Group. Environmental, social & governance (ESG) report 2022; Warner Music Group. Environmental, social & governance (ESG) report 2023; Spotify Technology S.A. Annual report, 2021; Spotify Technology S.A. Annual report,2022; Spotify Technology S.A. Annual report, 2023; Spotify Technology S.A. Equity impact report 2023). When the percentages of the United Nations' resources allocated to the goals in 2022, 2023 and 2024 are examined below, it is understood that the three largest shares are presented for the realization of the goals of ending hunger, healthy and quality life and ending poverty. The table below is based on a study by the United Nations United Nations. (n.d.).

CREATIVE ECONOMY AND SUSTAINABILITY: THE CASE OF THE MUSIC INDUSTRY

		Available Resources Distribution			
		UN Development Goals	2022	2023	2024
Poverty Reduction, Social Projection, Education, Basic Services	1	End Poverty	10,60%	10,50%	10,90%
	4	Qualified Education	6,40%	7,30%	9,40%
	6	Clean Water and Sanitation	2,90%	4,30%	3,50%
			19,90%	22,10%	23,80%
Decent Work for All	8	Decent Work and Economic Growth	3,10%	3,40%	3,80%
	10	Reducing Inequality	2,80%	3,40%	3,50%
			5,90%	6,80%	7,30%
Healthy Living, Nutrition, Wellbeing	2	End Hunger	27,40%	23%	17%
	3	Health and Quality of Life	23,70%	18,10%	19,30%
			51,10%	41,10%	36,00%
Gender Equality Women's Empowerment	5	Gender Equality	6,40%	8,10%	6,30%
				6,40%	8,10%
Economic Transformation, Financing for Development	9	Industry, Innovation and Infrastructure	1,50%	2,40%	4,40%
	11	Sustainable Cities and Communities	2,60%	3,10%	2,70%
	12	Responsible Production and Consumption	0,60%	0,60%	0,90%
	17	Partnerships for Purposes	2,00%	3,00%	2,80%
			6,70%	9,10%	10,80%
Climate Action, Biodiversity Conservation, Pollution Reduction	7	Accessible and Clean Energy	0,90%	1%	2%
	13	Climate Action	1,90%	2,40%	3,60%
	14	Life in Water	0,50%	0,50%	0,60%
	15	Terrestrial Life	1,20%	1,30%	1,80%
			4,50%	5,20%	7,60%
Peaceful Societies Inclusive Governance	16	Peace, Justice and Strong Institutions	5,60%	7,50%	8,20%
				5,60%	7,50%
			100%	100%	100%
TOTAL AVAILABLE RESOURCES			\$ 22.500.000.000	\$ 27.940.000.000	\$ 17.410.000.000

Table 4. UN Resource Allocation 2022-2023 United Nations. (n.d.).

Based on the data, it is understood that the five companies operating in the music industry are not among the primary objectives of the UN's sustainability perspective, such as ending hunger and ending poverty. It is also seen that some companies indirectly support these goals despite the fact that the goals of ending hunger and ending poverty are not prioritized. Yamaha's AMIGO project is a good example of this indirect support. The project draws attention to the lack of technical knowledge to perform maintenance and repair services in contrast to the quantitative increase in musical instruments. The aim is to train technicians who have the appropriate maintenance knowledge to ensure the long-term use of musical instruments and the uninterrupted continuity of organization in the world. The basic approach of this project includes the goals of quality education, decent work and growth, responsible production and consumption, peace and justice, and partnerships for strong institutions and causes. It can also be said that it indirectly supports the goal of ending poverty as it provides jobs for individuals.

Nevertheless, there is a need to address why these issues are not prioritized. Considering the fact that music companies are for-profit organizations, the fact that ending hunger is related to access to food and nutrition, and the economic problems at the global level, it may be more difficult to identify these goals as priority issues than other goals. It is important for music companies to draw attention to these issues on a global level, raise awareness and direct resources to this area.

For a sustainable world, it can be stated that it would be right for music industry companies to increase their awareness of achieving UN goals through music and to include these goals in their priorities. Our study shows that although music companies prioritize economic growth and climate action, they do not give enough importance to social sustainability issues such as poverty and hunger. Given that the United Nations allocates a high level of funding to the goals of ending hunger and poverty and makes efforts to achieve these goals, collaborations with the UN can be developed and music companies can help to achieve these goals more easily by raising awareness through their activities.

CONCLUSION

As a universal means of communication, music has a strong impact on promoting creativity, integration and cultural expression at societal and individual level, and also represents an important economic sector (European Commission, 2021). In this context, it has the potential to enhance awareness of and to promote the adoption of the United Nations Sustainable Development Goals. The recognition of culture as a human right and the creative industries as an economic force is increasingly important today. Shain Shapiro argues that the development of an SDG advocating for culture as an economic actor would be a crucial step in this direction. Shapiro suggests that this goal, which addresses the economic value of culture in a broader framework, could be called "SDG 18". This proposal can be considered as a remarkable step to strengthen the place of culture and

creative economies in sustainable development (United Nations Regional Information Centre (UNRIC), 2024).

UNESCO's leading role in policy development and implementation in the field of culture and sustainability is instrumental in guiding the realization of these goals. Under UNESCO's guidance, the contribution of culture to economic, social and environmental sustainability can have a wider impact (United Nations Regional Information Centre [UNRIC], 2024). Within the scope of our study, the priority targets set by 5 companies operating in the music industry in line with the United Nations Sustainable Development Goals (SDGs) as of 2023 were analyzed. The findings show that all of these companies prioritize "*Decent Work and Economic Growth*", "*Gender Equality*", "*Climate Action*" and "*Peace, Justice and Strong Institutions*". This reveals that the music industry has developed sensitivity to global issues such as gender equality and climate change in addition to economic growth, and is striving to build a sustainable structure through strong institutions.

In parallel to this situation, it has been determined that 3 goals such as "*End Poverty*", "*Clean Water and Sanitation*", "*End Hunger*" are not among the priorities of these companies. This suggests that the music industry has less impact in terms of some SDGs or that these goals are not directly related to their field of activity. The fact that only Yamaha, Sony, Warner Music Group and Universal Music Group have adopted "*Quality Education*" and "*Health and Quality of Life*" goals that have an impact on social life and society, and that Yamaha, Sony, Warner Music Group, Universal Music Group and Spotify have adopted "*Reducing Inequality*" goal as a priority issue reveals that these companies are aware of and committed to reducing social inequalities. A large proportion of the world's population faces hunger and poverty, and achieving the United Nations 2030 goals on these sub-targets seems impossible. Therefore, we believe that it would be beneficial to prioritize achieving these goals through music companies that raise social awareness.

As a result, although the music industry has taken important steps in terms of certain SDGs, increasing the work towards other goals and integrating these goals more comprehensively into company strategies will further strengthen the impact of the industry within the scope of sustainability. Sustainability reporting is the process of assessing and reporting the environmental and social impacts of companies. In this context, it may be useful for public authorities and leading companies in the industry to develop more comprehensive strategies in cooperation. Standards for sustainability reporting have been developed in different sectors, and initiatives such as the Global Reporting Initiative - GRI are leading this process. In addition, the fact that there is no sustainability

reporting standard specifically for the music industry can be considered as a significant deficiency in this area. Establishing standards for the sector can contribute to improving the sustainability performance of the music industry by increasing comparability and transparency for both stakeholders (investors, employees, consumers, etc.) and reporting companies. In addition, it may be useful to consider culture as an economic value within the scope of sustainable development goals and to define a new goal as SDG 18 (United Nations Regional Information Centre (UNRIC), 2024). Strengthening the role of culture in the creative economy and expanding sustainable development goals in this area can increase the impact of creative sectors on development. In this context, developing new standards for the music industry and defining a new goal such as SDG 18 can put the relationship between sustainability and culture on a more solid foundation. It is also recommended that music industry leaders establish dedicated sustainability funds to support social causes aligned with the Sustainable Development Goals.

Strategies that the music industry should implement to achieve the SDGs,

- **Sustainable Event Management:** Concerts and festivals should be planned to minimize environmental impacts. For example, waste management, energy efficiency and the use of public transportation should be encouraged.
- **Fair Revenue Distribution:** Arrangements should be made to ensure that artists receive a fair income from digital platforms. This is in line with the SDG goal of “quality jobs and economic growth”.
- **Education and Awareness Campaigns:** The music industry should raise public awareness by organizing educational programs and campaigns on sustainability.
- **Stakeholder Collaborations:** The industry should establish collaborations between public institutions, and the private sector to implement sustainability projects.
- **End hunger:** Music companies can organize festivals and concerts and send the proceeds to regions that have difficulty in accessing basic foodstuffs. They can also support campaigns to raise awareness on this issue (e.g. music for campaigns).

The music industry can play a supportive role in achieving sustainable development goals. Practices within the framework of stakeholder theory and SET can help the industry become more economically, socially and environmentally sustainable. In this process, the active participation and cooperation of all stakeholders is of great importance. Music should not only be used as a

means of entertainment, but also as a powerful tool for social transformation and sustainable development.

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GENİŞLETİLMİŞ ÖZET

Müzik insanların kimliklerini ifade etmelerine, topluluklara aidiyet duyguları geliştirmelerine ve bunun beraberinde nesiller arası kültürel sürdürülebilirliğin devamlılığına katkı sağlamaktadır. Bunun yanı sıra, insanlık tarihi boyunca tüm kültürlerde yer edinmiş evrensel bir dil ve güçlü bir sosyal bağ kurma görevi görmüştür. Ayrıca, toplumun kültürel mirasının önemli bir parçası olma misyonu, sosyal ve politik değişimleri etkileme gücü de bulunmaktadır. Sürdürülebilir Kalkınma Amaçları Küresel Eylem Festivali'nin gerçekleştirilen beşinci etikliğinde BM Sürdürülebilir Kalkınma Amaçları Eylem Kampanyası Direktörü Marina Ponti'nin, Japon müzisyen Miyavi'nin, müziğin dönüştürücü gücü hakkında "Müziğin dünyayı değiştirebileceğini düşünmüyorum, ancak müzik insanları değiştirebilir ve insanlar da dünyayı değiştirebilir" ifadesini kullanmıştır (United

Nations Regional Information Centre (UNRIC), 2021). Japon müzisyenin ifadesinden müziğin toplumsal değişimi tetikleme potansiyelini ve müziğin insanları dönüştürerek dolaylı olarak dünyayı değiştirme gücüne sahip olduğunu söyleyebiliriz. Müziğin tarih boyunca coğrafi sınırları aşan yayılımı, toplumsal hafızayı ve kültürel mirası gelecek nesillere aktararak bireyler ve toplumlar arasında köprü görevi görmesine yol açmıştır. Bu durum, kültürler zenginliğe ve müzik çeşitliliğinin oluşmasına olanak sağlamıştır (UNCTAD & UNDP, 2010; Weng and Chen, 2020). Müziğin kültürel öneminin yanı sıra, evrensel bir iletişim aracı olarak, toplumsal ve bireysel düzeyde yaratıcılığı, bütünleşmeyi ve kültürel ifadeyi teşvik eden güçlü bir etkiye sahip olduğu bilinmektedir. Bu özelliklerin yanı sıra hem önemli bir ekonomik sektörü temsil etmekte hem de dünya ekonomisinde önemli bir rol oynayan dinamik bir endüstrinin parçasını oluşturmaktadır. Dijital teknolojilerdeki gelişmeler, müzik endüstrisinde meydana gelen köklü değişimlere yol açarak milyonlarca insan için istihdam ve gelir kaynağı yaratmıştır. Bu çerçevede müzik hem sanatsal ifade hem de ekonomik güç olarak değerlendirilmelidir (Naveed et al., 2017; European Commission, 2021). Müziğin bu güçlü özellikleri, sürdürülebilirlik bilinci ve Birleşmiş Milletler Sürdürülebilir Kalkınma Amaçları (SKA) hakkında farkındalık yaratılmasını ve benimsenmesini teşvik etme potansiyeline sahiptir. Sound Diplomacy Grup CEO'su, müziğin sürdürülebilir kalkınma hedeflerine ulaşmada önemli bir rol oynayabileceğini ve dünyayı daha iyi bir yer haline getirmeye katkıda bulunabileceğini belirtmiştir. Benzer bir bakış açısıyla UNRIC Müdür Yardımcısı Caroline Petit tarafından müzik endüstrisinin “küresel hedeflerin ilerlemesinde fark yaratabilecek” güçlü bir ağ olduğu ifade edilmiştir (UNRIC, 2021). Bu görüşler, müziğin ve müzik endüstrisinin insanları bir araya getirme gücüne, toplumsal dönüşümdeki etkisine ve sürdürülebilir kalkınma hedeflerine ulaşmak için araç olarak kullanılabilirliğini desteklemektedir. Ayrıca, kalkınma amaçlarına ulaşmada önemli bir etkiye sahip olduğuna da vurgu yapılmıştır.

Yaratıcı ekonomi ve müzik endüstrisi, günümüzde hızla gelişen ve dönüşen alanlardır. Bu alanların incelenmesi hem ekonomik hem de kültürel açıdan büyük önem taşımaktadır. Yaratıcı ekonomi, küresel ekonomide önemli bir hacme sahiptir ve günden güne büyüdüğü bilinmektedir. Kültürün insan hakkı olması ve yaratıcı endüstrilerin ekonomik bir güç olarak tanınması, günümüzde giderek artan bir önem taşımaktadır. Shain Shapiro, kültürün ekonomik bir aktör olarak ele alınmasını savunan bir SKA'nın geliştirilmesinin, bu alanda önemli bir adım olacağını ileri sürmektedir. Shapiro, kültürün ekonomik değerini daha geniş bir çerçevede ele alan bu hedefin “SKA 18” olarak adlandırılabilirliğini önermektedir. Bu öneri, kültür ve yaratıcı ekonomilerin sürdürülebilir

kalkınmadaki yerini güçlendirmek adına dikkat çekici bir adım olarak değerlendirilebilir (United Nations Regional Information Centres (UNRIC), 2024). Bu durum aynı zamanda ekonomik büyüme, kültürel zenginlik ve sürdürülebilir gelecek için de önemlidir.

Yapılan çalışmada, yaratıcı ekonomi içerisinde önemli bir yere sahip olan müzik endüstrisinin sürdürülebilir kalkınmaya olan katkısını analiz etmeyi ve bu çerçevede önde gelen müzik şirketlerinin Birleşmiş Milletler Sürdürülebilir Kalkınma Amaçları (SKA) doğrultusunda benimsedikleri yaklaşımları değerlendirmeyi amaçlanmaktadır. Bu amaç doğrultusunda, Müzik üretiminde ve dağıtımında kritik bir rol oynayan müzik şirketlerinin faaliyetleri araştırma kapsamına dahil edilerek, etkinin daha kapsamlı bir şekilde analiz edilmesi sağlanmıştır. Bu duruma ek olarak toplumun müzik şirketlerinin en önemli paydaşları olduğu kabul edilir. Sürdürülebilirlikte işletmeler ve paydaşları için önemli olan konular, önceliklendirme matrisi yapılarak belirlenmektedir. Nitel araştırma yöntemi desenlerinden durum çalışması niteliği taşıyan araştırmamızda, Yamaha, Sony, Warner Music Group, Universal Music Group ve Spotify gibi beş küresel müzik şirketi örneklem olarak seçilmiş ve bu şirketlerin son üç yıllık (2021, 2022 ve 2023 yılları) süreçte yayınlamış oldukları sürdürülebilirlik raporları ile sürdürülebilirlik politikaları doküman analizi yöntemiyle incelenmiştir. Seçilen şirketlerinin sürdürülebilirlik raporları incelenirken bu raporlarda yer alan öncelikli konular da incelemeye dahil edilerek çalışmanın kapsamı genişletilmiştir. Bu çerçevede, müzik şirketlerinin Birleşmiş Milletlerin 17 Kalkınma Amacına ne ölçüde katkı sağladıkları ve bu 17 amacının hangilerinin öncelikli konuları arasına alındığı analiz edilerek belirlenmiştir. SKA'ların hangi alanlarda önceliklendirildiği ve hangi hedeflerin göz ardı edildiği tespit edilerek, müzik endüstrisinin ekonomik büyüme ve toplumsal refaha katkısının yanı sıra çevresel sürdürülebilirliğe olan etkileri değerlendirilmiştir. Bu kapsamda, kültürün ekonomik değer olarak ele alınmasının gerekliliği ve Birleşmiş Milletler Kalkınma Amaçlarına yeni bir perspektiften bakılmasının yararlı olabileceğine vurgu yapılmıştır. Ayrıca, 17 kalkınma amacına ek olarak kültürün toplumsal ve ekonomik değer olarak göz önünde bulundurulduğu SKA 18 gibi yeni bir amaç belirlenmesinin yararlı olabileceği üzerinde durulmuştur (United Nations Regional Information Centre (UNRIC), 2024).

Çalışma, müzik endüstrisinde sürdürülebilir kalkınma bağlamında eksik kalan alanları belirleyerek gelecekteki politika oluşturma süreçlerine katkı sağlamayı ve endüstri içerisinde öncü şirketler için yol gösterici öneriler sunmayı hedeflemektedir. Bu çerçevede sektörün öncü şirketleri tarafından yapılan yenilikçi adımlar toplumsal algının da değişmesine katkı sağlayacaktır. Analiz sonucunda

elde edilen bulgular çerçevesinde, müzik endüstrisinin Birleşmiş Milletler Kalkınma Amaçlarına ulaşmasına yol gösterecek öneriler sunulmuştur.