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A Report on: Music Declares Emergency



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Introduction

Music has the power to catalyse change, as it is an important tool in creating personal and socio-cultural identity. It is also a mass communication tool that can create community and connection. Perhaps this inherently assigns responsibility to music creators and industry professionals to consider global issues and tackle perplexing topics. Climate Change is arguably today's most pressing concern as it affects everyone daily through multitudes of repercussions. The rise in social media has facilitated this twofold; by providing platforms for music fans, creators and professionals to communicate and also by driving activism in an accessible, fast paced manner.

Music Declares Emergency (MDE) is capitalising on this need for environmental representation within the music industry by bringing together artists, professionals, listeners and organisations under a signed declaration promoted by various activities that acknowledges ecological emergency and calls for immediate governmental response. Founded in 2019, MDE aims "To place music at the heart of the conversation and action in relation to the climate and ecological emergency" through two objectives. Firstly, "to encourage discussion and enable collaboration in creating long lasting sustainable change to business practices to realize a net zero industry". Secondly, to channel the cultural power of music to inform the general public and motivate active partaking in conversation and responses (musicdeclares.net, 2021).

It is interesting to analyse MDE from an entrepreneurial standpoint as it names itself a collective rather than a company or organisation, though closely reflects the business practices in its financial and promotional activities. Within this report I will examine MDE from an economics perspective by covering how they interact and gain capital in their target

market and how they react to ‘competition’ in the form of other music industry environmental initiatives.

Background

A Brief History on the Role of Music in Climate Activism

Climate Activism in the music industry of 2021 can be compared to The Vietnam War opposition in the 1970s when it comes to the role certain musicians are claiming in raising awareness and mobilisation. Charity singles with pop culture icon collaborations in order to assemble funds and audience for a cause have been a pop culture staple since the 1970s. Artists have grown their careers on themes of political engagement, ranging from Nina Simone's advocacy for The Civil Rights Movement in the 1960s jazz scene to Rage Against the Machine's anti-authoritarianism 1990s rock. Today's industry equivalent takes the form of ecological concept albums such as Grime's *Miss Anthropocene* (see Appendix 1) and Lil Dicky's "Earth" charity single for Earth Day with contributions from over 30 celebrity vocalists. In 2015, the United Nations commissioned "Love Songs to the Earth" which recruited names such as Paul McCartney and Sheryl Crow. Four years later, this charity single has accumulated a mere 500,000 views on youtube in comparison to Lil Dicky's 140 million youtube views in the first two months of his "Earth" release. This is a testament to the increased attention to Climate Activism thanks to the shift from traditional media to social media which empowers key figures and their followings to gain traction on trending topics. Crucial developments to the engagement of communities in the climate conversation are Greta Thunberg's organised demonstrations and David Attenborough's BBC docu-series. The algorithmic mediation of social media means platforms can shape how much traction an issue acquires, and the issue of the 'attention economy' means that trending topics tend to reflect that people engage more with incendiary topics than with mundane ones. Therefore, music must capitalise on its emotional influence to keep audiences committed to the

environmental cause, as it accesses our natural empathy and fear of global disasters. Music can raise money for climate organisations through royalty shares, merchandise, tour profits amongst others. Musicians can collaborate to link fan bases and engage with other industries' followings such as by inviting actors and visual artists for promotional media. Social media engagement and artistic representation is part of a greater communication strategy that contributes to sustained effort in reducing global carbon emissions. Ultimately, the music industry has an opportunity to demonstrate to other industries how sustainability can be a larger consideration in business practices and structures (Anekwe, L., 2019).

Grimes on *Miss Anthropocene*

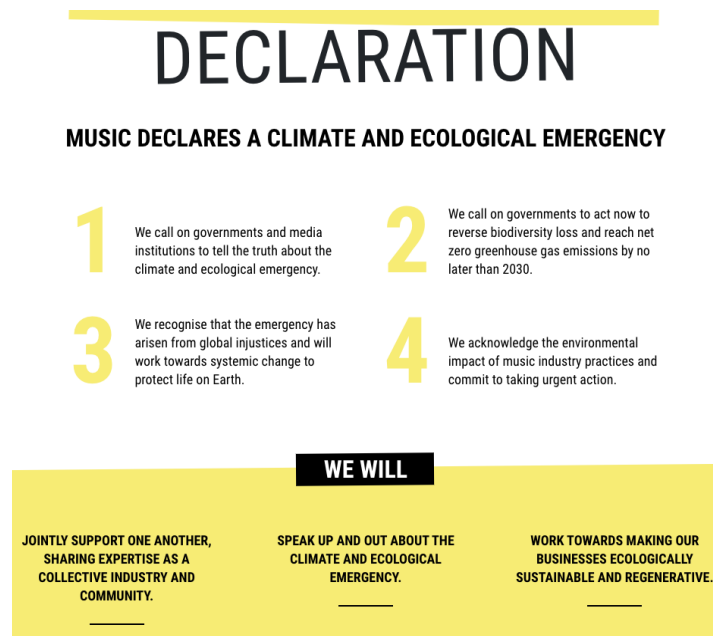
“Climate change is something I’m only ever confronted with in a sad or guilty way, so my goal is to make it fun... charity is more effective if there is one child who needs aid. But if it’s 1000 children, engagement drops dramatically. So I thought personifying climate change probably has some use in this regard, to make it easier to grasp, psychologically. But again though, it’s important to me that this isn’t didactic or preachy... I think we’re all aware of climate change at this point, so I wanted to take an amoral stance specifically because it’s such a loaded and emotionally exhausting issue. I thought it would be interesting to approach it from a neutral point of view and try to de-trigger the feeling of thinking about it.”

Music Declares Emergency

MDE recognises the music industry’s need for its own group to address its unique sustainability issues, drive debates on green activity and encourage artists to speak and create environmental art. They work alongside partner organisation Julie’s Bicycle to coordinate participation and inform. Their first initiative in 2019, the ‘Declaration’, now has 6,000

signed artists and organisations with support from all major and independent UK record labels, institutions, live businesses.

Figure 1: The Declaration



In 2021-2022, their predominant campaign ‘No Music On A Dead Planet’ includes the organisation of public conferences, professional panels, ethical merchandise and press coverage. MDE further works to include wider variety within the industry by approaching groups of every genre and professional practice, for example forming ‘Classical Declarers’ in April 2022 that worked specifically with classical, opera and choral members. MDE hosts its own radio show as a vehicle for discussing the danger of climate change but also featuring lighthearted guest talks across creative communities to promote their campaigns.

MDE partners with influential musicians and groups, recently Beggars Group and Ninja Tune, to announce transitions to net zero practices within defined timescales and promote this to global media. They participate in various business practices intending to “lead by example” such as by selling sustainable merchandise and working with ‘Make My Money

Matter’ to raise awareness on investment choices. The Climate Music Blowout Conference hosted in London, October 2021, was their first curation with Adapt and Bird On The Wire to connect UK industry professionals and encourage cross sector initiatives. This event was supported by the release of a ‘Music Industry Climate Pack’, co-created by the conference hosts, suggesting greener industry initiatives broken down into specialised artist, touring, record label, venue, merchandise, manager and music lover pages (*Music Industry Climate Pack*. 2021). See appendix 1.

Figure 2: The Declarers



Major Events Timeline

2019

MDE launched in conjunction with Julie's Bicycle, a non-profit environmental charity for the creative industries.

Signatories to The Declaration include Abbey Road Studios, Universal Music, Warner Music, Sony and artists ranging across musical genres.

The Declaration calls on the government to target 2030 for net zero emissions.

Awarded IMPALA's 'Outstanding Contribution Award'.

2020

Nominated as the charity partner of 'Scottish Album of The Year Awards'.

Join announcements with Ninja Tune and Beggars Group on zero carbon commitment.

Delegation includes Fay Milton from the band Savages, Edwin Congreave from Foals, Co-CEO of Ninja Tune Peter Quicke and CEO of Julie's Bicycle Alison Tickell.

Delegation meets with Vice President of the European Commission to examine how MDE can support the EU Green Deal and participate in Europe's green recovery strategies.

Artists such as Billie Eilish begin demonstrating global support by purchasing MDE merchandise and sporting it on social media posts, livestreams and shows.

2021

Collaborative launch of Earth Percent.

The first 'Turn Up The Volume' campaign for Earth Week.

MDE groups spread from the UK base and are now actively present in the USA, France, Germany, Canada, Chile and Switzerland.

Full time team includes Campaign Director Maddy Read Clarke, Director of Creative Strategy / Artist Spokesperson Fay Milton, Director of Communications Lewis Jamieson, Finance Director James Osborne.

Trustees include Nigel Adams from Full Time Hobby, Gavin O'Shea from Lo Recordings and Peter Quicke from Ninja Tune.

Working Group Advisory consists of Chiara Badiali from Julie's Bicycle, Nick Bravette from Carib Brit, Radio Consultant Lauren Churchman, Barnaby Duff from Help Musicians, Tim Major from Sony Music Publishing, Tom Oakley from Warner Music, Diid Osman from PEEEX, Andy Spence from OH Management and musicians Tom Hardy, Hal Kennard and Ellie Wyatt.

(musicdeclares.net, 2021)

Market Opportunities and Challenges

Competition

The nature of activist organisation is collaborative, as a common cause drives the need for collective efforts and the sharing of resources. However, in order for an organisation to expand its effectiveness it must gain optimal popularity in order to generate influence and achieve backing to economically sustain itself. Thus, the more key members MDE can associate themselves with, both locally and internationally, the more they can dominate the market and have power to make a difference. This is their economic incentive. The 3 main goals of climate organisations is to raise money, build community and initiate action. Artists eager to involve themselves in climate talks may gravitate towards non music focused alternatives such as Greenpeace, Extinction Rebellion, WWF and other dominant participants. MDE therefore needs to attract music creators, fans and professionals to their niche campaigns and fundraisers by differentiating themselves in the market and providing services that the others lack.

MDE can also increase its relevance by collaborating with other industry specific organisations that provide specific services to combine forces and reach. For example, Earth Percent is a charity whose service asks for a small percentage of artists' royalties which it then redirects to organisations, including MDE with whom it associates itself. Julie's Bicycle, MDE's main partner, defines itself as a nonprofit mobiliser of arts and culture to act on Climate Justice. MDE's diversity in their activities and services means it can work with various 'umbrella' groups like this and also react to evolving trends and market gaps by shifting its focus between branches accordingly. For instance, if a company entered the UK market whose primary activity was the creation of sustainable music merchandise with

eco-friendly messages, MDE could turn to its radio show, collaborative investors and events organisation to compensate for the potential loss in consumption of their own products.

Additional relevant organisations include HeadCount, specific to live ticketing, and Music 4 Climate Justice which offers a platform for creators most affected by climate injustice to speak and perform. Furthermore, there exists increasing multitudes of environmentally conscious festivals and venues such as Flow Festival, Greenman Festival, Pohada, Secret Solstice as well as major names developing their green facilities and initiatives including Lollapalooza and Glastonbury who have begun promoting the reduction of emissions, travel and waste.

REVERB could be named MDE's main rival as it appears to be its US equivalent, also offering a multitude of campaigns. However, artists can be seen working with both MDE and REVERB non exclusively, such as The 1975, as REVERB provides opportunities to act on a more individually focused volunteering and personal incentive level as opposed to MDE's coordination of big industry events and collaborations with which it differentiates itself (Reverb. (n.d.). *Music Climate Revolution*).

The question is, what can MDE offer that these existing competitors do not ? Or, how can they collaborate to join influence and economic incentive ?

Opportunity: Earth Week

Increased press and global engagement around Earth Week provides an opportunity for MDE to heighten its activities around this time and grow their reach, as people are likely to be more open to participating in campaigns and signing the declaration during a time in which whole communities are focused on climate activism. However, this also means a market saturated with organisations attempting to peak through with their own incentives and

fundraisers. MDE needs to utilise this opportunity to target and dominate music niches by attaining a large variety of media sources and providing clear guidance as to how people can act.

2021 saw MDE's first 'Turn Up The Volume' campaign in which it invited musicians, fans and organisations to share public messages announcing their sustainability objectives and actions already taken. The intention of this annual occurrence is to include people into the conversation by sharing knowledge and tips on how to green the industry on a structural as well as individual level, and to celebrate the work being done. 'Turn Up The Volume' further initiated playlists, publicity and radio coverage outlining the role of music in climate action. MDE enlisted the help of artists and industry figures to discuss their personal commitment and consequently encourage fans to involve themselves. Limited edition exclusive tshirt designs were curated for the 'No Music On A Dead Planet' including a rework of Joy Division's *Unknown Pleasures* sleeve design to show support and offer fans incentive to financially support the cause. The campaign spread across all of MDE's services, notably through guest playlisters on the radio show and twitter account to host 'Afterworks Drinks' with surprise guests. MDE also took this week as an opportunity to network with new partners looking to capitalise on Earth Week publicity, such as Rough Trade Records (Music Declares Emergency. *Turn Up The Volume Press Release*. 2021).

The 'Turn Up The Volume' campaign demonstrates MDE's reaction to market trends and competition by its use of collaboration, exploitation of trends and promotion of its unique services offered.

Targeted Demographic and Partnering

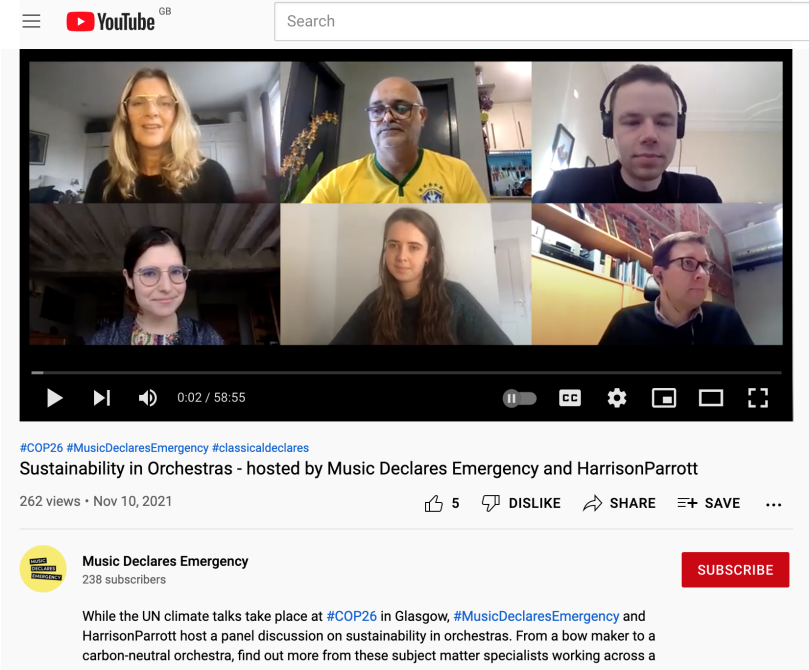
The MDE website explicitly categorises its viewers into ‘Artist’, ‘Industry’ and ‘Music Lover’ referring to which actions it will recommend they can take in support of the cause, both on an individual and communal level.

Figure 3: A call to action page on the MDE website classifying their targeted audience into 3 subcategories.



Events Organising

‘Sing The Change’ October 2021 	MDE invited choirs from all over the United Kingdom to unite and sing Louis Armstrong’s ‘What a Wonderful World’ during the United Nations Climate Change Conference in Glasgow, COP26. “We aim to place action on climate at the heart of public thinking by mobilising choir networks across the UK to create the largest musical event ever seen in the UK” This event was used to promote MDE’s message and encourage the public to sign the declaration whilst specifically targeting Choirs as a niche within the music industry. (Gramophone., 2021)
The Climate Blowout Conference October 17th 2021	In collaboration with Bird On The Wire Events and Adapt, MDE organised a free conference at EarthArts Hackney in London open to the public with penal guest speakers from: Serenade NFTs, A Greener Festival, Ecolibrium, Village UndergroundEcofriendly Venue, Client Earth, Beggar’s Group, Ninja Tune, Warp, Loud

  	& Quiet, Sounds Like a Plan, UMA, Brainchild Festival, Play Nice, Clean Scene, Daytimers, Adapt As well as artists and artist managers. (Music Declares Emergency. <i>Climate Music Blowout Conference</i>. 2021)
Online Panel Host: Sustainability in Orchestras November 2021 	
Earth Week Panel: Co hosted with	Discussing how record stores and labels can

Rough Trade April 2021	respond to the climate Crisis
Earth Week Panel: Classical Music in the Climate Crisis April 2021	Bringing the classical sector into the conversation and reflecting upon its unique sustainability challenges such as international travel, air-conditioned venues, preserving high quality instruments like grand pianos and how policy makers can be pressured into reform. <i>(Classical Music In The Climate Crisis - What Do We Do Next?. Music Declares Emergency. 2021)</i>
Residential Panel at The Great Escape 	Chaired by Chiara Badiali of Julie's Bicycle with speaker from MDE Fay Milton and artists such as Novo Amor and Love Ssega.

Press Activity

Acquiring media attention through digital and traditional press is an important promotional strategy for MDE to gain support and enlarge its consumer base. MDE can stimulate press coverage by partnering with major groups and collaborating with distinguished brands and artists. It can also launch its own initiatives to attract attention and then redirect viewers to its products and services.

A notable example of this is during MDE's 'Turn Up The Volume' campaign for Earth Week in which it generated press by partnering with British record company Beggars Group and London based independent label Ninja Tune.

“Beggars Group and Ninja Tune launch Turn Up The Volume with historic and groundbreaking announcements on their pathways to becoming carbon negative businesses with extensive coverage from key UK music business titles Music Week, Record Of The Day, Complete Music Update and Music Ally. The news is also featured by NME, Clash, The Line Of Best Fit and further UK music consumer titles. It crosses the Atlantic with coverage from Forbes, Variety and Pitchfork”

(Music Declares Emergency. *Turn Up The Volume Press Release*. 2021).

MDE was also featured on the cover of British heavy music magazine 'Kerrang!' where it enlisted UK artist Luke Preedy to create a front cover for its article celebrating the actors of rock artists leading campaigns for climate action, to appeal to fans of this genre (Cochrane, 2021).

MDE targeted mainstream media during the Turn Up The Volume campaign by featuring pieces in The Guardian and The Independent consisting of interviews with artists

and labels discussing the role of music in driving environmentalist sentiment and engaging public action. Similar conversations aired on BBC 6 Music in which radio host Matt Everitt spoke to artists such as Squid and Hannah Peel about the work of MDE and the responses they have accomplished within the music world (Power, 2021).

MDE also regularly partners with NME to feature pieces about their new merchandise collaborations in which artists can show their support for the cause with supporting interviews about their t-shirt lines. Declan McKenna, Fontaines DC, Joy Division and This is the Kit are some names that have participated in such articles (Trendell, 2021). Similarly, Music Business Worldwide has featured articles about MDE's partnering activities such as their collaborations with Brian Eno's Earth Percent and guest speakers at panels such as global president of US based Downtown Music Holdings, Mike Smith (Akingbehin, 2021).

Macro Economic Considerations

Macroeconomics monitors how an overall economy behaves through wide phenomena, attempting to project potential performance improvements and obstacles. How MDE responds to its macroeconomic environment is an important defining factor in how successfully it can differentiate itself from competition and gain influence as well as financial backing (Rasure, 2020).

Political Factors

Political macroeconomics comprises the degree of government intervention in the economy through factors such as government policy, political stability, tax policy and most relevant to this report, environmental law. Organisations need to keep adjusting their marketing strategies according to present and expected legislation changes.

MDE must stay informed on governmental Climate Conferences, emission regulations and how events such as Brexit will affect the UK's role and promises to climate activism. As MDE targets artists globally it must consider how music industry participation in environmental action might differ from country to country depending on that country's individual status and policy. Environmental politics are generally unstable as they are a relatively new field of international relations and require interdisciplinary work and cooperation, notably between scientific research and governmental policy (Oxford Economics, 2021).

Economic Factors

Macroeconomic factors refer to the management of demand of an economy using mechanisms such as interest rate control, inflation, taxation and expenditure. Essentially it is about observing how people spend their disposable incomes, which is particularly crucial to business to consumer organisations (Shapiro, 2021).

MDE resembles a business to consumer organisation due to its merchandise revenue source and use of events planning and spreading of knowledge as a loss leader or enticement for crowdfunding and investors. A resulting strength of MDE is that it can observe where its audience is most interactive and channel its efforts to that service. For example, as its t-shirt service gained popularity, MDE extended its range and concentrated its efforts on collaborating with more people to offer more options to consumers.

Social and Cultural Factors

These refer to the shared attitudes and belief mechanisms of a population, such as how members approach health and careers and also defining characteristics such as age distribution and population growth. These aspects allow for marketers to understand customers in order to most efficiently design campaigns and products that attract the target demographic.

MDE is dependent on this because their predominant mission is to raise environmental awareness and sympathy amongst the population, so that they can then provide suggestions for individual action and societal reform. The Covid Pandemic opened up talk of environmental reform in the music industry as members took a step back from

touring and were forced to rethink artistic activity and sources of income (Patrick & Elsdén, 2020). An opportunity for structural change arrived due to this shift in social atmosphere as societies acknowledged that reformations were needed in order for the musical ecosystem to restart with encouraged sustainability and ethical remunerations. In lockdowns, people turned to the environment for comfort which provided an opportunity for MDE to channel people's empathy and introduce suggestions for engagement in the climate crisis that became increasingly apparent. People progressively understood the need for change in the music industry's structures, notably royalty splits and streaming rates, and also the need for change in governmental handling of the climate emergency, though not necessarily the crossover between the two. This crossover is MDE's niche, making its platform more relevant than ever.

Technological Factors

The technological landscape is rapidly developing and marketers must constantly revise strategic planning in order to conform to changes in market behaviour and consumer communication. This must consider new methods of production and distribution of services and goods as well as new mediums of communication to target demographics.

The digitalisation of culture has provided new channels of advertising and consumer interaction. MDE can capitalise on this by spreading to new social media platforms as they emerge and designing new products to add to their online shop. For example, Non Fungible Tokens (NFT) are gaining popularity within the music industry as many artists begin to offer digital merchandise and visual promotion memorabilia. MDE could attract attention by collaborating with visual and musical artists to create their own NFTs in the same manner that it currently collaborates on clothing (Willings, 2021). Additionally, MDE could align to

the live industry's move towards live streaming by offering a digital ticket option for its events. This would also support its attempts to target an international demographic by allowing participants from outside the UK.

(Visual Paradigm. *What is PEST Analysis?*)

Micro Economics Considerations

Microeconomics refer to how individuals and firms react to situations with which they are confronted. MDE's use of Utility Theory, Production Theory and Price Theory can empower their domination of the market by increasing customer reliance and commitment to their services as opposed to the competitors' (Westfall, 2020).

Applying Porter's Five Forces

1. Competitive Rivalry	Is rivalry intense or does MDE retain customers easily ?	- Collaborative nature of activist organisations means rivalry is low - MDE differentiates itself through its branding and wide range of services offered - Market competitors tend to be more niche and stick to one service offer - MDE collaborates with its rivals - High market growth rate as movement gains traction - Competitors have different strategies
2. Supplier Power	Abundant suppliers or heavy reliance on a	- Abundant suppliers of press, platforms, collaboration

	small group ?	- Suppliers: artists of every genre, groups and individual professionals from every industry practice (live, merchandise, labels, recording, publishers), fans - Merchandise range developed with artists and physically sales supplied by TeeMill, but not dependent on them as they could switch to another similar service such as Everpress
3. Buyer Power	High or Low ?	- High, MDE must work with pop culture trends and encourage audience to participate in movement by enlisting celebrities and making itself available on current most used platforms by as wide a demographic as possible
4. Threat of Substitution	Is MDE easy to substitute ?	- High threat of substitution due to abundance of climate activist groups although, although low threat as participation is not exclusive to one group - 'Declaration' signing encourages

		sense of brand loyalty - Although MDE has made itself hard to substitute by covering a wide range of platforms and services and hence dominating the sustainability in music niche
5. Threat of New Entry	Is the market easy or difficult to enter ?	- Threat of new entry low, market is relatively easy to enter but this works to MDE's advantage as it can enlist new participants of Climate activism to sign their declaration and establish itself as a leading organiser of movement

(Recklies, 2015)

Financial Activities

MDE is run by volunteers and sustained by donations and merchandise selling. Their ‘Fundrazr’ page discloses that all donations “go towards funding events and communications”. Due to MDE being recently established and referring to themselves as a group rather than a company, they have not shared financial statements.

Funding

It can be assumed that MDE is predominantly financed through angel investors, crowdfunding and partnering.

Figure 4: A call to action on the MDE website proposing multiple options of support.

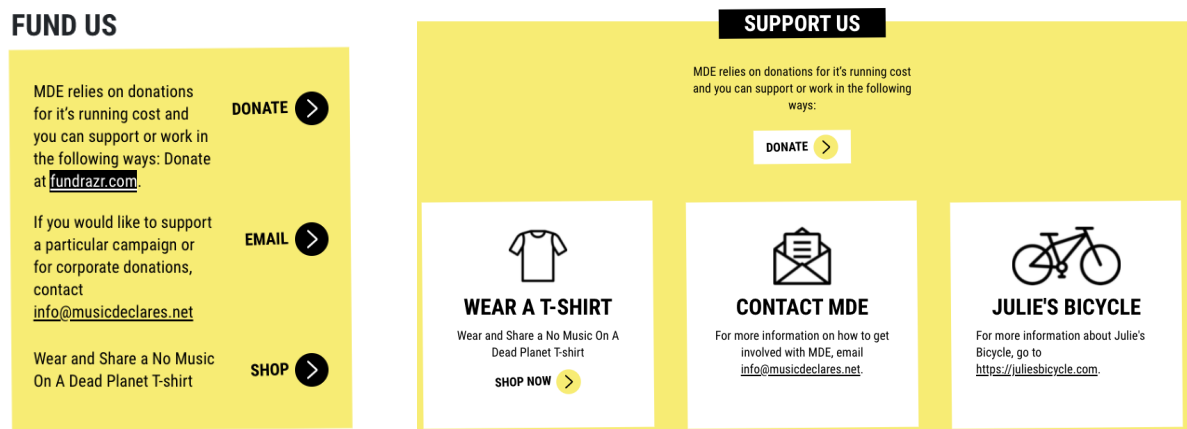
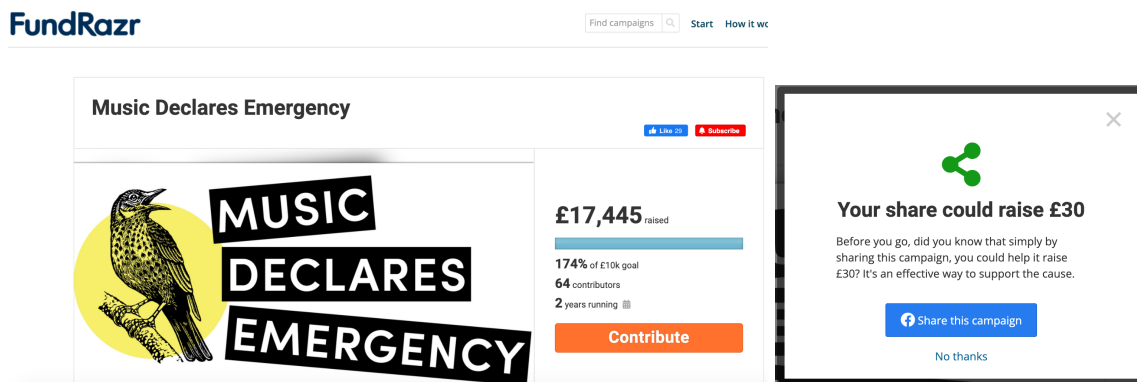


Figure 5: The MDE online crowdfunding page on FundRazr platform.



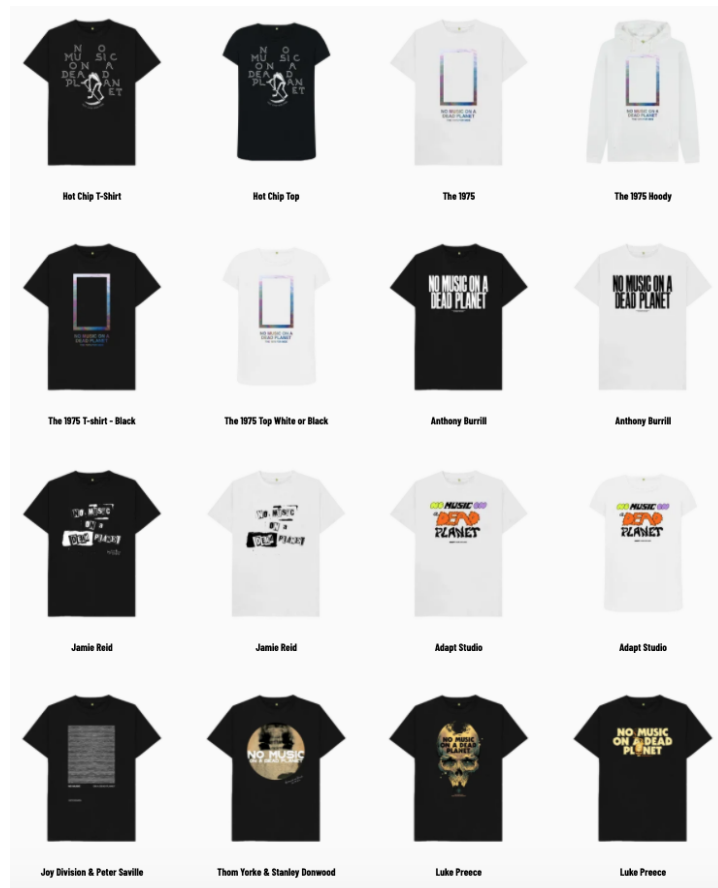
Products

Secondly, MDE offers merchandise lines that they are constantly adding to. This is a dual strategy as it not only brings in additional income to fund their events; it also acts as promotion in itself as fans, artists and organisations share photos of themselves wearing the t-shirts and act as walking adverts showing support for the cause. Collaborating on limited edition designs has valuable incentive for musicians, graphic designers and visual artists. Smaller scale collaborators can benefit from the MDE platform whilst more notable names can benefit financially and promotionally in exhibiting their support for climate activism and sustainable merchandise. The online shop also sells stickers for individuals who want to support and represent the cause at a smaller price.

A “Supported By” section displays photos of recognisable people wearing the merchandise on casual, instagram style ‘feed’, including celebrities from the music industry and key figures of climate activism. The page also provides a paragraph titled “Made The Right Way” informing on eco-responsibility in the fashion industry and how merchandise can be made sustainably. This aligns to MDE’s branding and appeals to their target demographic of environmentally conscious individuals. Accordingly, the clothes can be bought in casual fit, slim fit and kid fit, supporting the notion that MDE’s targets personality rather than age or

gender. MDE is inclusive and accessible to everyone who can be considered a lover of music and the environment.

Figure 6: Some MDE merchandise product design including brand collaborations with The 1975 and Adapt Studios.



Campaigns

Figure 7: Screenshot taken from MDE website demonstrating various campaigns undergoing in 2021.



Alternative Sources of Income

Charities do not need to pay income tax on gains if used for ‘charitable purposes’ such as on donations, trading profits, rental or investment income and assets disposed of. MDE is an official branch of Julie’s Bicycle which is registered as a charity (Gov.uk., *Charities and tax*). Perhaps MDE would benefit from considering alternative sources of income in order to compensate for the activities in which they run not for profit. Assuming MDE does not currently have this in place, they could incorporate channels such as equity funding, business loans, peer to peer lending or grants (White, 2020).

Applying The Lean Startup

The Lean Startup is an economic concept that prioritises market research and customer feedback before developing a product or service in order to establish market gaps and opportunities before the developing stages and creation of business plans, in order to avoid creating something which essentially no one was asking for. Lean Startup methods can be used to found new companies or to introduce new products and services to an existing company and can be made equally relevant to established major companies as to small startups. This is a countervailing strategy to the current established standard of executing business plans in the hopes that demand will emerge, and only calling for customer feedback post process. Accordingly, experimentation and customer acquisition are favored over traditional adherence to rigid plans and economics such as cash-flow and income statements. Thus, companies can minimize external threats through constant innovation and reorganization according to live response from customer bases and investors (Kenton, 2021).

This is relevant to MDE as it must constantly adapt to the everchanging environmentalism market which is subject to variable factors such as scientific reports, media coverage, social media trends, political and economic backdrops. Lean concepts such as “minimum viable product”, limited editions of new products made to test on select audiences before mass creation, and “pivoting” can hence avoid MDE to invest into campaigns, products or events without the certainty that they will have an audience willing to actively participate whether that is through buying, attending or resharing. This is done by early and frequent customer feedback, which MDE can carry out on social media platforms through polls, surveys or simple question & answer gadgets provided by the platforms. MDE is already engaging in Lean ideology in their use of crowdfunding, which decentralises access to financing and allows investors to pick which of MDE’s activities they want to support,

feeding MDE valuable feedback on which areas people are most engaging with (Blank, 2013).

Conclusion

In conclusion, Music Declares Emergency has established an influential position in environmental activism by filling the market gap for a music industry specific representation of sustainability goals and climate awareness. MDE has managed to dominate the climate market by providing a wide range of services covering multiple platforms relevant to its diverse target demographic that includes music lovers, creators, business professionals, companies and societies. These services include sustainable merchandise lines with which it predominantly finances itself alongside crowdfunding and investors. Another primary activity of MDE is events organisation; from informational panels with key members from both the music and climate industries to more collaborative conferences, concerts and community interaction such as choirs and environmental action groups. MDE is also present on social media and radio, as means of mass communication of its messages and gaining financial and empathetic support for the cause. MDE has managed to differentiate itself from other music specific environmental organisations due to its diversification and by collaborating with these competitors to reach their audiences and participate in their activities. MDE is run by volunteers and partners with charities to further raise capital for climate assistance as well as greener music industry initiatives. Its financial position appears strong and stable as a result of its assorted products and services, partnering and outsourced funding. MDE could potentially benefit from including more products into its merchandise lines to align itself with the increased move to digitalisation of the industry, such as by collaborating on NFTs and live streaming all of its events and not the panels that occur during lockdowns. This would assist MDE in widening its targeted demographic scope, as they encourage international music industry members to sign the declaration and purchase merchandise but have kept their conferences and panels UK based regarding location and speakers invited.

Words: 4897

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Appendix

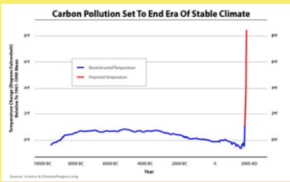
1. MUSIC INDUSTRY CLIMATE PACK:

<https://www.climatemusicblowout.com/packs>

MUSIC INDUSTRY CLIMATE PACK

THE CLIMATE & ECOLOGICAL EMERGENCY

50% of carbon emissions since the beginning of the Industrial Revolution have occurred since Kylie recorded 'Locomotion'!



In 40 years, the parts per million (ppm) of CO2 in the atmosphere have risen from 300ppm to 415ppm.

The scientific consensus is that 450ppm is a tipping point for climate breakdown from which there is no return for humankind. We are fast losing ice from the poles which for millennia have acted as Earth's heat reflectors and act to regulate liveable temperatures. As they disappear, a darker sea is exposed which absorbs more heat...and so the feedback is amplified and accelerates, and the Earth quickly loses its habitable regions.

According to projections we are currently heading for a global temperature increase beyond 3°C by the end of the century.

WHAT DOES THIS MEAN?

A rise of 3°C would be extremely dangerous, taking us to a temperature we have not seen on this planet for around 3 million years - homo sapiens have only been around for 1 million years and we only started farming around 12,000 years ago.

3°C would lead to the desertification of Europe, the USA and all of the Global South - meaning the land turns to desert and water becomes scarce. The main food-producing areas of the world would become unviable, leading to global famine.

We are already seeing unheard-of flooding and 'wet bulb temperatures' - these are temperatures when sweat can no longer cool the body and deaths become unavoidable. Deaths through hunger, organ failure and strokes would increase globally and the likelihood of war over dwindling resources would become extremely high. There would also be a huge increase in people fleeing their countries, multiplying the current refugee crisis by many times.

It is predicted that unless water usage is drastically reduced, severe water shortage will affect the entire planet by 2040.

We are already at 1.2°C warming and we cannot rewind this severe 'new normal', but we can stop it getting worse.

OPINION: BRIAN ENO



Climate change is a threat to life on this planet, but more immediately, to civilisation.

What do we need to do to deal with it? The list is long: we need to restructure our economic systems so that we stop treating Nature as ours to use up and throw away; we need to heal the inequalities of the world and start treating all people, everywhere, fairly. We need to begin restoring the biodiversity that keeps this planet healthy, and we need to forge new transnational ties, legal and political, so that we proceed forward as one planet. And those are only for starters.

But... don't those changes produce a better, healthier and fairer world anyway, a world most of us have been wanting to get to? Could it then be the case that the 'climate emergency' is also an opportunity, a chance to rethink - not just to prevent something bad but also to create something new and good?

The biggest challenge in human history has spawned the biggest social movement in human history. That movement is ever-growing... but it needs support. The avalanche is ready to fall, but it needs a push. That's what we in the music biz could do. We could trigger the whole cascade.

Civilisation is cooperation. If we want to save civilisation we need to walk the walk. We - us in this room and our colleagues - need to be at the front.

EarthPercent exists to help facilitate this.

LET'S DO THIS TOGETHER.

RECORD LABELS

1. Prioritise Sustainability

- 1. Prioritise Sustainability**
Make environmental sustainability a priority in your business, nominate someone on your team who is responsible for greening your activity. Put in place an environmental policy that aligns with a net zero target (e.g. by becoming carbon neutral by 2025). Make opportunities for members of your teams to get involved.
- 2. Green Your Pension**
Switch pension scheme to one that doesn't invest in fossil fuels. This is probably the most effective thing you can do to act on the climate emergency, see [Make My Pension Matter](#) for more info. In the UK, West, Royal London have schemes that don't invest in fossil fuel companies. Always check with your financial advisor.
- 3. Banking**
Switch your banking to a bank that doesn't invest in fossil fuels see: [switchthemoney.com](#). If you can't switch (e.g. these more ethical banks don't offer int'l currency accounts yet), then ask your bank and pension provider for their sustainability policy and ask them to divest from fossil fuels - every little bit of lobbying helps! Switch funds on deposit to a greener bank.
- 4. Energy**
Switch to a renewable energy supplier or ask your landlord to switch. Find out if your suppliers are sourcing renewable energy - supplier rating here [switchthemoney.com](#). Get an energy efficiency assessment carried out on your building. Explore the potential to install solar panels on your office and/or home. Install a battery to make best use of the electricity generated. Replace gas boiler with air source heat pump and mechanical ventilation system. You'll need to get an energy assessment carried out on your premises by a professional.
- 5. Communications**
Set up a green team who can focus on key areas and motivate each other. Use your social media platforms to raise awareness of the climate crisis and related issues.

6. Campaigning

Get involved in campaigning organisation and/or local environmental groups e.g. AIM Climate Action Group, Music Declares Emergency, Climate action network groups, Extinction Rebellion, Fridays for Future, Greenpeace, Friends of the Earth

7. Carbon accounting

This allows you to record the carbon footprint of your operations to create a baseline from which to reduce your emissions, and getting a clear understanding of where your largest impacts are in order to make the most effective reductions.

Carbon Accounting Tools:

- Julie's Bicycle are working on a record label specific tool as part of the IMPALA sustainability programme to be launched in early 2022. Ask to join the IMPALA pilot scheme krogazar@impalamusic.org
- Julie's Bicycle Creative Green Tools already existing (not adapted yet for record labels):
juliesbicycle.com/reporting
- Greenhouse Gas Protocol's tool:
quantis-suite.com/Scope-3-Evaluator

8. Travel

6. **Travel**
Track your business travel and calculate the carbon emissions using ecolibrium.earth. Use public transport or electric hire cars, bike or foot where possible. Avoid purchasing new vehicles particularly those that run on fossil fuels (the manufacture of new vehicles creates significant footprint whether electric or otherwise). Reduce or eliminate air travel where possible - use video conferencing.

9. Freight of Vinyl and CDs

9. Freight vinyl and CDs
Careful planning can help minimise any unnecessary transport e.g. shipping direct to distributors from pressing plants rather than via a distribution centre. Use sea freight rather than air freight to ship to the USA, it takes 3-4 weeks longer but is much cheaper and much lower footprint e.g. sea-freight shipping agents Woodland, Davies Turner

10. Digital footprint

For servers or server space you use for your own websites - switch to servers that use 100% renewable electricity. IMPALA are talking to the main digital service providers about their sustainability policies. There is a huge grey area around the footprint of digital servers, scan the QR code and read the article by our web developer Spork on the topic.

MUSIC DECLARES EMERGENCY

Manufacturing

Ask your pressing plant (and other suppliers) for their sustainability policy, in particular:

- Are they compliant with ISO14001 (internationally agreed environmental management system)? Also ISO50001 (certified energy management system) and ISO9001 (quality management) accreditation?
- What power supply do they use (electricity, gas), do they use renewable energy? Nuclear?
- Do they have waste reduction and recycling targets in place? For example, see Optimal's policy and disclosures by scanning the QR code.

CDs & vinyl

The most important thing is not to press too many copies, overstocks are expensive to make, transport, store and recycle - and of course all this creates an environmental footprint. Keep talking to your distribution network to make the best assessment of quantities required.

Local pressings

If possible manufacture in EU and USA to minimise transport footprint. If manufacturing in Europe (including UK) the EU's REACH regulation ensures that the pressings are made from a less toxic PVC. When speaking to manufacturers in USA check if they are pressing in the USA or in Europe - many manufacturing brokers in the USA use pressing plants in Europe and then air freight to USA. Also ask USA pressing plants for the provenance of the vinyl raw material they are using.



"We love these Nick Mulvey vinyls made from recycled ocean plastic found on the Cornish coast by tangibleformats.com"

Material choice

Material choice
Use less material where possible - a 140gram vinyl has a proportionally lower carbon footprint than 180gram with regard to manufacturing and shipping, and no loss in audio quality.

Recycled vinyl

100% recycled vinyl pressings with sound quality comparable to non-recycled coloured vinyl are now available at some plants, and most plants can press on partially recycled vinyl. Generally this is the plant recycling their own offcuts and waste. They can be produced in black, other specific colours are possible depending on availability, or a mix of colours with every copy being different/unique which can be a selling point. Research is currently ongoing into using post-consumer plastic waste for audio pressings.

CD jewel cases

(which are made from polystyrene) have a high footprint to manufacture and are not easily recyclable. Card sleeves have 95% lower carbon footprint, and they can look beautiful!

Record sleeves

Should be printed on recycled card or if not certified by Forest Stewardship Council or Programme for the Endorsement of Forest Certification (PEFC) (FSC and PEFC certification ensures that the wood is sourced from sustainably managed forests.)

Avoid mixing **materials** or using additional processes, which makes it difficult or impossible to recycle sleeves and packaging (including the waste left over from manufacture) for example:

- Use vegetable-based inks and water-based varnishes
- Avoid UV varnishes, laminates or foil finishes
- Avoid CD digipacks consisting of card outer and plastic tray
- Use card fitments to keep box-set contents in place rather than foam fitments

Shrink-wrap

Shrink-wrap
Footprint is small and using it can reduce returns and resulting additional manufacture & transport footprint, as it's not clear that it is always best to avoid shrink-wrap.

- so it's not clear that it is always best to avoid shrink-wraps
- Consider alternative materials such as more durable PVC dust cover or paper bubble bag (banelerole)
- Or a peelable sticker to seal the sleeve with text e.g. "This record has not been shrink-wrapped to better protect the planet. Please don't return this record if the sleeve has sustained some damage in transit. The records inside should be perfect!"
- Compostable wraps/envelopes are now available, but check with supplier on their toxicity when degrading, and on the conditions required to biodegrade. These will require the consumer to dispose of them appropriately so they should be labelled accordingly.

Mail order

- Ensure packaging materials for mail order are made from recycled card or FSC / PEFC sourced card, not a mix of plastic and card.
- Use paper sticking tape rather than plastic.
- Offer discounts to mail order customers to retain records which sustain damage to the sleeves in transit. (Another part of stopping the culture of returning records if there is a small ink on sleeve.)

2. Grimes *Miss Anthropocene*

<https://open.spotify.com/album/4zyqNfmTrnvUejh8M1IEh9?si=wCl1sBYFRT24oOjzkpsU1A>



ALBUM

Miss Anthropocene (Deluxe Edition)

Grimes • 2020 • 15 songs, 1 hr 7 min

▶ ♡ ⬇ ⋮

#	TITLE	PLAYS	
1	So Heavy I Fell Through the Earth - Art Mix Grimes	10,572,987	6:08
▶	Darkseid Grimes, 潘PAN	6,576,689	♡ 3:44 ⋮
3	Delete Forever Grimes	24,081,774	3:57
4	Violence - Original Mix Grimes, L_o	37,832,542	3:40
5	4ÆM Grimes	24,318,426	4:30
6	New Gods Grimes	5,843,302	3:15
7	My Name is Dark - Art Mix Grimes	13,715,526	5:56
8	You'll miss me when I'm not around Grimes	16,309,703	2:41
9	Before the Fever Grimes	4,061,243	3:37
10	IDORU Grimes	6,000,260	7:12
11	We Appreciate Power	29,751,119	5:35