# Massive Attack’s Bristol gig pioneers new sustainability standards for live music



In a significant evolution for the live music industry, Massive Attack’s recent outdoor performance at Bristol’s Clifton Downs has been highlighted for its pioneering approach to sustainability. The event, part of the ACT 1.5 initiative, has drawn attention to the environmental impacts commonly associated with large-scale concerts and festivals.

The ACT 1.5 project, named in alignment with the United Nations Paris Agreement’s goal to cap global warming to 1.5°C, is spearheaded by Lead Producer Mark Donne, working in concert with Massive Attack, whose members include prominent figure Robert Del Naja. Major support comes from the band’s manager, Marc Picken, and Jim King of the AEG Group. The first phase of this initiative took place in August 2024, featuring not only Massive Attack but also performances from DJ Milo, Sam Morton, Lankum, and Killer Mike, collectively striving to reduce carbon emissions during the event.

“The origin of ACT 1.5 was quite simple – Massive Attack had reached the point of never wanting to tour again because of their awareness of the climate issues and not seeing any action within the events sector to counteract these problems,” explained Donne. This comment suggests a growing consciousness among artists regarding their carbon footprint and the need for robust action to make live events more sustainable.

Donne recognised that, if Massive Attack were to withdraw from touring entirely, the industry would likely continue without them. He stressed that their influence could be pivotal in driving significant change, particularly in an industry often resistant to change. As he pointed out, audience travel accounts for approximately 80% of carbon emissions in live events, a statistic seldom addressed in discussions surrounding sustainability in the events sector. “If any other sector had 80% of its emissions coming from one place but only ever discussed the remaining 20%, they would be ridiculed!” Donne asserted, underscoring the need for comprehensive discussions about carbon emissions.

Integral to the ACT 1.5 project was the collaboration with the Tyndall Centre for Climate Change Research. In a proactive step, Donne and the ACT 1.5 team commissioned a decarbonisation roadmap, the Super Low Carbon Live Music Roadmap, in 2019. This framework delineated targets regarding various greenhouse gas emissions associated with live events, aligning them with the urgent climate objectives of the Paris Agreement.

During the Bristol event, detailed data was collected regarding energy consumption, travel arrangements for artists and crew, transportation of equipment, audience travel, and the food and goods consumed. This data collection, conducted by A Greener Future (AGF), was benchmarked against the targets established in the Tyndall Centre’s roadmap. Donne remarked on the scientific approach brought by the Tyndall Centre, whose expertise spans multiple sectors, including construction and maritime shipping.

The findings from this event are set to be compiled in a report by the Tyndall Centre, scheduled for release six months after the event in February 2025, providing valuable insights into the environmental impact of live performances. The Bristol event marks the first phase of a broader initiative, with plans for a second phase that will assess sustainability measures during a subsequent event held in Liverpool in November, with results expected later this year.

As the live music industry grapples with evolving expectations surrounding environmental responsibility, projects like ACT 1.5 signal a potential shift towards more sustainable practices, heralding a new era of responsible event management.

Source: [Noah Wire Services](https://www.noahwire.com)

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