

team love

SUSTAINABILITY REPORT

2022

An insight into the
environmental, social and
economic impact of festivals.



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INTRODUCTION

As part of our ethos to promote fairer and greener events, transparency and clear communication with our stakeholders is essential. With this report, we hope to add our voice to the ongoing discussion surrounding the cultural, social and economic value of the Event Industry. Demonstrating that while festivals can have a negative impact on the planet, they have the particularity to create spaces for connection, community, creativity, behaviour change, local economies, cohesiveness and joy to enable us to flourish.

2022 saw the first full festival season since the pandemic - which had put the industry on stand-by for almost 2 years. Very quickly we could identify shared challenges, opportunities and barriers within the music industry that deserved to be researched & discussed in this report:

- How were we recovering from the ongoing effects of Covid and Brexit?
- How could events continue to be a key part of social connections in the current polarisation of cultural groups?
- How could we continue to improve our practice to create purposeful businesses while an economic crisis is impacting the UK?
- But most of all, when the governments in power are failing to initiate meaningful systemic changes, how can we adapt to the climate emergency already in motion?

Extreme Weather

This summer, the UK experienced some of the highest temperatures on record and was the sixth warmest year since 1850,¹ while cities like London faced huge flash floods² over the year. Europe is only now starting to feel the devastating impact of climate change that countries of the Global South have faced for years.

1. [2022 - Sixth Warmest Year in record](#)

2. [Storms & Flash Floods hit London](#)

Extreme Weather

The climate and humanitarian catastrophe that happened in Pakistan³ in 2022, which displaced more than 33 million people, is an example of the heightened inequalities and injustices that face the Global South.

They are living through some of the most devastating effects of the climate and biodiversity crisis while being the countries that contributed the least to global emissions.⁴

This is why it is essential that social justice is part of our sustainable work. This systemic injustice was finally recognised by global leaders with the creation of a “Loss and Damage” international fund at COP27⁵, although it is yet to be put into meaningful action.

In the UK, while England will ban more single-use plastic items in October 2023,⁶ the high-court has found that “the government’s Net Zero Strategy breaches the Climate Change Act”⁷ and is therefore unlawful. Despite this ruling, the government is still considering opening 46 new oil & gas projects⁸ which could produce more than double the amount of CO2 produced by the UK economy per year - incompatible with the need to keep the earth’s temperature below 1.5 degrees.⁹



What does this mean for festivals?

For the Events World, the heatwaves throughout the summer presented some real challenges for the crew to work in safe conditions during the build phase, or for attendees to safely enjoy their festival. E.g: up to 38C at Boomtown.¹⁰

At Love Saves the Day, after a dry & hot successful opening day, we found ourselves facing the challenge of running an event during an unexpected torrential rain downpour on the second day¹¹ - pushing 10,000 attendees to exit the site at the same time. For 2023, we have therefore had to change the visual landscape of the event by adding a Big Top structure to provide a large covered stage space to make sure this does not happen again.

3. [Floods in Pakistan](#)

4. [Which countries are historically responsible for climate change?](#)

5. [Loss and Damage Fund - COP27](#)

6. [England Bans Single-use Plastics](#)

7. [High Court ruling finds UK government's climate strategy unlawful](#)

8. [Can new oil & gas licences ever be climate compatible?](#)

9. [IPCC Report - Code Red for Humanity](#)

10. [Boomtown Heatwave 2022](#)

11. [Love Saves the Day - Torrential Pourdowns](#)

Throughout the summer, these extreme weather conditions impacted the audience's experience, the crew's wellbeing and the smooth running of some operations. These conditions are likely to increase through the years, and are about to present real increased challenges to the risk management, safety, planning & operations of events.

But it's not all bad news!

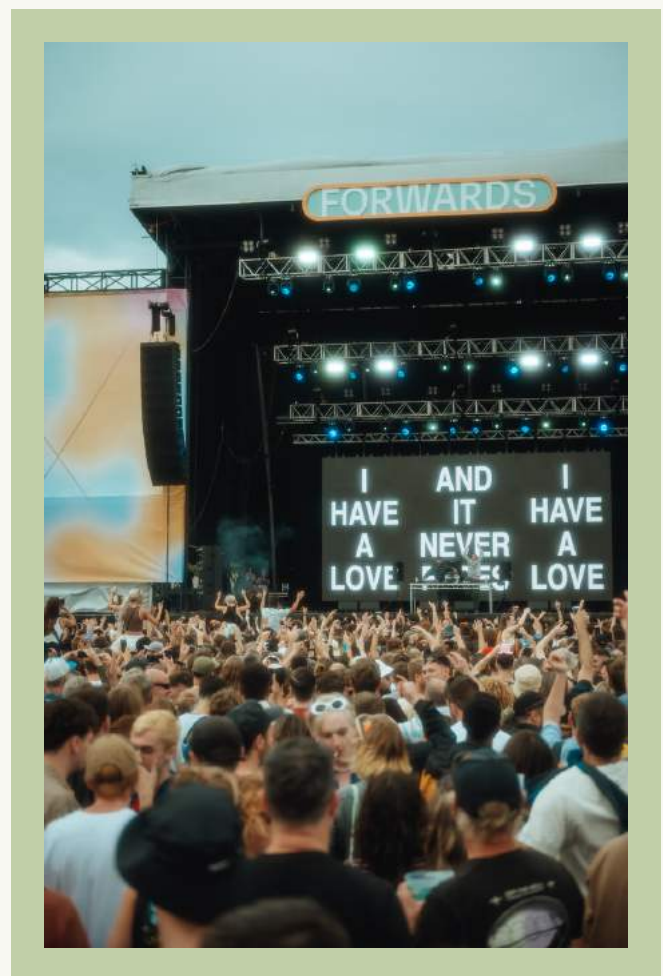
The music and events industry are rising to the challenge of climate change and significant steps have been achieved as highlighted in Vision 2025 Round-up.¹² It is incredibly positive to see that out of the participants surveyed, Vision2025 found that 73% of them have a sustainability-focused role in place¹³ (either full or part time).

2022 saw the launch of The Green Events Code, providing a framework for local authorities and events to collaboratively work towards greener practices.¹⁴

The Future Festivals Tools¹⁵ are providing free, educational materials to make event sustainability more accessible.

While Julie's Bicycle has embedded environmental sustainability as a funding pillar of the Arts Council England.¹⁶

Artists are, for the first time, part of the main drivers for event organisers to take climate action.¹⁷ More of them are taking steps to reduce their touring impact, like Coldplay, or raise awareness like Billie Eilish organising a climate conference at The O2 in London during her arena tour called Overheated.¹⁸



12. [Vision2025 - Outdoor Events Round up 2022](#)

13. [Vision 2025 - Green Industry Survey](#)

14. [Green Events Code](#)

15. [Future Festival Tools](#)

16. [Arts Council Environmental Programme](#)

17. [Vision 2025 - Green Industry Survey](#)

18. [Billie Eilish - Overheated](#)

Festivals continue to be essential to people's wellbeing, with the DCMS identifying that what audiences value most about events as:

- benefits to their mental health
- opportunity to forge wider friendship groups
- the feeling of being surrounded by like-minded people¹⁹

Music Declares Emergency has also identified that music fans are more concerned about climate change (82%) compared to non-music fans (72%).²⁰ This shows that, more than ever, Festivals have the best conditions to raise awareness and test new ideas & technologies, while initiating long lasting behaviour change!



What does it mean for Team Love?

This report is in no way a perfect answer to all the issues mentioned above, its goal is to provide an insight into the environmental, social and economic impact of festivals at a particularly challenging time in the industry.

This report mainly focuses on three of our events: Love Saves The Day, Forwards Bristol, and Waterworks. It was important for us to separate our overseas festival, Love International, as it presents different challenges than those held in the UK.

Data was collected by working with our contractors to gather show impacts and by surveying our audiences, crew & traders.

The environmental impact was calculated by submitting our info to Julie's Bicycle CG Tools.

We endeavoured to transparently communicate our initiatives and processes as much as possible.

With this report, we hope to provide clarity on what worked and what didn't, and explore what barriers & opportunities we faced in deepening our commitment to a more environmentally minded and equitable industry.

19. [DCMS - Festivals](#)

20. [Turn Up the Volume 22](#)

WHO WE ARE

TEAM LOVE

We are a Bristol-based company specialising in festivals and events. Our team work year round on programming, curation & bookings, production & ops, creative builds & installations and marketing & promotion.

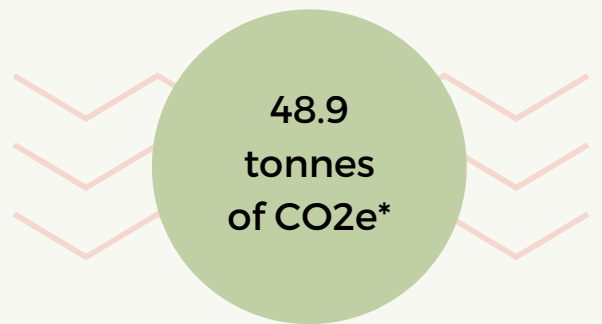
In 2022 we produced three inner-city festivals in the UK - Love Saves the Day, Forwards Festival and Waterworks, alongside Love International in Croatia. It was also our first year as the Area Coordinators of Silver Hayes at Glastonbury Festival.

2022 in numbers*

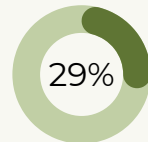
- **107,969** people chose to dance at our events!!
- **384** roles created**
- **417** Artists programmed
 - 57.8% Identified as male
 - 39.3% Identified as female or from gender minorities
 - 2.9% groups fronted by a mix of genders
- **£54,072.26** generated for charities and organisations

*the data above covers our 3 UK events

**this figure does not include staff engaged via a third party contractor such as security & bars



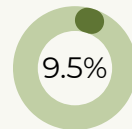
Public Shuttles



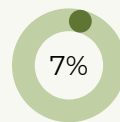
Waste



Crew Travel



Energy



Contractor Travel



Water



LOVE SAVES THE DAY

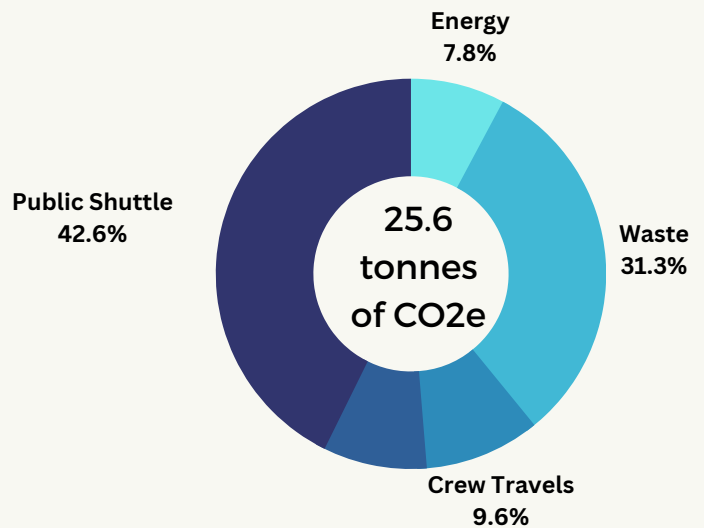
Now in its 11th year, Love Saves the Day has settled into its new home at Ashton Court. Taking place over the May bank holiday weekend, the two-day event is a celebration of some of the best UK sounds of the moment and has been cemented as Bristol's largest independent festival.

2023 looks to be our most ambitious event to date, expect bigger lineups, increased production and more work within our local communities.

Lineup Gender Balance

**37.7% Female
& Gender
Minorities
62.3% Male**

Carbon Footprint



Good news...

- **53%** of our waste was recycled!
- We saved **66,250L** of water thanks to our onsite compost loos
- **9000** of audience chose to travel sustainably with our Love Bus & Big Green Coach
- **82%** of our traders were from Bristol
- We hired **142** Bristol crew & **22** Contractors!



FORWARDS

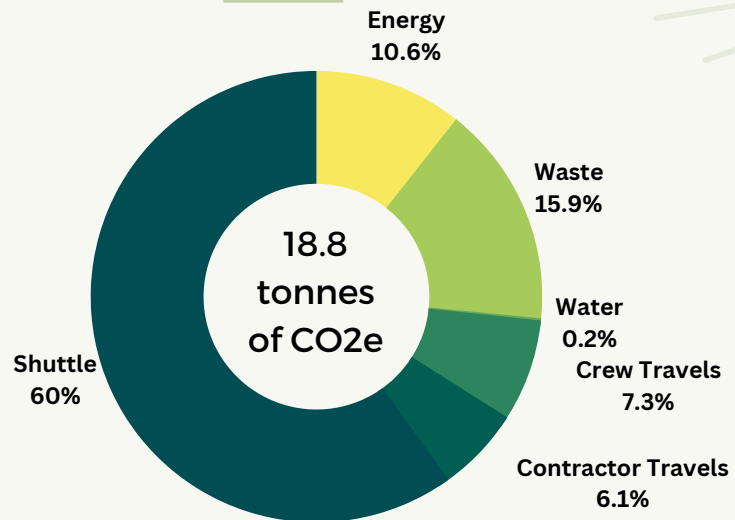
FORWARDS is an inner city music festival drawing the biggest names in international music to Bristol Downs each September.

FORWARDS looks to challenge what metropolitan festivals can be today and how they can do good, from the inside out. The 2-day festival harnesses the power of live events to bring people together for incredible music moments and positive change; through social initiatives and a space for timely discussion and debate.

Lineup Gender Balance

19% Mixed Genders
36.5% Female & Gender minorities
44.4% Male

Carbon Footprint



Good news...

- **50%** of audience surveyed walk to site
- We saved **11,395L** of water thanks to our onsite compost loos
- **7500** of audience chose to travel sustainably with our Love Bus & Big Green Coach
- **77%** of our traders were from Bristol
- We hired **138** Bristol crew & 30 Contractors



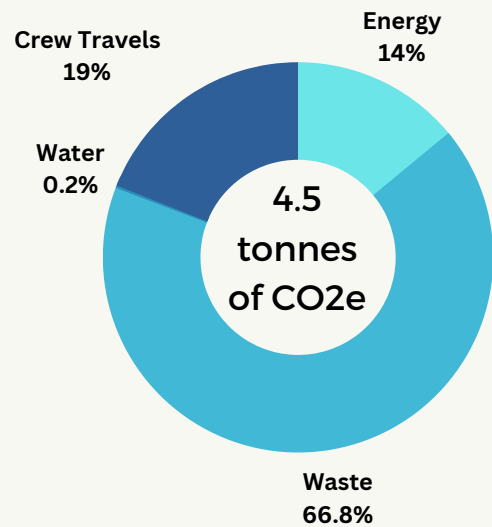
WATERWORKS

A joint venture between Team Love and London promoter's Percolate, Waterworks is a one-day festival taking place in the capital which celebrates independent electronic music culture.

Lineup Gender Balance

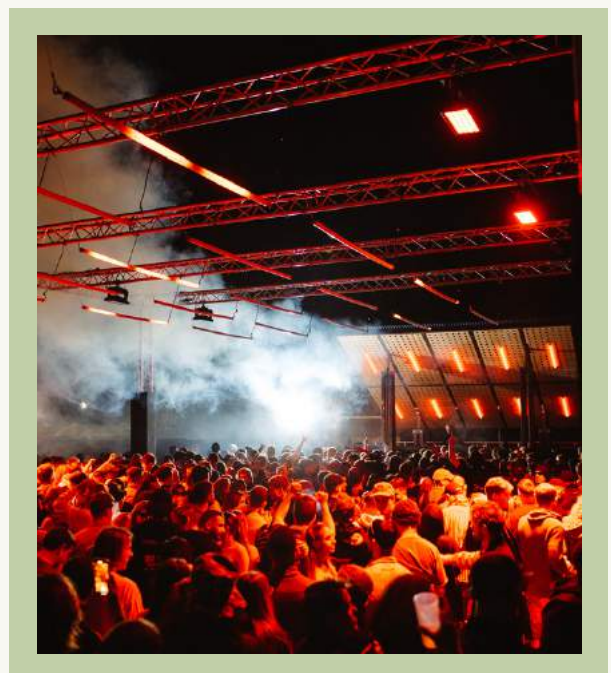
**52% Male
identifying &
48% Female &
Gender
minorities**

Carbon Footprint



Good news...

- Most of you used London Transport to come to our event!
- We saved **13,250L** of water thanks to our onsite compost loos





Travel emissions

Crew travel to Croatia emitted
21.1 tonnes of CO2

Public shuttles from Main Site
to Barbarella nightclub emitted
1.8 tonnes of Co2

LOVE INTERNATIONAL

Love International takes place in Tisno, Croatia. A seven-day festival in the Adriatic showcasing the best of electronic music across 5 stages, boat parties and the famous Barbarella's nightclub.

Initiatives

This year The Garden introduced a reusable cups system which helped massively reduce their single-use plastic waste!

We also encouraged everyone to:

- Bring a reusable water bottle
- Avoid buying single-use plastic beach items e.g inflatables
- To not wear glitter or biodegradable glitter
- Take care of your own waste
- Use the correct bins
- Leave no Trace
- Dispose of cigarette butts properly

Lineup Gender Balance

27.9% Female &

**Gender
minorities**

72.2% Male



Environmental Impact

Team Love believes it has an environmental, economic and social responsibility to inspire awareness & changes in the area local to our site. We wish to continually develop our role to implement systemic changes that could impact/support businesses and society to face the climate & ecological emergency already in motion.

Having an intersectional approach to sustainability is essential to create a thriving ecosystem of local businesses, collaboration, circular economies and environmental awareness which is needed to tackle the current climate emergency.

We understand that our activities will always have an impact but wish to create better & greener practices with our attendees, crew, artists and contractors. While some CO₂e emissions are currently unavoidable without support from governments, policies and technologies - we do pledge to do our best to minimise our overall emissions and take appropriate measures to reduce them.

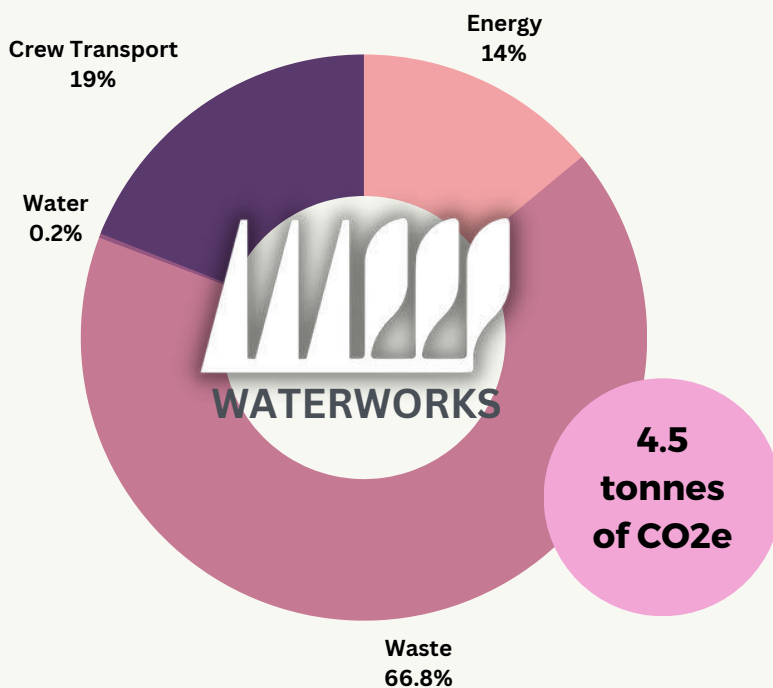
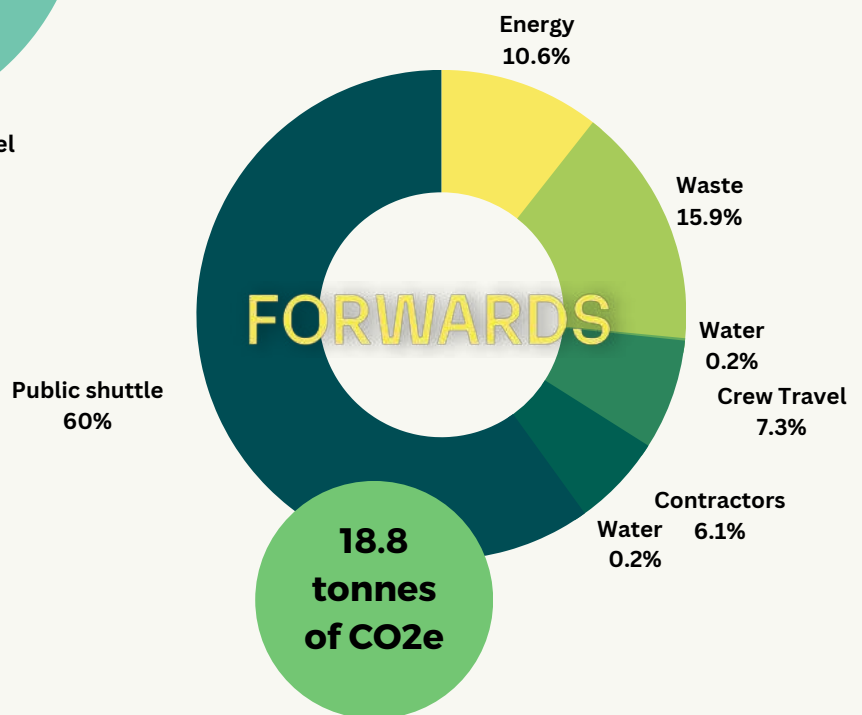
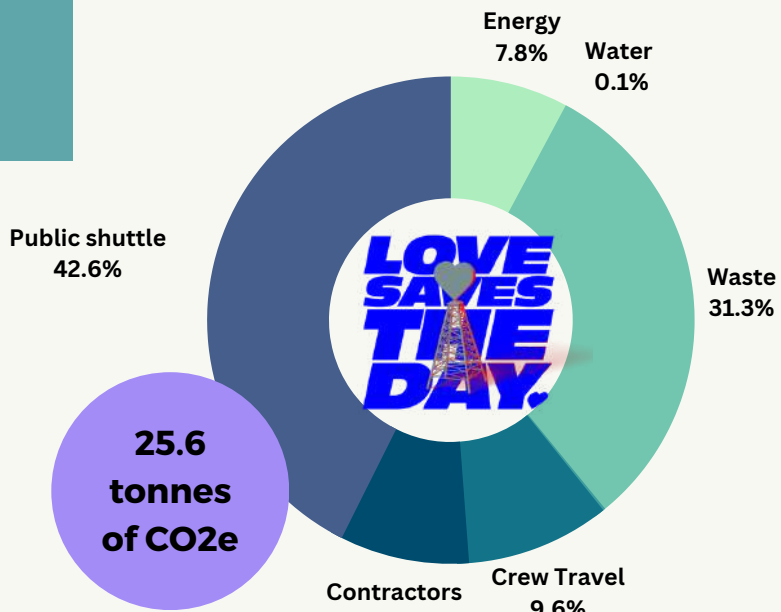


We're committed to measuring and monitoring our environmental impact and to balance some of our emissions, by working with Julie's Bicycle²¹ and ecolibrium.

As a part of the Vision2025 pledge, We aim to significantly reduce our climate impacts (annual GreenHouse Gas emissions and other impacts) by 2025. It is important to us that we strengthen the current sustainability networks in our industry by sharing data, resources and knowledge.

21. [Julie's Bicycle - CG Tools](#)

Carbon Footprints





VISION 2025

As a Vision: 2025 member, we will put measures in place to:

- Measure emissions annually.
- Reduce consumption of fossil fuels onsite.
- Reduce waste and aim for 50% (or more) recycling rates.
- Work with audiences, suppliers and artists to positively influence travel choices and reduce travel-related emissions.
- Improve accountability and the sustainability of food sourcing.
- Working together as an industry to share experiences (positive and negative) about changes we make, sharing best practice and working towards better industry standards.
- Take part in the annual Industry Green Survey to help track trends and report back to members.
- Find ways to Inspire audiences, artists and supply chain to make positive changes.
- Continue to develop a net zero strategy for our company and events.

We will also:

- Work with Crew, Artists, Suppliers, Audience & Traders to initiate new travel habits
- Submit all data to Julie's Bicycle IG Creative Tools at the end of 2022
- Calculate the environmental impact of all our events.

TRANSPORT

Despite the fact that the majority of our attendees in the UK are local to our festival sites, travel is still an important part of our carbon footprint. Transport was the largest emitting sector of UK GHG emissions in 2020²² with audience travel representing up to 80% of an event's carbon footprint.

In the latest CAST research²³ - "From Carbon Footprints to cultural influence: engaging live music audiences on travel choices" they identified, as part of their recommendations, that attendees can be powerful agents of change. Although event organisers are not directly in control of the audience's travel choices, by partnering with external agencies, engaging in solution-focused campaigns and focusing on fairness and feasibility, we can work hand in hand with our attendees to create new & less impactful travel habits.

As part of our ethos to transparently discuss the environmental impact of the music industry, it was necessary for us to not only focus on audience travel but also share our crew travel impact across our UK events. Where field festivals would have crew coming from further away, they usually make one return journey. By being an inner city event hiring a high percentage of local crew, we

found that our team travelled shorter but multiple daily distances to work on our Bristol based events.

We are also aware that one of our events (Love International) happens overseas, creating its own important carbon footprint. We've mitigated that impact with a climate investment based on our CO2 emissions to Earth Percent, and have been engaging in an internal reflection on the impact of events abroad, while recognising the significant social importance of experiencing culture of other countries. The impact of Love International is discussed page 34.

We believe that it's essential to keep continuous transparency across all of our activities, as part of an overall discussion on the positive & essential social impact of music and festivals while identifying key areas of improvement on our environmental impact. Even if some of what we find is negative, we have a responsibility to share it.

We balanced our public shuttle emissions with ecolibrium and their Trees+ program in 2022. as we understand that re-wilding the ecosystem and supporting biodiversity are both a key part of helping fight climate change and reaching Net Zero.

22. [Show Must Go On report 2020](#)

23. [From Carbon Footprints to cultural influence](#)

However it only makes a significant change alongside impact reduction targets. It is important for us to:

- Invest in climate solutions.
- Participate in reforestation.
- Play our part in helping to make it an industry standard for unavoidable emissions to be balanced alongside impact reduction.

Bristol Transport Initiatives

- First Bus shuttle from Bristol city centre available for audiences & free for our crew.
- Work with Big Green Coach to bring audiences from other UK cities to Bristol.
- Promoting travel alternatives by sharing routes on our socials & website.
- Voi & bike parking facilities available at public entrance.
- Engage with our crew, contractors and traders to monitor their travel to site.
- Introduce ecolibrium to our crew and contractors.
- Liaise with agencies and management companies to initiate new travel habits for artists.
- Electric buggies used at Love Saves the Day.
- 2 x electric cars used for artist transport (FORWARDS).
- Climate investment with ecolibrium to balance our public shuttles.



Partner Highlight

Ecolibrium

Ecolibrium is a live events industry response to the climate crisis – uniting a community of events, festivals, suppliers, artists and music companies in environmental restoration by moving climate action & low-carbon travel into the heart of live events culture.

Since their creation they have:

- Planted 46,639 trees.
- Protected 16,917 acres of Rainforest.
- Invested in 10 Renewable Energy Projects.

In total they balanced
32,771,257 Travel Miles!
www.ecolibrium.earth

Partner Highlight

Big Green Coach

Big Green Coach are one of the biggest and most trusted transport management companies in the UK. They specialise in live events and the complexities of serving temporary sites and locations.

They work with ecolibrium to make sure all services are carbon neutral. In total across events over Summer – BGC balanced 824.02 Tonnes CO2e from coach miles through verified carbon standard Ecosystem Restoration and Protection Projects.

www.biggreencoach.co.uk

600 people travelled with the Big Green Coach to LSTD & Forwards!



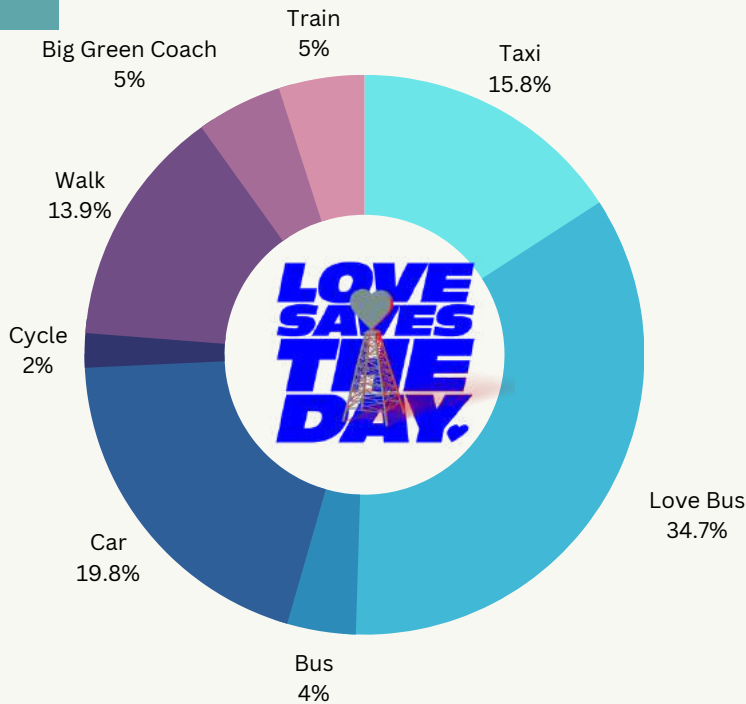
Audience praise for Big Green Coach

"We had a brilliant stress free journey. It was comfortable and very straightforward. I would definitely book with the company again for my next gig. It was much easier to travel by coach than to drive and attempt to find parking. Knowing our trip was better for the environment too was a bonus."

"Such a brilliant way to travel to a gig. Environmentally friendly, and takes all the hassle out of driving and parking, and you can have a snooze on the way home! Great value for money, too."

Coming all the way from Birmingham, Bridgend, Cardiff, Cheltenham, Exeter, London, Newport, Port Talbot, Reading, Southampton, Swansea, Swindon, Swindon, and Weston-super-Mare!

Audience Transport Survey*

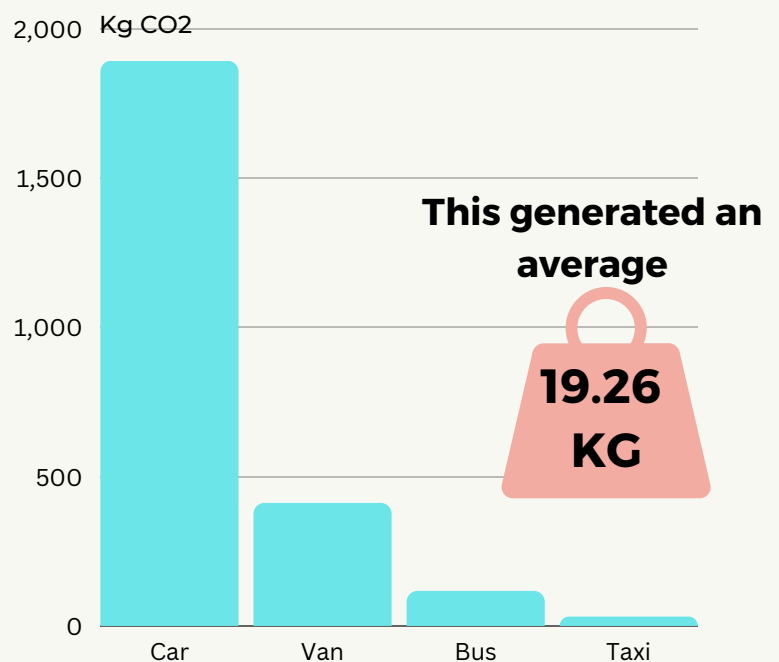


We balanced 10.39 tonnes of Co2 from our LOVE BUS with ecolibrium!

Contractor Travel

- Our contractors generated **2196.76 kg CO2**
- Travelling a total of **2274.4 miles**

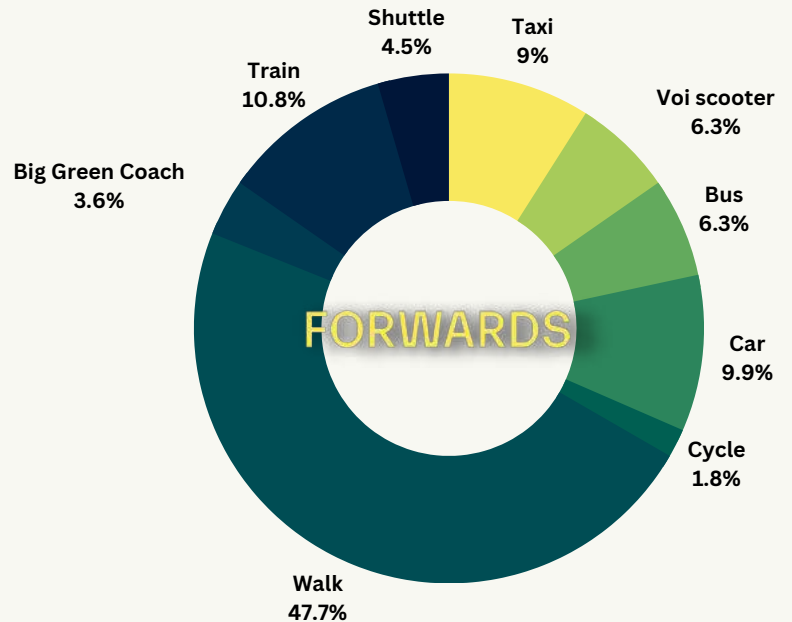
Crew Travel



*the sample size of the audience surveyed during the show isn't big enough to ensure the data above is fully accurate, however this does give us a good insight on certain travel habits. The surveys were conducted at the beginning of the day. (1-5pm), the rain on Day 2 made the data collection impossible.

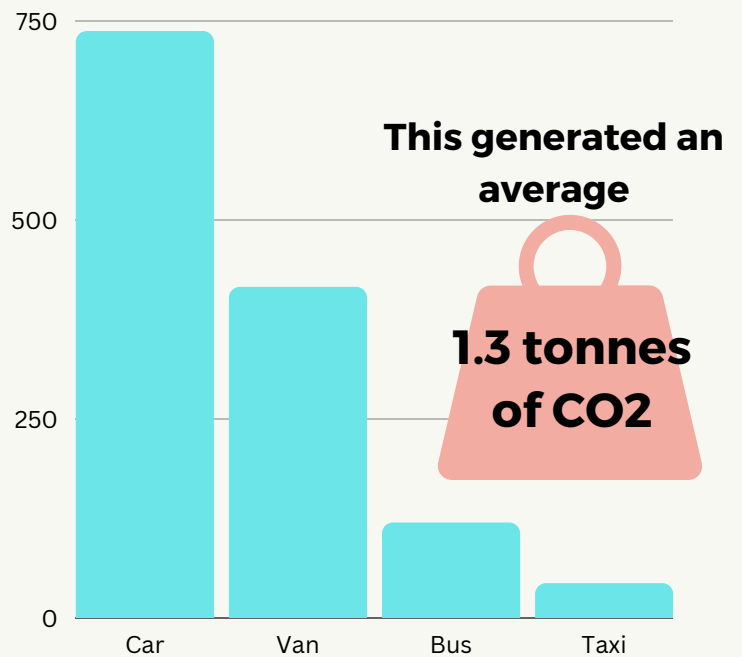
**We
balanced
11.30 tonnes
Co2 from
our Shuttle
Bus with
ecolilibrium!**

Audience Transport Survey*



Crew & Contractor Travel

- Forwards had 138 crew members, **111 of which travelled to site in a vehicle**
- This generated an average **12.38 KG CO2 per person**
- Our contractors generated a total **1143.97 kg CO2**
- by travelling a total of **2262.6 miles**



*the sample size of the audience surveyed during the show isn't big enough to ensure the data above is accurate, however this does give us an insight on certain travel habits. The surveys were conducted at the beginning of the day. (1-5pm).

London Transport Initiatives

- Promoting use of the underground by sharing routes on our social media channels & website
- Engage with our crew, contractors and traders to monitor their travel to the site
- Introduce Ecolibrium to our crew and contractors

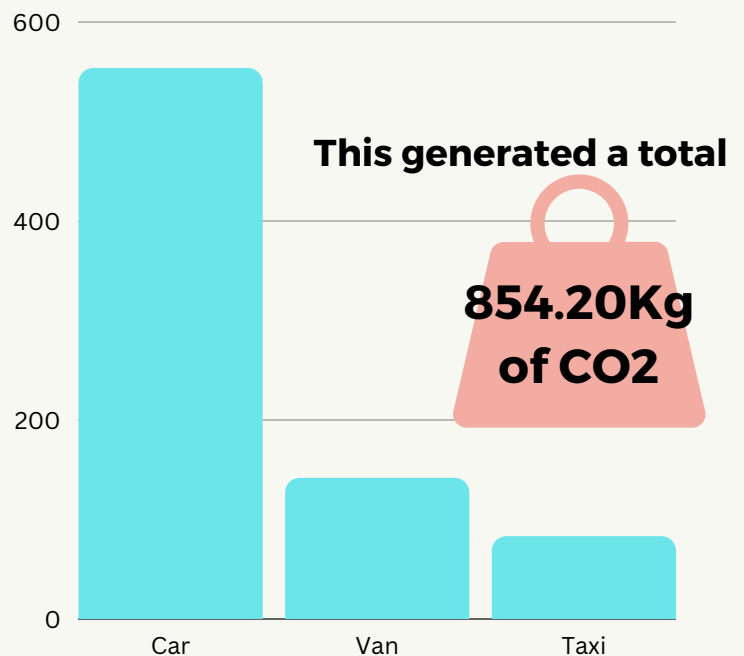


WATERWORKS

Waterworks was a one day festival at a smaller site, meaning we had fewer staff than at Forwards or Love Saves The Day.

Crew Travel

- There were 77 crew members at Waterworks, all of whom travelled to site, either in a vehicle or on public transport
- This generated an average **11.09 KG CO2 per person**



WASTE

In 2020, waste and its management represented 4% of the UK's total greenhouse gas emissions and is still currently a multi-faceted societal issue that needs everyone invested in order to be tackled.

The main challenge lies in the amount of items we consume - whether it's fast fashion²⁵, food²⁶, electronic items²⁷, or single-use plastics.²⁸ These items are being made in conditions that disrespect nature and humans, causing depletion of raw materials, non respect of human rights in factories & extraction sites, pollution & depletion of natural habitats, unsafe & toxic working conditions, modern slavery, lack of agency & decent living wages.

It is essential for individuals and big

companies alike to start adopting a refuse, reduce, reuse, repurpose and recycle mentality to their day-to-day practices to help reduce this environmental impact.

Fortunately, some festivals have been tackling their waste management with campaigns and pledges focusing on waste such as Drastic on Plastic (AIF) or Take your Tent Home (AIF).

Most people in the UK are familiar with the idea that festivals are incredibly wasteful, due to press often communicating on the topic with post-event pictures showing a sea of waste on the ground. They indeed have a substantial impact, with 25,800 tonnes of waste created at all UK music festivals.



25. [Impact of Fast Fashion](#)

26. [Impact of Food](#)

27. [Impact of Digital World](#)

28. [Impact of Single-use plastics](#)



WASTE

However, as mentioned in the SMGO report, “events can also act as a microcosm of wider society and are perfectly placed to test innovative solutions and implement new systems and services.”²⁹

Festivals across the world have demonstrated that they can be a place to test new habits and systems, for example; Shambala Festival, The Green Gathering, DCTL and Roskilde Festival. These stories are often missed in the narrative surrounding events and should be amplified as an example of how a festival's influence can inspire wider society.

Our research has led us to put into numbers the significant difference of environmental impact between an inner-city festival and a camping festival. For example, we found that at LSTD the amount of waste per person across the event was 0.65kg, in comparison to an average of up to 2kg pp for field festivals.

After dealing with the single-use waste created by Covid 19 (PPE, testing kits, more single use plastic), vapes have been the new item infiltrating events which are impossible to recycle due to the mix materials they're made of. Festivals and waste contractors are now trying to find a solution to collect and dispose of this item in the best way possible.

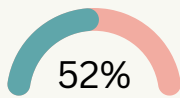
In 2022 we've focused on:

- Banning items and reduce single-use plastic.
- Impacting audience behaviour.
- Educating audiences on environmental impacts.
- Regularly meeting with our waste contractor.
- Understanding waste streams.
- Working on our back of house practices to reduce waste.

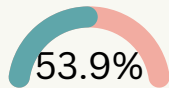
29. [Show Must Go On report 2020](#)

LOVE SAVES THE DAY

- 8.5 tonnes of CO2e for 2 days
- 36,130 kg waste removed
- 0.65kg waste per person



52%
Waste recycled in 2022



53.9%
Waste recycled in 2021

We have identified two conditions that could have contributed to the reduced rate of recycling between 2021 and 2022:

1. Adverse weather - a lack of shelter and extreme rain downpour on the Friday led the audience to start using bins and bin toppers as shelters from the rain, the waste was discarded on the floor, wet, covered in mud and harder to recycle for the litter pickers
2. New site and capacity increase - we had more infrastructure, deliveries, crew members, artists and audience consumption on site. As well as being a greater distance from the City Centre



Sustainable Festival Fashion Campaign

1% of clothes are recycled effectively. A dump truck of textile waste enters the landfill every second. 100 billion items of clothing are made every year.^{30 31 32}

Our crowd are passionate about festival fashion. With LSTD falling at the beginning of the season, we thought that initiating a campaign that encourages conscious buying practices could influence not only our event, but other festivals too. We decided to highlight the strong network of independent shops, creators and makers existing in Bristol by showcasing outfits and brands on our social media. Showing that Festival Fashion can be joyful, creative & fair for the people and the planet. More than 12,735 people engaged directly with our content !

30. Ellen MacArthur Foundation: A New Textile Economy Redesigning Fashion's Future.

31. Stella McCartney: One Garbage Truck of Textiles Wasted Every Second.

32. McKinsey: Style That's Sustainable. A New Fast Fashion Formula

FORWARDS

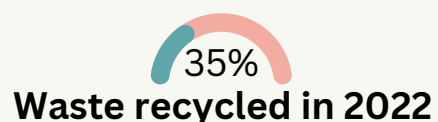
Due to an error (outside of our control) related to the advancing of our waste management contract at the recycling plant, we were unable to retrieve the data from this event. After talking to our waste management contractor we estimate that the waste generated per day was at similar levels or slightly lower than the amount generated per day at Love Saves the Day 2021 (which was held on the same site with similar capacity).
LSTD 2021 = 6.6 tonnes of co2 across 3 days.
Forwards was a 2 day event, so we can assume that a minimum of 4.4 tonnes of co2 was generated.



WATERWORKS

We had a recycling rate of 35% which is lower than other events we organise. We'll be working to improve this to achieve a 50% minimum by 2025. For example, due to the nature of this event we did not have onsite build/break catering and used a delivery catering service instead. which significantly increased our general waste during build days. This is an issue we are working to address for next year.

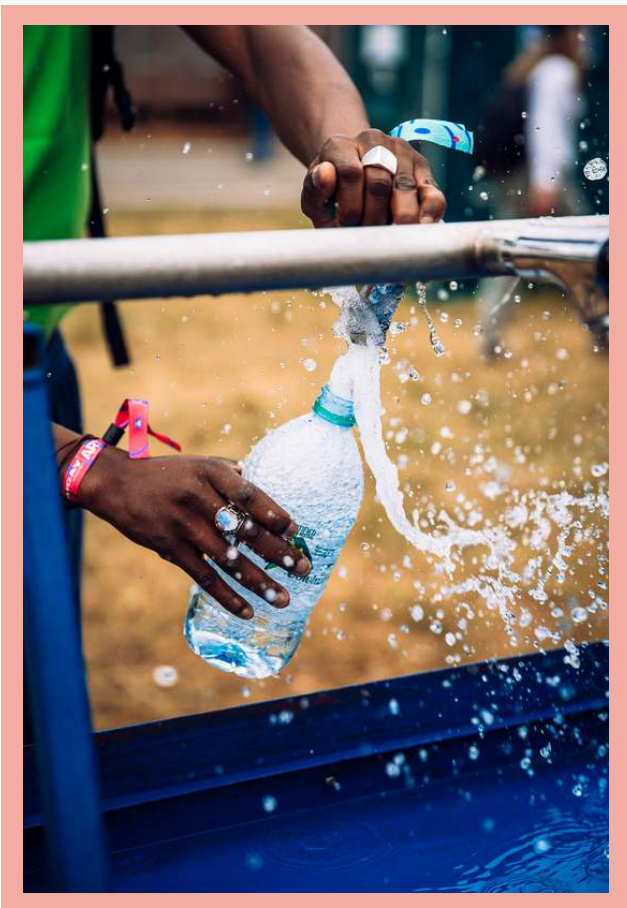
- **2.6 tonnes of CO2e for 2 days**
- **8,100 kg waste removed**
- **0.57kg waste per person**



Drastic On Plastic

This campaign was launched in 2018 by the Association of Independent Festivals in partnership with Raw Foundation. Its aim is to raise awareness on the negative impact of single-use plastics and help events reduce their single-use plastic consumption with a focus on the audience spaces.

The first steps we took were to work with bars and traders to remove single-use plastic out of their activities. Through the years we have also gradually improved some back of house practices, with a particular focus on artist riders and catering. We are deepening this work across our production and site office operations.



What's been banned?

- Single-use plastic cups, straws, sauce sachets, serveware, cutlery, single-use water bottles and drinks.
- Single-use plastic signage in FOH.
- Reduced laminating & printing for BOH.
- Crew single-use plastic bottles and paper cups.
- Laminated car passes & accreditation.
- Single use items from crew catering.
- Single use items from artist riders.
- Plastic & biodegradable glitter.



What's next?

- Using reusable cable ties when possible.
- Increasing sustainable signage.
- Improving systems for collecting reusable cups.
- Limiting, and eventually eliminating, the printing of physical festival tickets.

Raw Foundation

This year we also worked with Raw Bottles to create steel, reusable, water bottles branded with a generic “Bristol” logo which we sold to our crew and audience as an alternative to the single-use plastic water bottle

www.rawfoundation.org

Artists & Greener riders

We’ve been centralising food requests in the catering tent and liaising with the artist team ahead of the show to help cut down individual hospitality rider requests. Our biggest win this year was swapping all single-use plastic stage bottles for Frank Water refillable bottles and water cans. Next year will focus on soft drinks and continue our efforts to reduce artist related waste.

In total an estimated 4.5 kg of plastic was saved at each Bristol event!³³



33. Based on water allocated to artists at LSTD 21



Partner Highlight

Frank Water

Frank Water is a charity that works towards a future where the world’s water sources are protected from the impact of the climate crisis.

Since 2005, the charity has provided safe water, sanitation, and good hygiene to 492,854 people in 711 communities in India and Nepal.

In the UK, they work to educate and inspire people to change their behaviour and adopt a more sustainable approach to water. This includes activations at events, where they provide water refill stations

www.frankwater.com

Creative Build

Stages for Love Saves the Day, Forwards, and Waterworks were built in our warehouse in Bristol with longevity in mind.

Each year, the Team Love creative team add features and build upon the stage's aesthetics to grow over time. They aim to create an identity for each stage that the audience can connect with while discovering new elements within them each year.



Partner Highlight

Greenbox Event

Greenbox is a waste management contractor who offers pioneering strategies and a forward thinking approach to event waste management. The Greenbox team builds on a wealth of experience that dates back to the mid-90s when recycling was first taking a foothold in the events industry!

www.greenboxevents.co.uk

They work with specific guidelines and sustainability in mind with initiatives and standards such as:

- A reduce-reuse-recycle policy, implemented to maximise the life span of production materials and reduce the need for new ones.
- Systems implemented to use spare materials and leftover paint.
- Oyster clips and natural twine to be used in place of plastic cable ties where possible.
- Fabric and poly woven bags in place of single use plastic bags for storage and transportation of set items.
- Packing blankets and ratchet straps to replace pallet wrap for securing pallets.
- Elimination of single-use plastics and the use of polystyrene, polycarving, glitter, and expanding foam.
- Use of chemicals and solvents heavily restricted.
- All timber to be FSC (Forest Stewardship Council) certified.
- Grey water to be disposed of responsibly using IBCs on site.



WATER

Water is a vital but often overused resource, and with climate change contributing to increasing the risk of a water supply deficit, we have to reduce our usage. Bristol Water³⁴, for example, has reported that at the current pace, the demand for water could exceed the city's supplying capacity by 2038. These predictions, coupled with increasing droughts, could impact in the long-term how much water events are allowed to use in the future. It is therefore important that events not only invest more time and money to plan for these extreme weather conditions but also work towards reducing any unnecessary water consumption/waste.

With water use being a necessity for the public to keep hydrated and for traders to cook food and keep their stall clean with, we've decided to:

- Increase the number of compost toilets onsite alongside the more commonly used portaloos.
- Install time controlled auto stop taps across site

According to the *Show Must Go On* report, 184.5 million litres of water are consumed at UK music festivals every year. While Julie's Bicycle established the current benchmark for water use at camping events is 14.3 litres per person per day.³⁵



Our overall water consumption for each event:

Love Saves The Day
used 88.7m3,
amounting to 1.59L
per person

Forwards
used 90m3,
amounting to
2.34L per
person

Waterworks used
19m3, amounting
to 1.37L per person

34. [Water Resources Management Plan - Bristol Water](#)

35. [Show Must Go On report 2020](#)

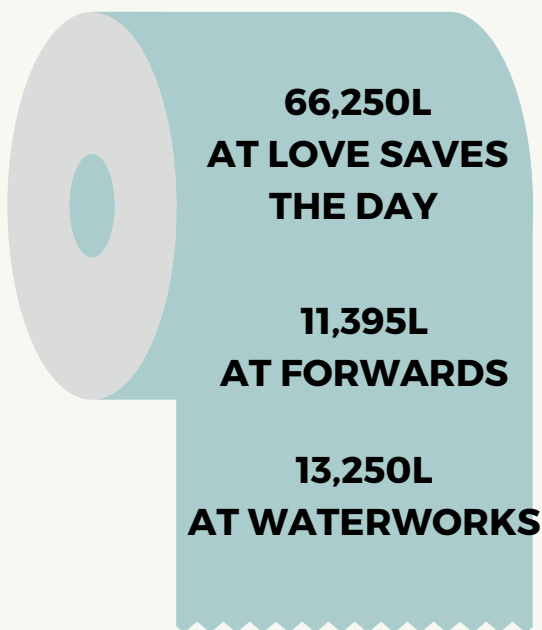
Toilets

The most obvious water use at festivals is the toilets, for example a standard event Portaloo has a 265L tank.^{36 37} In an attempt to combat this, we are working towards having as many compost loos at our UK events by 2025 as possible.

There are situations where conventional toilet cubicles are more practical and more accessible, so we can't move to 100% compost toilets, but every unit we can swap out will save water.



How much water do we save by replacing portable toilet cubicles with compost toilets?



36. [Brandon Hire toilet spec](#)

37. [Excludes any type of cleaning products](#)

Partner Highlight

Peequal at Love Saves The Day

Co-created with womxn and manufactured in Britain, PEEQUAL gets womxn and gender non-conforming people out of long toilet queues with a squat & go urinal design that is quick, safe, and sustainable. The units are made from recycled sea plastic and sugarcane biopolymer that can be reheated and reshaped when damaged.

Research carried by Peequal over summer shows that 95% of women would use a women's urinal again with an overall satisfaction rating of 4.8/5!

www.peequal.com

ENERGY

Energy supply represents 21% of the UK's Greenhouse Gas emissions and one of the key components of environmental sustainability is to reduce CO₂e emissions and our reliance on fossil fuels. The IPCC reports that to limit warming to 1.5c depends on our GHG emissions to be lowered by 2030³⁸. As previously discussed the UK is still considering opening new oil & gas licences which is not compatible with their Net Zero strategy plan.

This lack of leadership pushes festivals to create their own framework for Net Zero with campaigns like Vision2025 or the Green Events Code and to be autonomous when it comes to finding impact reduction solutions. Festivals offer a fantastic test bed for new energy practices.

Events like Lowlands Festival have transitioned to solar energy by adding panels on top of their car parking spaces³⁹ while Shambala Festival power their festival with 100% renewable HVO fuel generators alongside grid connection & hybrid battery units⁴⁰.

We work closely with our contractor, Impression One, to set-up an efficient system to power our UK events. We have also committed to using Hydrotreated Vegetable Oil fuel (HVO), a renewable diesel fuel

derived from 100% renewable vegetable oils, considerably reducing our carbon emissions. By working closely and collaboratively with our power contractor ahead of the show and keeping communication open during the live days it enables us to power the site efficiently and adapt to fluctuating requirements.

We are also working with Bristol City Council to find long-term solutions for powering events taking place across the City more sustainably by sharing our energy consumption, auditing our power requirements from the start of the build to the end of the de-rig and looking for ways to pilot new City-wide solutions.



38. [IPCC - Global Warming of 1.5c](#)

39. [Lowlands Solar Car Park](#)

40. [Shambala Impact Report 2022](#)

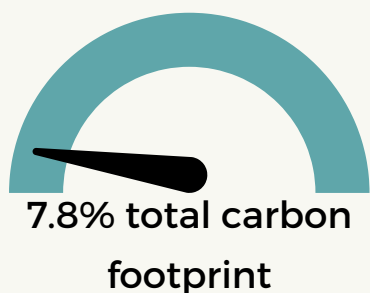
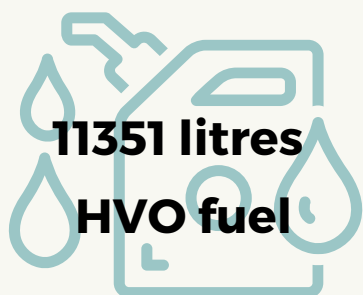
Key Initiatives:



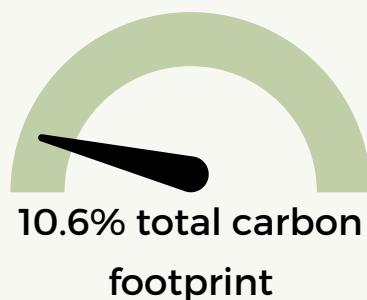
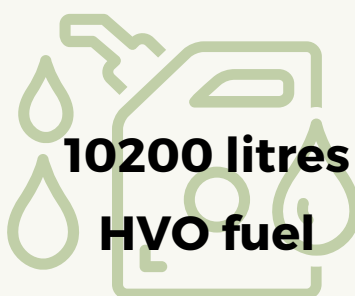
- Use LED lights across site.
- Monitor electricity use to reduce & improve our energy consumption.
- Measure energy consumption and CO₂e emissions onsite.
- Monitor our generator systems to improve fuel efficiency in 2023.
- Monitor the bottled gas used by traders in 2023.

Fuel Usage

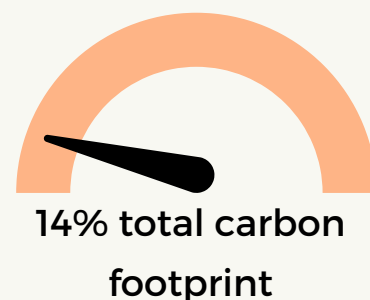
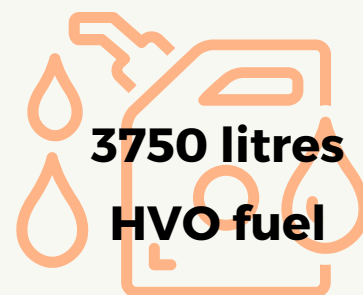
LOVE SAVES THE DAY



FORWARDS



WATERWORKS



FOOD

By choosing what we eat, how we source our food and how much we waste, we can significantly reduce our carbon footprint and help preserve resources for future generations. Food production represents 26% of the world's greenhouse gas emissions while "half of the world's habitable land is used for agriculture".⁴¹ It is key for the world to increase their plant-based diet, source sustainable & seasonal products, invest in regenerative farming and support local businesses.

Many events have already shown that festivals can challenge food consumption habits and inspire new behaviour with initiatives such as: *Meat, Fish & Dairy Free* at Shambalā⁴² *Circular Food Court* at DGTL⁴³ and *Climate Food Label* at Roskilde⁴⁴

We're aware that the current economical and political landscape has made trading at festivals hard and financially challenging. With this in mind, it is important for event

organisers to engage with their traders to understand what they do, where they source their products and how we can best support them to integrate sustainable practices while strengthening local economies.

Across our events our audience demographic is very broad and it is essential that we consider and engage different food habits while offering sustainable options we can build upon throughout the years.



Key Initiatives

- Trader guidelines & onsite surveys in place.
- Traders encouraged to use organic, free range & fairtrade products.
- Traders to offer at least one vegan & veggie option.
- Development of a deeper commitment to locally sourced products for future years.
- Onsite catering company provide healthy, nutritious and ethical meals.
- Food options centralised in our catering tent for artists.



41. [Environmental Impact of Food](#)

42. [Meat, Fish & Dairy Free Shambala](#)

43. [Food at DGTL](#)

44. [Climate Labels on Meals - Roskilde](#)

Across All Events Our Traders...



- Used compostable or biodegradable foodware.
- Banned single use plastic items.
- Only served MSC certified fish.
- Sold fairtrade coffee, tea, and sugar.



At Love Saves The Day...

- 82% of our traders were from Bristol.
- 87% of our traders have Red Tractor as minimum standard (chicken, beef, dairy, lamb, pork) with a significant number meeting higher standards of free range, rspca freedom and organic (the ones who didn't sourced specific products outside of UK from countries such as Greece, Thailand and Italy in line with the type of cuisine served).
- Most of the traders are buying from local producers or wholesalers, but organic veg still seems to be too expensive for them to use.

At Forwards...

- 77% of our traders were from Bristol.
- All of our traders serving meat have Red Tractor as minimum standard with a significant number meeting higher standards of free range, rspca freedom and organic.
- 81% of traders using dairy milk are using organic or British milk.

At Waterworks...

- All of our traders serving meat have Red Tractor as minimum standard with a significant number meeting higher standards of free range, rspca freedom and organic.
- All traders using British Veg - but buying organic can make the difference between deficit and benefit earnings on a meal.

Crew Catering

Headed up by Shona Graham at the same time she created her Bristol cafe Emmeline, 7 years ago. Both spaces were set-up with conscious environmental practices at its centre. Shona and her team operate a zero waste attitude where possible, distributing any excess prepared food to crew on site or to the wider community.



The food they serve is wholesome, balanced, nutritious, tasty, and primarily vegetarian.

The catering operation is now run under the Team Canteen umbrella. Since its creation in 2020, the CIC's ethos has been rooted in the belief in the importance of nutritious meals for all. More widely, Team Canteen has continued its work in the fight against food insecurity in Bristol after delivering emergency food aid throughout the pandemic



It is presented in reusable serveware and cutlery which can be returned and washed at the catering tent after use.

Our catering is central to crew wellbeing and every meal contributes heavily to safeguarding mental health onsite especially at busy times.



Love International

Love International takes place at The Garden site, in Tisno, Croatia and lasts longer than any of our other events (7 days). This event is a good example of the challenges organisers & producers can encounter in event sustainability when not in full control of the site. We are faced with several levels of governance; Croatian legislation, local authorities, the site owners & managers.

Croatia's economy relied heavily on tourism before the pandemic, which made up to 19.2% of the country's GDP in 2019⁴⁵ while concerts and festivals generated around 4.5 billion kuna a year⁴⁶. The pandemic put a stop on travelling, but event organisations were able to resume fully with no covid restrictions in 2022, generating an estimated €495 million in the first quarter of 2022⁴⁷ to the Croatian economy.

Festivals abroad present some undeniable positive social and economic impacts such as experiencing another culture, being able to travel, connecting people from all over the world, discovering the local ecosystems, and investing in local economies.

However, it's benefits can also have a negative effect if not managed properly with impact on the economy, environment,



social (or socio-cultural) and politics.⁴⁸ For example, festival-goers might not understand the local culture or exhibit behaviours that are viewed as anti-social by residents. Local places can become polluted if not properly cleaned after the event, whilst many attendees rely on cheap flights to travel to and from the host country.

Croatia is also in a difficult position when it comes to climate change, it has been identified that it is "one of three countries with the highest cumulative share of damage to GDP from extreme weather and climate events."⁴⁹ However, it has led the government to put in place a Sustainable Tourism Strategy until 2030 to preserve their tourism economy while investing in a greener and fairer future.

45. [Croatia International Tourism revenue to GDP](#)

46. [Croatia's Festival Economy Post-COVID](#)

47. [Foreign Tourism Revenue Croatia 2022](#)

48. [Towards better understanding electronic music festivals motivation in Croatia](#)

49. [SDG Croatia Profile](#)

Croatia's Sustainable Tourism aims⁵⁰

- Improvement of environmental sustainability in Croatia's tourism.
- Reducing the environmental footprint of the tourism sector.
- Conservation of natural resources.
- Reducing operational costs (waste management, energy, water consumption etc).
- Improvement of tourism management in protected areas.
- Raising awareness about the importance of natural heritage.
- Promotion and development of innovative and competitive special interests tourism.
- Encourage investment in sustainable and low-carbon growth.
- Increase the population living standard.



Their plan offers events an incredible opportunity to support the country's green transition by promoting sustainable behaviour onsite e.g banning single use plastic, promoting local culture, protecting the ecosystems, and investing in new technologies like renewable energy. We are in discussion with the The Garden site's owners & managers to understand what the impacts are on site, how they can be mitigated & reduced, and what solutions can be put in place.

The changes required for the site to become sustainable will take time and require participation from the owners, managers, promoters and audiences, but could also make the space a leader in good practices of festivals abroad.

Initiatives on site

This year The Garden introduced a reusable cups system which helped massively reduce their single-use plastic waste!

We also encouraged everyone to:

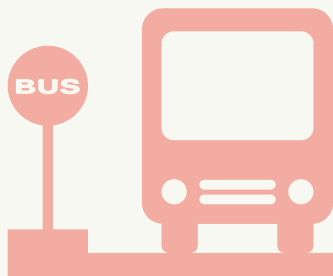
- Bring a reusable water bottle.
- Avoid buying single-use plastic beach items e.g inflatables.
- To not wear glitter (including biodegradable glitter).
- Take care of your own waste.
- Use the correct bins.
- Leave no trace.
- Dispose of cigarette butts properly.

50. [SDG Croatia National Strategy](#).

Emissions at Love International



**Crew flights generated
21.1 tonnes of CO2**



**The shuttle to
Barbarellas
Nightclub generated
1.8 tonnes of CO2**

The focus for environmental impact calculations this year at Love International were our crew flights and public shuttles between the main site and Barbarella's nightclub (the evening venue is located away from the main festival site).

As mentioned previously, audience travel can represent up to 80% of an event's carbon footprint and festivals abroad face the challenges of relying on short-haul to travel to the festival.⁵¹

The Tyndall Research Centre recommends to keep aviation emissions 20% lower than 2019 with a review in 2030 once the technology, networks and costs make it easier for people to shift their practices.

It is also important to acknowledge the inequality of responsibility when it comes to flying when 1% of people are responsible for half of global aviation emissions.⁵²

These super-emitters are also found in the music industry as highlighted by the Clean Scene report - Last Night a DJ Took a Flight - with the top travelling 100 DJs emitting an average of 88 tonnes versus just 3.3 tonnes for the 100 travelling the least.⁵³

This data does not mean that we shouldn't also consider the impact of our attendees, crew & artists' travel. We've mitigated our impact for our crew travel & Barbarella shuttles with a climate investment based on our CO2 emissions to Earth Percent. We are committed to measure & publish our crew flights emissions while working on reducing our impact locally through operation management.



51. [Super-Low Carbon Live Music](#)

52. [The Global Scale, distribution & growth of aviation](#)

53. [Last Night a DJ Took a Flight](#)

Social Impact

Cultural events such as music festivals have demonstrated that they can create an amazing opportunity to:

- Play a role in re-normalising human connection (post-covid) which is essential to tackling climate crisis.⁵⁴
- Be a catalyst for public engagement with climate change.⁵⁵

The pandemic has also highlighted how social gatherings can improve attendee's and crew well-being. In the impact report we created for our pop-up outdoor venue Breaking Bread in 2020, we tried to identify if working in hospitality and events had an impact on our crew's wellbeing and happiness after the first lockdown.

We found that:

- 65.6% of our crew felt lonely between March and August 2020 (during lockdown), however this feeling decreased for 81.25% of them by working at Breaking Bread.
- 96.8% of our crew reported feeling happier after they started working at Breaking Bread.
- All respondents felt that generally their work and being a part of a creative industry improves their well-being.
- That being able to go back to work had a positive impact on their mental health.⁵⁶

54. [Festivals have an important role to play in re-normalising human connection, essential to tackling climate crisis.](#) C.Johnson

55. [Can cultural events catalyse engagement with climate change?](#)



Eventbrite's trend report 2023 highlighted that "60% of respondents in the UK and 56% in Ireland said events reduce their feelings of isolation and/or loneliness."⁵⁷

Governance & Sustainability

Governance is essential in the way events raise climate awareness.

The *Show Must Go On* report identifies that festival organisations face specific challenges to applying sustainable practices due to the ephemeral format in which they operate including "fast-paced timings, small skeleton of full-time staff, outsourcing key production services and taking on large numbers of temporary contractors, volunteers and freelancers."⁵⁸

56. [Breaking Bread 2020 Report](#)
57. [Eventbrite Trends Report 2023](#)
58. [Show Must Go On report 2020](#)

Raising Climate Awareness

Engaging contractors, freelancers & external suppliers

A research study⁵⁹ led on two of our events has found that three principles have been clearly identified by our crew & freelancers as factors to increase their engagement with sustainable processes and initiatives::

- **Autonomy**: Staff are allowed to shape their own initiatives and environmental responsibilities within their role.
- **Solidarity**: Evident care and enthusiasm of working together while knowledge and values are shared through communication and “good behaviour” reinforcement.
- **Responsibility**: Duty of care is strongly demonstrated across site, with a view to empower staff and foster a feeling of community e.g mental health, welfare, active listening, empathy and sustainability.

Through conducting post-event surveys and appraisals we will continue to build upon these strong foundations and deepen our commitment to a fairer, kinder and greener work space for our employees, freelancers and volunteers.

This year we found that some of our struggles were similar to those felt across the industry as mentioned by SMGO report such as keeping sustainability at the heart of decision making during show days due to competing priorities such as health & safety, cost and immediacy.

We have :

- Trained our core team on climate change and climate justice.
- Screened the award winning sustainability documentary “Tomorrow” as part of our training.
- Put sustainable policies in place for each event.
- Shared our sustainable work activities in weekly team meetings.
- Attended talks, workshops and conferences such as GEI and The Showman’s Show.
- Participated in interviews with students from various universities for their sustainability-centred research projects.
- Invested in industry sustainability networks by participating in round table and feedback sessions for the Green Events Code and Future Festival Tools.
- Participated in industry surveys to continue to feed our information in to wider industry research and data collection.

59. C. Jackson (2022) - “How do music and arts festivals enact sustainability?”

Our audience's environmental concerns

Most attendees surveyed said that sustainability isn't a priority when booking a ticket for a festival (line-up & friendship groups being the main factor) but if an event was deemed to be seen as unsustainable it will stop them from going.

The audience at Forwards had the highest number of people for whom sustainability is important when attending the event. This could be due to the audience demographic (25-45 y/o) and an ethos supported by programming that highlights & encourages⁶⁰ audience engagement with current social issues through panels, talks and exhibitors at The Information Stage.

People tend to think that the responsibility of mitigating an event's environmental impact lies fully with the organisers, however both Forwards & Waterworks audience were happy to approach it more collaboratively.



60. For Millennials and Gen Z social issues are top of mind

The most important issues for all attendees across our events are:

- **Protecting the local ecosystems**
- **Diversity & Inclusivity**
- **Supporting local charities & communities**

This was reflected in the amount of engagement that our Social Media content on Ecosystems generated, with up to 3000 people watching our stories on the subject.

We used Instagram to offer fun, interactive and informative content on the local ecosystems found at our event sites - Ashton Court, The Downs and Gunnersbury Park.

This medium was really helpful to educate our audience on specific site measures (including trees being fenced), general knowledge on the local flora (including age and type of surrounding trees) and tap into our attendee's biophilia.

Artists & Climate Awareness

We created an artist guideline template which we used and tailored for each of our events. The document was shared in the artist info packs and displayed in the artist dressing rooms. This was a great format for us to share our policy, ethos and help artists engaged in positive environmental behaviours.

Music Declares Emergency

In 2019, we signed the MDE declaration & pledge, joining an industry wide movement calling governments and media institutions to:

1. Tell the truth about the climate and ecological emergency.
2. Act now to reverse biodiversity loss and reach net zero greenhouse gas emissions by no later than 2030.

By joining the MDE pledge, we also recognised that the emergency has arisen from global injustices and will work towards systemic change to protect life on Earth. Acknowledging the environmental impact of music industry practices and committing to taking urgent action.



We partnered with MDE on three of our events - LSTD, Forwards, and Waterworks.

We implemented activity dedicated to amplify the “No Music on a Dead Planet” messaging:

- Sharing our MDE partnership on our social channels.
- Projecting a MDE information film on the main stage screens (Forwards).
- Displaying NMOADP signage in the artist dressing rooms.
- Displaying NMOADP banners in artist & guest areas (Waterworks).



Equity, Diversity & Inclusion

Social connection is an inherent part of what it takes to create a sustainable movement and climate justice goes hand in hand with social justice.

Over the last 5 years, Team Love's main commitment to a fairer industry, has been focused on deepening social cohesion internally and externally. How can we create a safer and more inclusive work environment? What changes are required to support under-represented groups to access roles & careers in the music industry?

As a company and through our festivals & partnerships we continue to take steps to improve & further broaden diversity, equity, inclusion and social cohesion across our business. We are seeking to support deep systemic change which takes time and learning, we aim to develop our work each year.

We are proactively working towards creating inclusive work spaces and aim to support the individual development & personal wellbeing of our team.

If you would like to read our full Inclusion, Diversity & Equality statement, please [click here](#)

Top internal initiatives:

1. Shadowing opportunities and paid placements delivered in partnership with Big Team.
2. Skill sharing and up-skilling ethos in the office.
3. Regular Training Opportunities
4. Paid volunteering days available for permanent staff to support charities and organisations of choice.
5. Enhanced parental leave policy, flexibility & support network available for parents in the office.
6. Onsite crèche available during build days.
7. Expansion of our festival programming team to include diverse voices and experience.
8. Gender equity data capture of every line-up.
9. Specific support available for disabled staff from qualified Accessibility Officer.
10. Development of open and inclusive recruitment processes.



Big Team CIC

Big Team CIC was established in 2019 by Team Love Productions to drive social purpose projects and initiatives that span from their core activity as a festival and events production company.

Big Team was fundamentally created as a proactive response to the visible lack of racial representation within the creative industry's workforces, including within our own organisations and events. Big Team has focused on establishing contacts and partners committed to the delivery of impactful projects with real outcomes for local communities.

Big Team works with adults aged 18 - 30 years old who are underrepresented or face social or economic barriers to opportunities in the sector.

It's core aims are to create visible, supported and inclusive pathways into the industry, encouraging lasting and tangible change in the South West and beyond.

Key Objectives:

- Engage with young people and provide them with information and inspiration about the festival and wider creative industries.
- Create genuine long term pathways into music, events and creative careers with shadowing, work experience and paid placements.
- Support young creatives to develop their professional networks and practices.
- Provide support for talent development & growth.
- Build a diverse workforce with inclusive recruitment strategies in place.
- Work with partners & other organisations in our network to amplify and strengthen our strategic work.

Big Team Partners & Collaborators

Meaningful partnerships & collaborations are integral to Big Team. These are some of the organisations and creative businesses that we have worked with so far:

Aspiration Creation Elevation, Access Creative College, Arcadia, Babbasa, Boomtown Fair, Bristol Beacon, Crack Magazine, Hey What!, Knowle West Media Centre, Glastonbury Festival, Lost Horizon, Pirate Studios, Plaster PR, Rising Arts, Saffron Records, SWU, Wake the Tiger.

Next Level

Delivered in collaboration with a number of key industry partners across the City, Next Level was set up to help support emerging artists' creative & professional development.

The project provides access to professional environments with the goal of building confidence and enhancing writing, recording, performance, and promotional skills.

With guidance from well-established artists who are already experienced in the industry, and a number of active organisations in the local music scene, the hope is that together we can support the next generation of Bristol artists to take their careers to the next level.



**NEXT
LEVEL**

- **41 applications**
- **6 participants**
- **192 Hours of Mentor support**
- **135 Hours Studio time**
- **1 showcase event**
- **4 performance opportunities**

Festival Placement Scheme

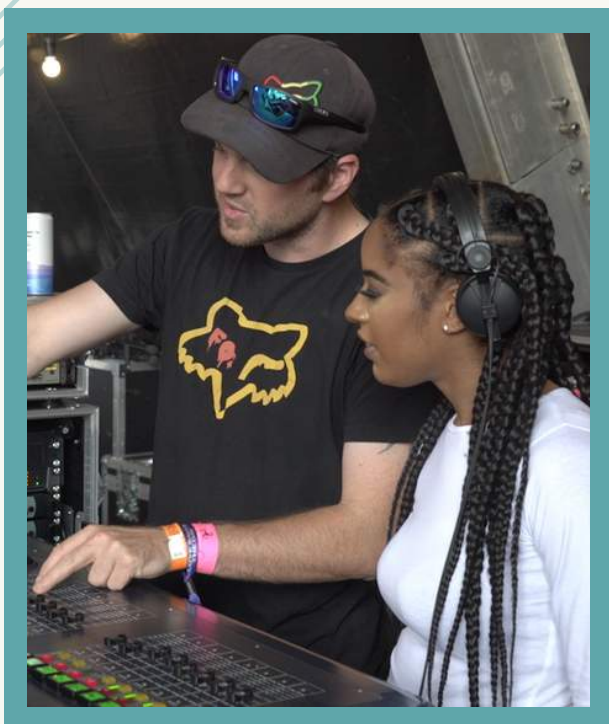
Big Team's summer placement scheme facilitates young people to gain paid experience within the music festival sector.

A range of companies involved in different areas of festival production are supported to host placements, and by doing so benefit from a broadening of their team to include new, dynamic members.

The young people gain direct industry experience while having the chance to network.

3 examples of participant outcomes:

- Ongoing employment at audio visual company.
- Returning member of freelance festival site crew.
- Enrolment on related course at Access to Music creative college.



The roles on offer included experience in Artist Liaison, Site Crewing, Event Production, Sound & Lighting.

● **16 placements at Love Saves the Day**

● **9 placements at Forwards**

● **8 placements at Glastonbury Festival**



Capture Forwards

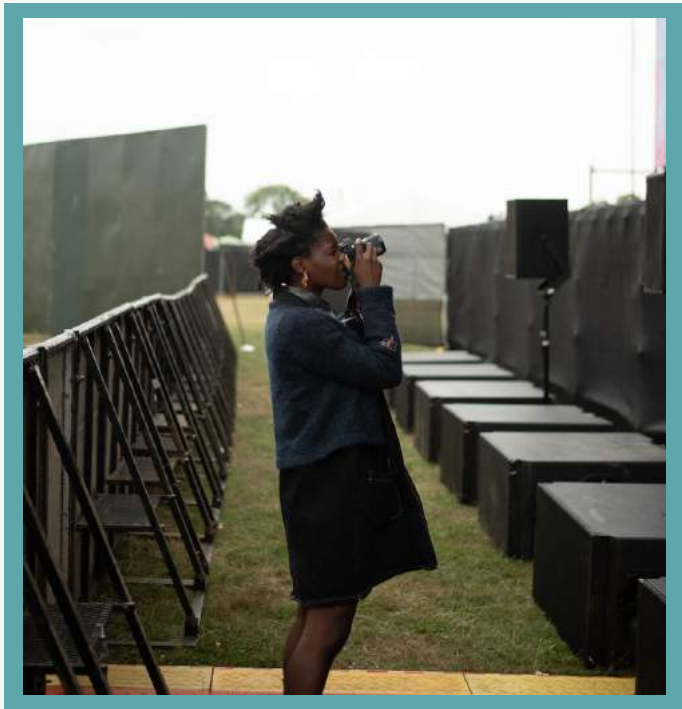
Big Team X Forwards brought 4 aspiring photographers on a unique festival photography placement at the brand new event.

Capture Forwards offered the successful applicants a paid, hands-on experience in the world of live music and professional festival shooting, which included:

- A photography workshop with a professional photographer.
- Behind the scenes access.
- Onsite live photography experience.
- An exhibition at the Trinity Centre.

Capture Forwards

- 56 applicants
- 4 participants
- All 4 now working as professional photographers



Elevate Us

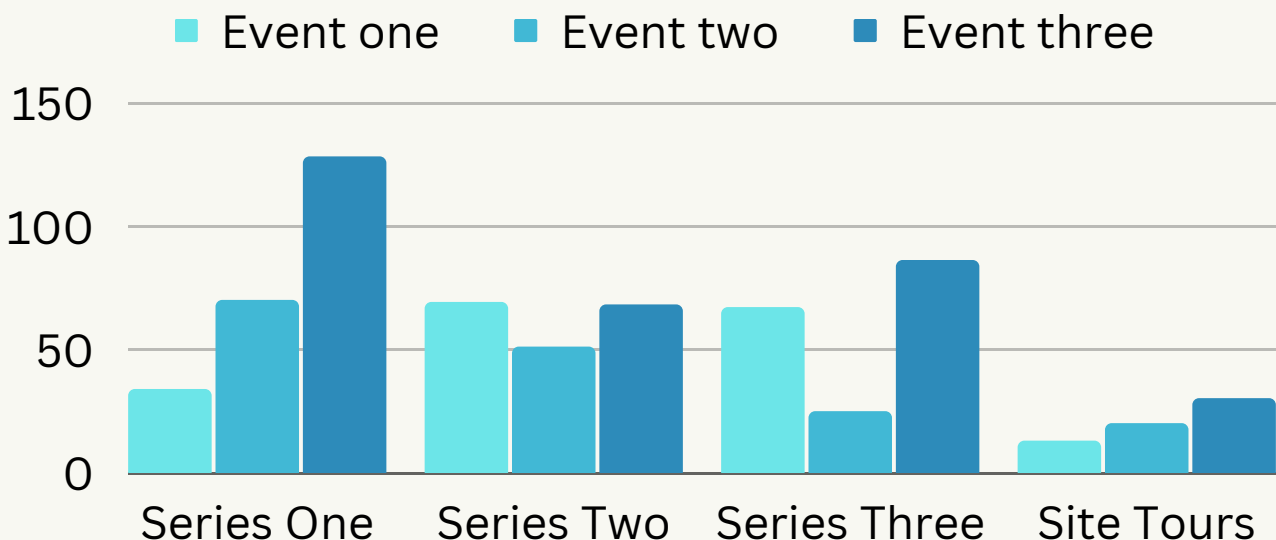
Elevate Us Is a series of panels, workshops, discussions and tours produced by and for young creatives aged 18-30 years old.

The events explore topics related to working in the creative industries and producing your own events.

They help attendees to deepen their knowledge and develop networks whilst connecting with others who are looking to forge creative careers.

So far there have been three series of Elevate Us (each consisting of 3 separate events) and three behind the scenes site tours.

Elevate Us - Event attendance





Gender Balance In The Music & Festival Industry

Part of creating a sustainable future is to empower under-represented genders across all roles, careers and management levels.

According to the UK Music Diversity report 2020, "female representation steadily decreases as age increases" with 45-64 year old women representing only 35% the workforce compared to 38.7% in 2018. They also speculate that, "unequal caring responsibilities may be one cause of this."

There has been a focus in recent years on improving support for working mothers in the music industry, including more robust maternity policies and increased mentoring for women taking maternity leave. They also mentioned that "this is just one potential reason for this decline, and more research will

need to be done to understand the myriad complex reasons why women, and those from Black, Asian and ethnic minority backgrounds, are not staying in our industry."

The same issues can be found when looking at the creative aspect of festivals. For example, only 20% artists in the 2020 Billboard 100 were women or from gender minorities.

The systemic issues on which the music industry relies on, were highlighted by the Brits Awards Nominations for Artist of the Year which did not include any single women or gender minorities.

This demonstrates that they still do not have equal access to the opportunities that determine nominations for this category.

Existing established headliners are disproportionately male, so our emphasis has been on providing equal opportunities to emerging artists who are the headliners of the future. Alongside our own programming policy, our relationship with Saffron has been instrumental.

Since we took the KeyChange pledge we have made a lot of changes to the way we book our line-ups and have worked to develop more open booking panels to improve representation in our programming for each event. We are monitoring progress and are committed to supporting under-represented talent - working actively to provide inclusive and equitable opportunities.

Partner Highlight

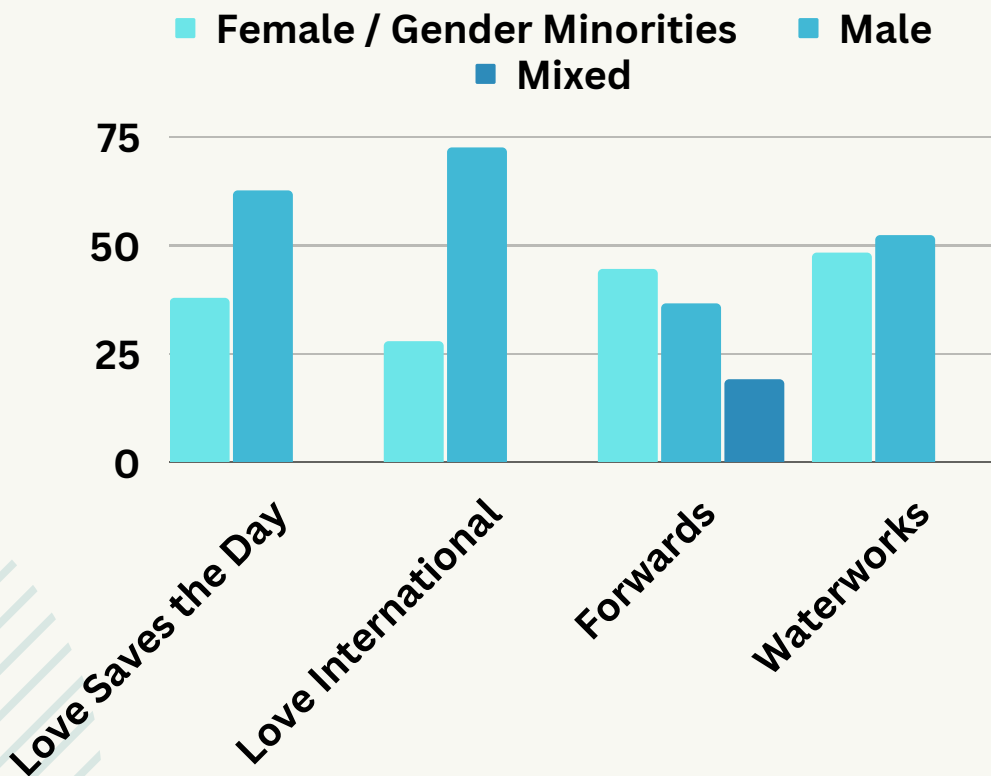
Saffron

Founded in Bristol, UK in 2015 by Laura Lewis-Paul, Saffron operates as a non-profit organisation aimed at advancing gender equality in the music industry. They primarily offer training in music production, sound engineering & DJing, as well as running an artist development programme & record label.

www.saffronmusic.co.uk

This is a snapshot of our work in this area in relation to sustainability. We are working towards producing more specifically focused reports in the future.

Our line-ups 2022



Safer Spaces

To support our work towards gender equity we introduced a Safer Spaces tent at Love Saves the Day and FORWARDS as a place where people can come, use facilities, get information or advice, and report incidents.

Professional support is provided by qualified and specially trained staff.

17 members of our team also received sexual violence training from Safer Spaces in March 2022 ahead of the upcoming festival season.



Safer Spaces is a community interest company that was set up to help educate and create a culture that confronts and prevents sexual violence, harassment and domestic abuse at festivals and events; providing all women and girls with access to specialist support, reporting and ongoing localised referral pathways.

They are gender informed but their services are gender inclusive, turning no one away that needs a safe space. They have specially trained outreach teams educating and engaging festival goers, staff and vendors with zero tolerance and "don't be a bystander" messaging, to de-stigmatise talking about and reporting sexual violence.



Accessibility

We want to make our events as accessible as possible for the members of our audience, crew and artists who have disabilities.

We signed up to the *Attitude is Everything* Live Events Charter in 2019. We are currently at Bronze, but are working towards the Silver award, with 13 core team members of Team Love having completed AIE's Disability Awareness Training.

Furthermore, we have also signed up to the *Attitude Is Everything Beyond the Music Programme* and aim to offer volunteering and work opportunities to the d/Deaf, disabled, and neurodivergent communities.

Facilities provided:

- Personal Assistant / Companion Ticket
- Viewing Platforms
- Accessible Parking
- Accessible Toilets
- Lowered Bar Areas
- Induction Hearing Loops
- Diverse Sensory Calm Space
- BSL Interpreters (on request)
- Assistance Dogs welcome

Our onsite sensory break out space is provided by Diverse UK. This space aims to provide a safe, low level stimulation and recalibration zone for those on the Autistic Spectrum or for those who need a place to have a moment of calm, rather than having to leave the festival.

LOVE SAVES THE DAY

FORWARDS

Facility	Registered requests	Registered requests
Personal Assistant Ticket	31	57
Viewing Platforms	29	61
Accessible Toilets	49	75
Accessible Parking	14	35
Wheelchair Users	6	30

60 applications across the weekend, at least 7 walk-ins

96 applications across both days + 10 walk ins

Economic Impact

In 2019, almost 1000 music festivals took place across the UK, contributing £1.76 billion in Gross Value Added (GVA) to the economy, and enriching the cultural and social lives of more than 5.2 million attendees.⁶²

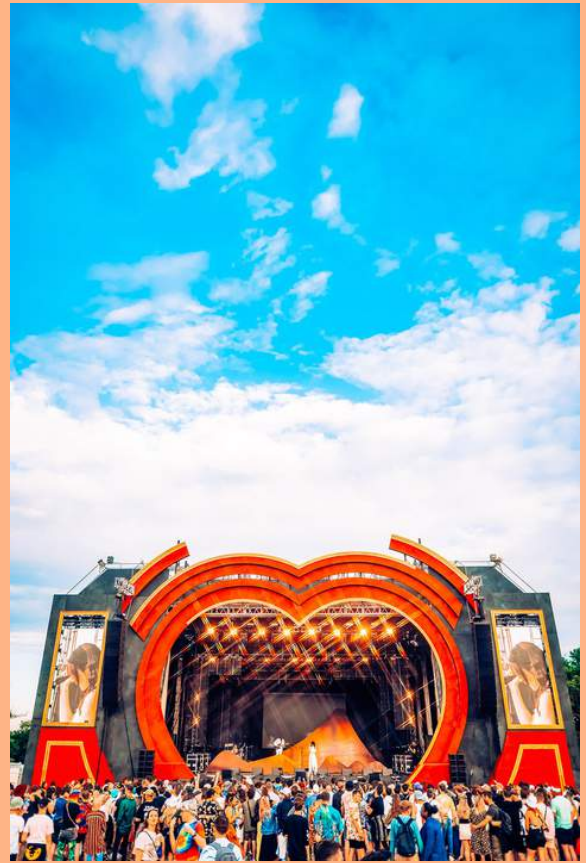
Since 2019, along with the rest of the country, the festival industry faced some of its biggest challenges to date:

- Brexit, Covid & War in Ukraine impacting the economy and crew shortages.
- Energy cost rises increasing the cost of powering events.
- Cost of living crisis influencing ticket sales.
- Climate crisis impacting budgets for operations, infrastructure and planning of events.

This perfect storm impacted events enough for some of them to cancel in 2022. Independent festivals like Brainchild were not able to come back, as highlighted in a Guardian article:

62. [DCMS The future of Music Festivals](#)

63. [UK Summer music festivals forced to close](#)



“We normally sell out but when we went on sale in December we knew something was wrong,” said Marina Blake, 29, creative director of the Brainchild festival, which has been running for nine years, except for 2020 when Covid got in the way.

“It was so much slower than normal and there just wasn’t the demand. We’ve recently made the decision to cancel.”

She says it was a confluence of factors. “Artist fees are higher as people are trying to make up for income lost during the pandemic, production costs have increased and even just getting the labour to put the tents up was an issue.”⁶³



Eventbrite’s 2023 Events trend report highlighted that, in the UK, the majority of event organisers (55%) say that economic conditions are getting worse – the highest level in any country surveyed by Eventbrite.⁶⁴ The biggest challenge for event organisers this year will be to keep events affordable while meeting their budget target.

Despite all this, many festivals continue to be a force for good, investing not only in the country & local economies but also supporting organisations that make a direct change in society. Our research found that festivals rely on a vast community of volunteers, which is one of the ways they generate income for charities⁶⁵.

The *More Than Music* report found that “almost two thirds of festivals have charity partnerships, are donating directly to local and global

causes, or have their own charitable foundations established to directly support communities (64% of festivals studied)”⁶⁶

They identified the areas supported by festivals:

- Local initiatives
- Access to opportunities
- Social justice
- Climate change

My Cause UK

My Cause UK offers a chance to volunteer at the UK’s biggest festivals, while making an impact for a cause. It’s simple – give your time at a festival, and in return they make a donation to a charity of your choice. The organisation was formed to help provide a platform for all charities to raise money at festivals across the UK by providing volunteers, while allowing people to access some great festivals without having to pay for a ticket.

64. [Eventbrite Trends Report 2023](#)

65. [DCMS The future of Music Festivals](#)

66. [More Than Music Report 2022](#)

My Cause UK

Love Saves The Day



100
volunteers

£1500
raised

34 charities
supported

Forwards

80
volunteers

£1200
raised

29 charities
supported

Waterworks



80
volunteers

£1200
raised

10 charities
supported

Guestlist donations

Guestlist donations across our events have supported the following organisations and projects: Big Team CiC, Old Sneed Park Nature Reserve and Gunnersbury Community Garden.

Team Canteen CIC was founded, and is run by, the following Bristol hospitality businesses: Bianchis Group, Emmeline, The Love Inn, Pipe and Slippers, The Pony Bistro, Salt & Malt, and Team Love.

In 2022, the Team Canteen coffee shed was given a free trading pitch at Forwards festival with all profits going to support their continued work.

Partner Highlight

Team Canteen

Team Canteen CIC channels support and resources from the local hospitality industry to play its part in reducing food insecurity in Bristol.

The principles of diversity, inclusion, participation and sustainability are at the heart of the organisation. They support food charities and local projects working in the city to reduce food insecurity and aim to bridge the gap between these organisations and hospitality businesses to increase access to healthy food.



Climate Investments

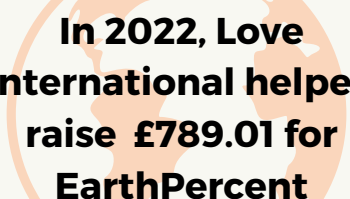
Currently, only 3% of all philanthropic giving globally is directed towards protecting the future of our planet. It is now urgent that we invest in charities and organisations who make a change on the ground.

Earth/Percent & Love International

Earth/Percent is a charity providing a simple way for the music industry to support the most impactful organisations addressing the climate emergency. They encourage artists and music-related organisations to pledge a small percentage of their income, or donate to, Earth/Percent, where it will be directed to the most impactful organisations dealing with climate change.

In 2022, the money Earth/Percent raised went to 13 partners working towards:

- A greener music industry.
- Protecting and restoring our climate and natural world.
- Cleaner, healthier, fairer, and thriving communities.



In 2022, Love International helped raise £789.01 for EarthPercent

67. [Earth/Percent](#)

Helping Earth/Percent to support: Julie's Bicycle, A Greener Festival, Music Declares Emergency, Reverb, Uplift, Cool Effect, Women4Oceans, Client Earth, Earth Justice, Global Greengrants Fund, One Tree Planted, Cool Earth and Trust Public Land.

ecolibrium

Ecolibrium is a live events industry response to the climate crisis – uniting a community of events, festivals, suppliers, artists, and music companies in environmental restoration by moving climate action & low-carbon travel into the heart of live events culture.

Since their creation they planted 46639 trees, protected 16917 acres of rainforest, invested in 10 renewable energy projects. In total they balanced 32,771,257 travel miles!

www.ecolibrium.earth



**Team Love donated
£542.25 to Trees+,
balancing 21.69 tonnes
CO2e**



**In total, we raised
& donated
£54,072 !!
from activity across
our festivals**

Other Initiatives

Affordable & NHS ticket schemes

For all our UK festivals, we offer reduced price tickets for those who are on low incomes, to try and make our events more accessible.

We continued to support NHS staff by offering half priced tickets for Love Saves the Day & Forwards. We also offered NHS reduced tickets via Tickets For Good for Waterworks.

Volunteering days

Another way we worked to contribute positively to the economy is by encouraging our team to invest time into volunteering for organisations & charities.

Each member of permanent PAYE staff gets the equivalent of one working week in volunteer days, available to use on projects which they can put forward or are suggested.

Many choose to volunteer with organisations that we have an existing relationship with, which works to strengthen partnerships and collaboration.

Last year the team volunteered for organisations including Aid Box Community, Babbassa, Team Canteen, Caring in Bristol, St Paul's Adventure Playground, and Big Team.





Conclusion

As stated in the report, the current crises we're experiencing - whether economic, environmental or social - are pushing events to incorporate new scenarios into their planning and find alternative long-lasting solutions, while keeping tickets affordable.

Despite all these challenges, it is undeniable that festivals create a space for people to enjoy themselves safely, experience live music and create meaningful conversations in the current polarisation of cultural groups.

We strive to be a force for good and create a purposeful business by continuing our partnerships with other organisations, investing in local economies, exploring sustainable options and amplifying the sustainable events network by sharing our learnings transparently.

It is essential for us to try and lead by example, learn from our mistakes and do our best to improve the accessibility, sustainability, inclusivity, and diversity of our industry.

More than ever, we are aware that the climate crisis in motion is going to drastically transform the way we run events. It is important that we act now by implementing sustainable practices & by communicating to our stakeholders why we do it.

Understanding our impact was the first step of a long journey towards a greener future and we are committed to continued participation in research projects, testing new technologies, innovating and publishing our findings & data.

What We've Learned

- If your team is not on board, it will be harder to make your initiatives last over time. We realised that it was important for us to strengthen what was an organic ethos at first! Formalising this collaboratively with our crew and other stakeholders improved proactivity in the company creating a team work ethos.
- Change isn't something that can happen overnight and we have an industry that relies on the same systemic issues and oppressions as the world. Sometimes staying still is the best way to move forward, and taking the time to identify our impact as it stood post-covid was key in understanding our standard event practices. It helped us find balance, identify our shortcomings, areas of improvement and set up benchmarks.
- Balancing other priorities can be extremely challenging in the live events industry. Sometimes health & safety, immediacy, and budget can come in the way of utilising the most environmentally friendly solution.



This is reflected in the Vision 2025 *Green Industry Survey* which identified two barriers to event sustainability:

- Time/capacity within the organisation (52%)
- Cost is still identified as an issue for implementing sustainable solutions (76%)

It is important that we are aware of and proactively look for ways to mitigate these challenges as part of our day-to-day operations.

What's Next For Team Love...

Making this report was the first step towards understanding what our impact & shortcomings were.

We now have a document that we can refer to throughout the year, measure our progress against and use to hold ourselves to account.

We aspire to increase our work around audience behaviours outside of our event sites e.g what they buy, how they prepare and how they travel to the city & event site.

Another focus for 2023 is to improve our data capture processes and analysis. We are also looking to grow our team to deepen our work in these areas across events.

Sustainability: Our Core Values

- Innovation
- Resourcefulness
- Collaboration
- Knowledge Sharing
- Making a difference
- Equity
- Wellbeing
- Intersectionality
- Creative Curiosity

We will share our policies and specific initiatives for each festival as we move into the new year. .

We have produced a statement to summarise our approach to sustainability and have identified the core values we wish to carry with us into the future in this particular area of our work. Alongside more specific targets.

"We believe that festivals can act as a test bed for society through piloting emerging industry initiatives that can support new processes & practical implementations.

We take pride in producing high quality, inclusive events that can be enjoyed by everyone that attends.

We take our ecological responsibility seriously and are committed to implementing ongoing systematic changes and sustainable practices to reduce our environmental impact & better social practices as a sector. "





Our specific priority targets for 2023

- Love Saves the Day & Forwards assessment by A Greener Future
- Increase our recycling rate by 10%
- Focus on improving energy efficiency
- Increase our shuttle bus usage by 10%
- Increase compost loos in public arena by 20%
- Carry out trader supplier audit
- Calculate our carbon footprint
- Pilot use of new practices and materials
- Raise climate awareness with our public & stakeholders
- Continued work towards line-up gender balance
- Development of data collection to inform strategy
- Silver level with Attitude is Everything Live Events Charter
- Deepen our existing partnerships to create meaningful change
- Continued work and training to make our workspaces and team more inclusive
- Continued work on recruitment policies with particular focus on freelance roles
- Increase our climate investments with Earth/Percent and ecolibrium
- Work on strategies to keep our events as affordable as possible
- Increase team capacity for work in the areas highlighted in this report

While we are proud of what we have achieved so far, we are also aware that being truly sustainable and impactful takes time. This is an ongoing conversation and we continue to work towards improving our processes and frameworks. This data will be reviewed again next year, and we aim to follow up with a second sustainability impact report for 2023.

Thank you for reading, Team Love x