

**GCC 2024**



# Art Fair Toolkit

# For Environmental Responsibility



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# Introduction

The GCC Art Fair Toolkit for Environmental Responsibility was produced for and in collaboration with a group of leading art fairs to establish best practices for environmental responsibility and promote international sector-wide alignment. We thank our partners for their generosity and willingness to work together on this vitally important issue.

## WORKING AS A COLLECTIVE

### COLLECTIVE RESPONSIBILITY

Art fairs have a profound influence on the wider art market and its supply chain, shaping the ecosystem in which artists, galleries, and collectors operate and forming the dynamics of how artworks move from studio to sale.

As a result, art fairs have a dual responsibility – to reduce their own operational footprint and to use their influence to enable progress, collaboration and alignment across the sector. But genuine change can only happen if we work collectively, setting new standards and promoting action and understanding among our audiences.

This document is for everyone involved in art fairs who is committed to collaborating with their exhibitors, visitors, vendors, and suppliers, as well as their counterparts at other fairs, to create an environmentally responsible art world.

Drawing on the latest knowledge and data, along with four years' worth of learning from GCC's network,

we've boiled everything down into actionable steps. Where relevant, we've linked to further reading and tools that may be useful if you want to dive deeper into a particular area.

### COLLECTIVE ACTION

This resource was developed in collaboration with an international collective of art fairs working together to align on climate action.

Thank you to [ARCO Madrid](#), [The Armory Show](#), [Art Antwerp](#), [Art Basel](#), [Art Brussels](#), [Art Rotterdam](#), [The Art Show](#), [CHART](#), [ESTE ARTE](#), [Frieze](#), [Liste Art Fair Basel](#), [Market Art Fair](#), [Paris Photo](#), [Ramsay Fairs](#), [STAGE Bregenz](#), [TEFAF](#), and [Untitled Art](#).

Their willingness to join forces to instigate change reflects the growing understanding of the urgency of the climate and ecological crisis across the art sector. With so much positive action already underway, we must build on this momentum, setting the course for a positive vision for the future.

**// Genuine change can only happen if we work collectively**



# Executive Summary

We are deep into the era of climate breakdown. Its devastating impacts reverberating across the world. It's clear that business as usual is not good enough. For the art industry that means facing up to some hard truths about how we operate and the future of the visual arts sector. How do we take control and work towards positive futures for the visual art sector and beyond? The first – and most fundamental step – is accepting environmental responsibility and committing to tackling climate action.

The art fair business model can pack a carbon-heavy punch. Travel, waste generated from builds, and the energy expended powering venues all add up to excessive emissions. Even drastic carbon reduction today that limits temperature increases to the 1.5 °C agreed in Paris will alter the world we live in forever. But there is hope. Collectively, we can make the changes and systemic shifts needed to limit the worst outcomes.

How do we take control and work towards positive futures for the visual art sector and beyond? The first – and most fundamental step – is accepting environmental responsibility and committing to tackling climate action.

The Art Fair Toolkit for Environmental Responsibility is an initiative developed by the Gallery Climate Coalition (GCC) in collaboration with a group of leading art fairs. This work aims to establish practices for environmental responsibility and promote international sector-wide alignment.

This resource pools knowledge, data and insights with the ambition to get everyone working together and aligned on

methodology, strategy, targets and the right terminology. Case studies provided by the fairs who collaborated on this document demonstrate positive change in action.

The collaborative approach and work that has gone into creating this shared resource is a testament to the power of collective action to create systematic change. We thank the art fairs for generously funding this research and contributing their time, data, and expertise to develop solutions to the challenges art fairs face. We hope it will act as a springboard propelling us into positive action allowing us to go further together, faster.



## THE TOOLKIT'S PURPOSE

- 1 Create a consensus on new operating standards and key strategies.
- 2 Ensure all fairs measure, report and actively reduce GHG emissions and waste.
- 3 Align the messaging fairs share with exhibitors, visitors and vendors regarding environmental considerations to ensure consistency.
- 4 Encourage fairs to use their influence and platforms to inspire climate action across their networks and supply chains.

## KEY FINDINGS

### LACK OF KNOWLEDGE

Through the development of this toolkit, it was clear that many organisations want to implement change but lack the know-how and resources to take action. 50% of art fairs we surveyed cited a need for more clarity around more environmentally responsible working methods as a perceived obstacle to transitioning to more climate-conscious operations.

### DEMAND FOR CHANGE

More people care about climate change than you think. The public, artists, exhibitors, collectors, and many others are expressing concern and calling for environmental action and more transparency around what organisations are doing to bring about change. This shift in opinion directly impacts art fairs and the wider sector. Failure to listen and act may result in reputational risk.

Recent research shows that [87% of cultural audiences are worried about the climate crisis and 93% have made changes to their lifestyle to help tackle it.](#)

A [Pew Research poll](#) in 2020 concluded that two-thirds of Americans wanted to see more government action on climate. Interestingly,

in 2023, the scientific journal Nature published a study [concluding](#) that most Americans believe that only a minority (37–43%) support climate action when, in reality, it's a large majority (66–80%).

'Sustainability and the carbon footprint of the art market' ranked among the top 10 concerns in [Art Basel and UBS's Art Market 2023 report](#). The younger generation is especially concerned about climate change, with [70% considering it essential](#) to reduce their environmental footprint related to their art purchasing practices.

**// The collaborative approach that has gone into creating this resource is a testament to the power of collective action to create systematic change. We thank the art fairs for generously funding this research and contributing their time, data, and expertise.**



## RECOMMENDATIONS

### COLLABORATE FOR CHANGE

Collaboration and sector-wide alignment on targets, strategies and terminologies is essential for effective climate action. Reject competition and work with other fairs to drive long-term change.

### ADDRESS YOUR IMPACT

Create carbon and waste reports to establish baselines. Aim to set goals to reduce travel, energy and shipping emissions and target 'near zero' waste operations.

### GET ORGANISATIONAL BUY-IN

Integrate climate actions into every level of your organisation's decision-making and operations. Establish a 'Green Team' dedicated to environmental responsibility.

### TAKE ACCOUNTABILITY

Demonstrate transparency and accountability by publishing an Environmental Responsibility Statement spelling out your commitments. Hold yourself to them.

### CHAMPION PROGRESS OVER PERFECTION

'Greenhushing' hinders progress. Audiences respond well to openness – share challenges and successes to foster a culture of

continuous improvement and encourage others to do the same.

### USE YOUR INFLUENCE

Arts organisations have enormous influence. Use yours within cultural networks at the highest level to advocate for ambitious action. The ripple effect will reverberate beyond the sector into society.

### CHOOSE SUSTAINABLE SUPPLIERS

Actively engage with suppliers and vendors. Inform them of your needs and climate goals so they can support you. Champion suppliers that commit to climate action to encourage adoption elsewhere across the visual arts community.

### ACKNOWLEDGE PUBLIC OPINION

The public is demanding action on environmental issues. Work with ethical partners and seek sustainable sponsorships aligning with your values. Now is the time to take a progressive position and become a leader in the field.

## LOOKING AHEAD FUTURE VISION

Though we need to focus on immediate actions to meet our targets, it's important not to lose sight of the bigger picture. With that in mind, we've created prompts and provocations to open up conversations and create new ways of thinking about the future of art fairs. Each 'Future Vision' is rooted in collective action – the overarching ambition of this initiative. We don't expect these to be put into action right now, but we hope they will inspire you – inspire all of us – to go beyond the obvious in pursuit of bold collective climate action.



# Context

## THE VISUAL ARTS AND THE CLIMATE CRISIS

Year-on-year, the impacts of the climate crisis are becoming more severe. Extreme weather events affected every continent on the planet in 2024, causing devastation to lives and livelihoods. The art world is directly affected by these challenges. Frequent heatwaves, droughts, wildfires and floods make it increasingly difficult to organise and hold large-scale events. It's not practical to host an art fair in locations dealing with flooding or heavy pollution from wildfire smoke, as has been the case in cities hosting major art events in recent years.

### RECORD AND REDUCE IMPACT

The art industry's climate impact is undeniable. [A 2021 report](#) estimated global art sector emissions at 70 million tCO<sub>2</sub>e per year, equivalent to the annual emissions produced by the [entire nation of Morocco](#).

The bottom line is that we must act now if we're serious about reducing the sector's CO<sub>2</sub>e emissions by a minimum of 50% by 2030. And we know what we need to do – change how we ship, upgrade our buildings and regulations to become more energy efficient and reduce our reliance on international travel.

By completing Carbon Reports using [GCC's free carbon calculator tool](#), the visual arts industry is building a deeper understanding of our sector's major sources of emissions and taking effective action to mitigate them.

### CHAMPION CHANGE

Art has the potential to make a positive impact, acting as a catalyst for systemic change. The art sector alone cannot solve the crisis we face, but by setting standards for environmental responsibility and creating precedents for other industries to follow, we can leverage culture's immense influence to reach and inspire a broader society. However, to do this credibly, we must demonstrate that we are also taking steps to reduce our own emissions in line with climate science.

Across the globe, industries are stepping up, identifying new ways of working, adopting new technologies to support the transition, and questioning the systems and models that have created the crisis we now face. While there is always more work to do, it's clear that change is underway.

*"Any organisation that wants to continue to exist and fulfil its function in 10 years time has to take this seriously."*

**Danny Chivers**  
Environmental advisor



# 1

# Getting Started



# Carbon Reporting

When it comes to understanding your environmental impact, knowledge is power.

*Scopes 1, 2 and 3 are categories of emissions used in formal carbon reporting under the internationally recognised Greenhouse Gas Protocol. They are designed to prevent double counting between the footprints of different organisations on a national and international scale, and you may need to use these categories in some statutory reporting to government bodies or funders. However, in day-to-day arts sector carbon management, we find it more useful to focus on whichever areas of emissions are the most significant for your particular organisation and where you have the greatest control and potential for change rather than worrying too much about which Scope they fall into. Scope 1 includes all greenhouse gases that have been directly emitted by your own organisation's activities (e.g. gas burned to heat your building, fuel burned in a car you own, refrigerant chemical leaking from your own air conditioners). Scope 2 is emissions from electricity or purchased steam, where you are the final user of the energy but the greenhouse gases were emitted elsewhere, e.g. at a power station. Scope 3 is everything else (including shipping, flights, and other purchased goods and services). For more information, see [ghgprotocol.org/scope-3-calculation-guidance-2](https://ghgprotocol.org/scope-3-calculation-guidance-2)*

## WORKING OUT YOUR IMPACT

The first step in getting to grips with the impacts of your operations is creating a carbon report and establishing a baseline figure. Without one, it's tricky to comprehend the current emissions of your operations.

Once you have this data at your fingertips, you'll quickly spot which specific actions, events, and time periods contribute the most to your emissions. From here, you can set targets, develop strategies and track progress towards achieving the 50% reduction in carbon emissions that we all need to reach by 2030.

### WHAT SHOULD WE INCLUDE IN OUR REDUCTION TARGET?

Carrying out a carbon report helps you figure out the best opportunities to take action, set goals, and track progress towards those goals. You don't need to measure absolutely everything in perfect detail to get good data insights. If you are unable to conduct a full carbon audit, we recommend prioritising the biggest parts of your footprint (the total amount of greenhouse gases generated by your actions) where you can make the most difference, especially if you have limited staff time and resources to spend on this work.

GCC recommends reporting on and setting targets against all areas of Scope 1 and 2, as well as the areas of Scope 3 that are measurable, significant, and within your organisation's responsibility and control<sup>1</sup>. For an art fair, this is likely staff travel, shipping and energy use, and depending on the event – construction and material use.

We define certain areas beyond an organisation's direct control, such as visitor and exhibitor travel, as 'shared responsibility'. Even though a fair may not be directly responsible for these emissions, as hosts, you have a significant influence over them and share the responsibility to monitor and decrease these emissions. These 'shared responsibility' aspects are likely substantial, so we recommend that you report on these emissions. However, they should be considered separately from your core operational footprint and not included in your 50% reduction target. 'Shared responsibility' emissions should instead have their own discrete reduction plan, developed in partnership with other organisations and individuals with a stake in those emissions.

**SET AMBITIOUS TARGETS**

At least a 50% reduction by 2030 is the goal (ideally from a pre-covid baseline year however we understand this gets increasingly tricky and will accept a later baseline year as long as it is a full 12 months and truly indicative of your operations).

We understand that planning a pathway for a target that feels far into the future can be hard. After all, we can't know exactly what will happen over the next few years – what new challenges or opportunities might arise. But we can't allow uncertainty to prevent us from setting goals and taking action. Instead, we must take a leap of faith.

If in doubt, a 30% target by 2027 is a good starting point to aim for. It will either put you ahead of the game for a 50% target or act as a launchpad from which you can accelerate your efforts even further to achieve a 70% reduction by 2030.

**STRATEGIC CLIMATE FUNDS****A (BETTER) ALTERNATIVE TO OFFSETTING**

Once you've developed a carbon report, set your targets, and made reductions, you may reach a point at which you question whether you should offset the emissions you can't reduce. GCC advises against conventional "offsetting" schemes, as it's difficult to verify the effectiveness of the claims made by many of these projects. Even if they work as planned, they are unlikely to create the reductions we need within a 2030 timeframe. For more information about offsetting, see [our latest advice on this topic](#).

Instead of spending money on schemes that claim to 'balance' or 'neutralise' some emissions, we recommend putting that money into measures that will rapidly and effectively reduce our own emissions and help accelerate wider systemic change, even if we can't attach a specific carbon number to those measures. We call this approach [Strategic Climate Funds](#) (SCFs). Visit our website for more information about how to set up your SCF.

**FUTURE VISION**

Current economic systems and business models often push arts organisations towards growth at all costs – either commercial growth (to stay competitive in the global art market) or an increase in footfall, ticket sales and retail to plug funding gaps in the non-profit arts sector. But infinite growth on a finite planet is not possible.

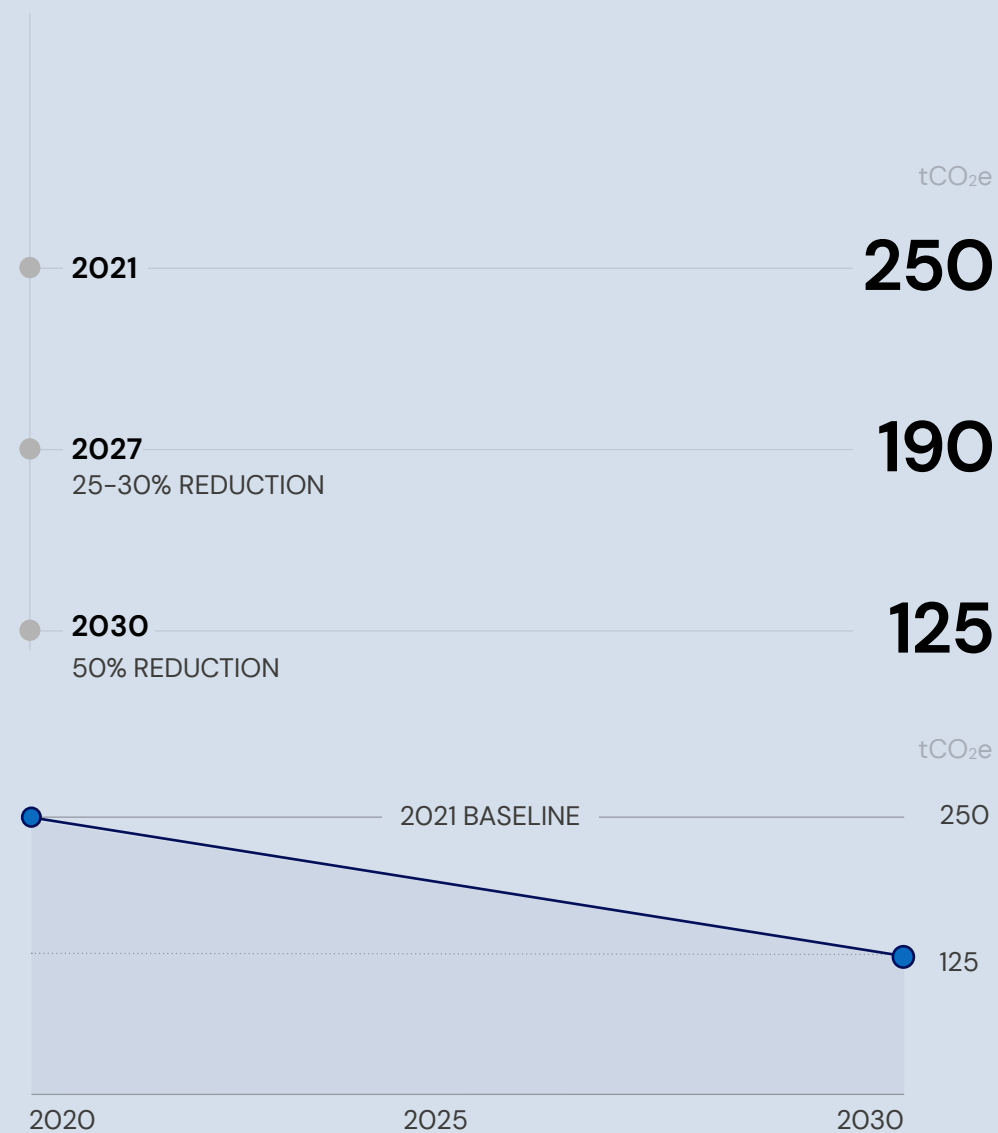
? Instead of profit and growth, what could be alternative metrics to measure an organisation thriving within planetary boundaries?

? What would an art fair look like if we reimagined the fundamental business model to minimise environmental impacts and maximise positive impacts?

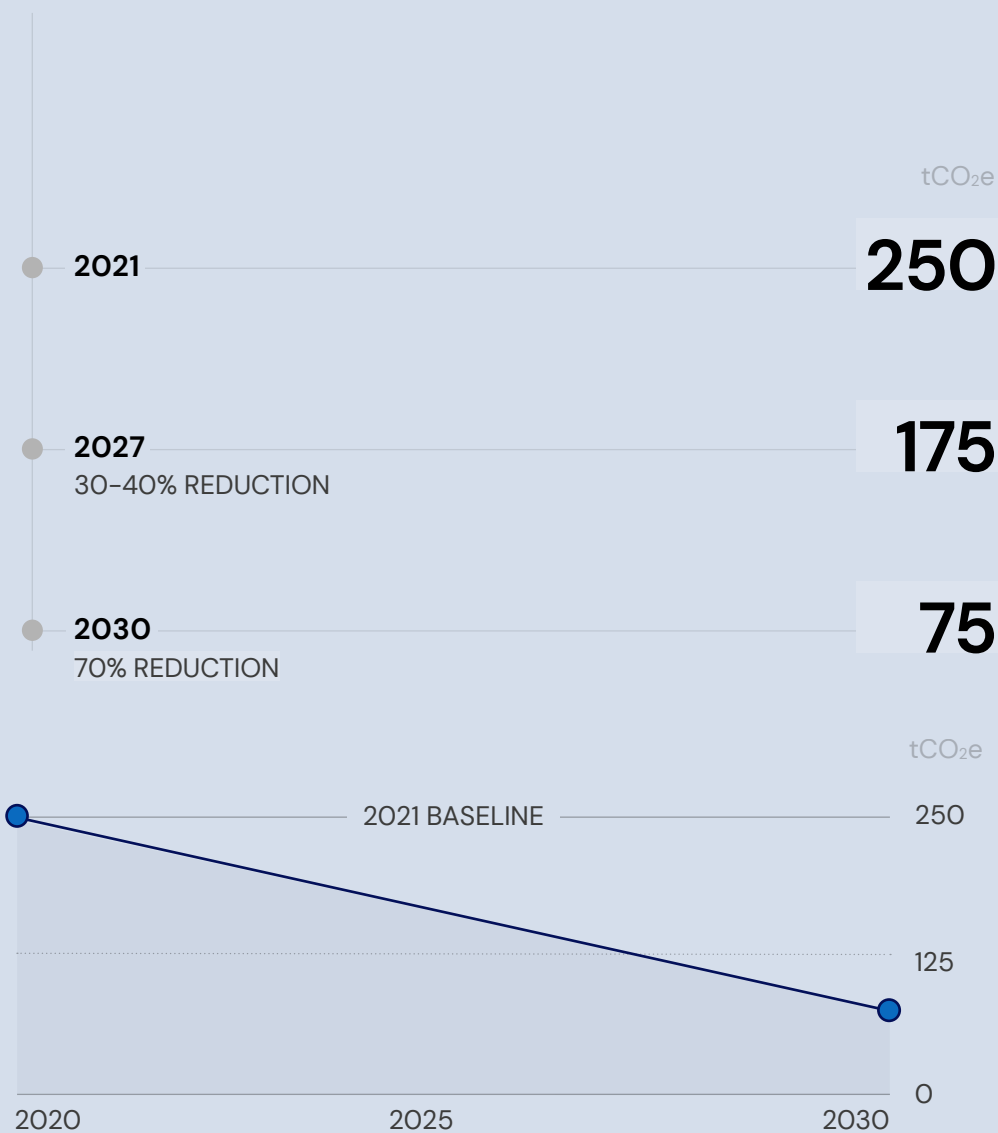
**// We understand that planning for a target that feels far into the future can be hard. We can't know exactly what will happen in the next few years. But we can't allow uncertainty to prevent us from setting goals and taking action. Instead, we must take a leap of faith.**

### EXAMPLE CARBON REDUCTION PATHWAYS

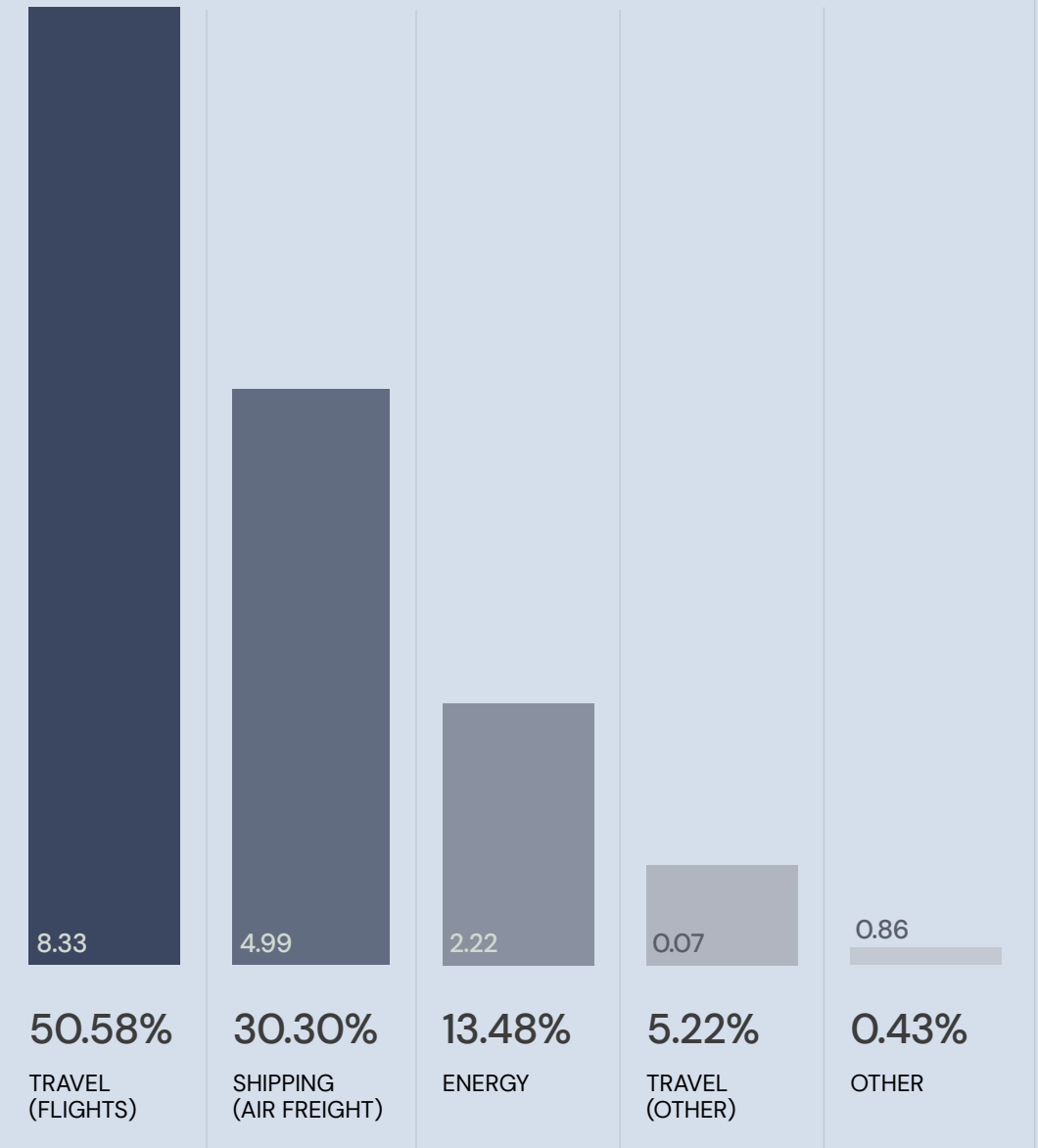
#### 50% PATHWAY



#### 70% PATHWAY



### EXAMPLE CARBON REPORT



**16.47** TOTAL TCO<sub>2</sub>e



# Waste Reporting and Target Setting

Waste is one of the most visible aspects of the growing ecological crisis. Material waste (particularly plastic) is a separate, though related, environmental emergency from carbon emissions. However, it poses no less significant threat to long-term human survival on this planet.

*'Waste is the thing that nobody wants to think about, nobody wants to see, nobody wants to encounter. We threw that thing away, that's where it belongs... But it's only by embracing waste and looking at it squarely, that you can make changes, that you can enable the shift in society that we need to see.'*

**Justin McGuirk**  
Chief Curator, Design Museum  
Speaking at Climate Crisis >>  
[Art Action](#)

## TARGETING 'NEAR ZERO' WASTE

We recommend that all organisations commit to reaching near zero waste operations by 2030, where facilities allow. The target is 'near zero' rather than simply 'zero' because the availability of waste management infrastructure and systems depends on where you are in the world. Because our ability to successfully 'recycle' is somewhat beyond our control, we prefer to focus on reducing waste from the outset.

Even if recycling is feasible, it's not the best end-of-life option for most materials, especially plastics, which are typically sorted out from the recycling stream and incinerated. Therefore, the best step you can take in waste management is to take steps to 'design it out' from the start.

**Zero waste is defined as:** 'The conservation of all resources by means of responsible production, consumption, reuse, and recovery of all products, packaging, and materials without burning them and with no discharges to land, water, or air that threaten the environment or human health.'

The Zero Waste Hierarchy is a progression of policies and strategies to support the zero waste system and aid in the transition to a

circular economy. The hierarchy progresses from highest and best to lowest use of materials. Recycling is one of the last resorts. It should only be relied upon if the recycling process is carried out and yields high-quality material resources (no downcycling) for reintegration into the circular economy.

### EMBRACE YOUR WASTE

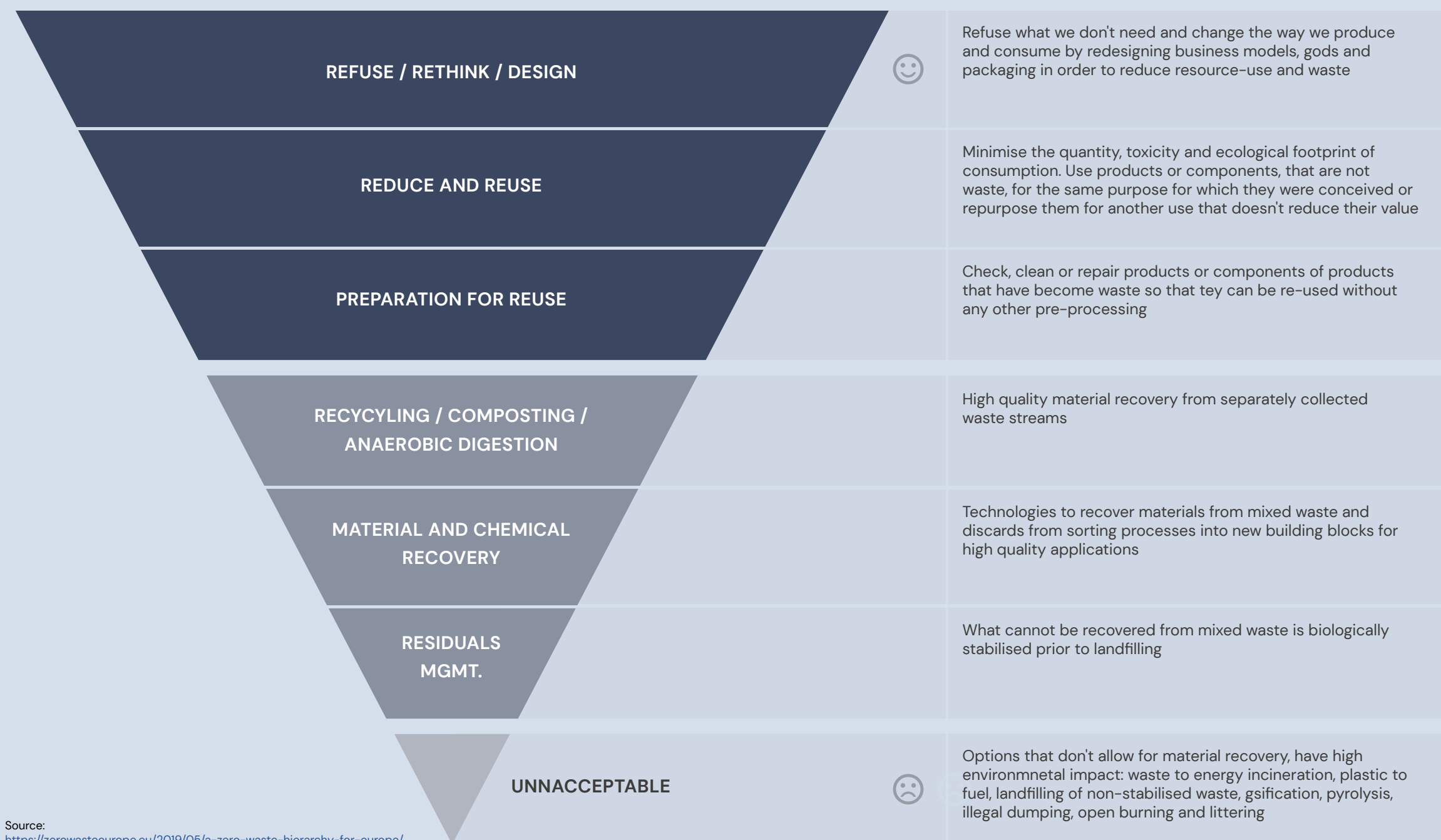
Waste is a major consideration for art fairs. Managing the vast quantities of materials created by visitors, exhibitors, and catering vendors is an enormous undertaking coupled with the materials used in the actual build of the fair itself. As a first port of call, you should conduct a waste audit and set an annual target for reduction. Doing this will allow you to better understand what types of waste you produce and identify areas for improvement.

An audit involves reviewing the waste created and recording and analysing the findings. For larger fairs, GCC recommends hiring an external company that specialises in waste auditing. Smaller fairs that generate less waste may choose to keep this process in-house. The waste auditing process involves monitoring and measuring what your organisation is disposing of by sorting

**ZERO WASTE HIERACHY**

through your waste to classify, record and analyse the composition of materials commonly thrown away.

Once you understand your waste, you can work to encourage reuse, improve communication around recycling, or organise specialised recycling. See [Ki Culture's Waste & Materials Ki Book](#) for step-by-step instructions on how to conduct an audit.



Source:  
<https://zerowasteurope.eu/2019/05/a-zero-waste-hierarchy-for-europe/>



# Team Buy-in

To create successful pathways to environmentally conscious operations and effect long-lasting, meaningful action, we need support across the board. Getting buy-in from senior management is crucial, but everyone in the organisation has a role to play in building a culture of climate impact awareness.

## CREATE A CULTURE OF SUSTAINABILITY

Establishing an internal group – a [Green Team](#) – dedicated to environmental responsibility will embed a strong culture of sustainability within your organisation, normalising climate considerations at all decision-making stages. Depending on the scale, complexity, and structure of your organisation, the shape and size of your team will vary.

Green Teams should have input from across the organisation, including key decision-makers who have the power to enact and approve changes in behaviour. Based on the structure of your organisation, it's worth considering how this team will feed into senior management and board-level decision-making.

You should also consider how your Green Team communicates with the wider organisation and how the wider organisation, in turn, feeds into the Green Team. For example, you could create engagement through quarterly internal newsletters or hold drop-in meetings to encourage those outside the group to get involved.

### INCLUDE EVERYONE

Effective sustainability practices involve everyone, not just the Green Team. Here

are some ideas on how to make sure that environmental actions and concerns are considered organisation-wide:

- Appoint an environmental advocate to your Board to ensure the planet is considered at every critical decision-making moment.
- Include environmental responsibility criteria on all job descriptions, e.g. 'demonstrable commitment to environmental sustainability'.
- Consider how your commitment to sustainability is shared with new employees. Could sustainability training be integrated into the onboarding process? This could be as simple as a 30-minute sit down with the Green Team leader to share your organisation's environmental goals, targets, and values.

### YOU'RE NOT ALONE

If you're feeling nervous about changing long-held practices in your organisation, remember that many people around you probably share your desire to operate more sustainably. Levels of concern about the climate crisis have rocketed over the last



few years, and an overwhelming majority of people across the world now understand the need for action.

#### FURTHER READING

#### TEAM ENGAGEMENT PRACTICAL GUIDE

This Julie's Bicycle guide explains why you should engage your team members and how to do it. Taking organisational size into account, you will build your own unique engagement plan, including ideas for activities, behaviour change principles, and communication.

[View Resource](#)

## STAFF TRAINING

High-quality carbon literacy training empowers people and organisations to take action to reduce their carbon emissions. We encourage you to provide staff with training from a certified or reputable organisation. We recommend [The Carbon Literacy Project](#).

#### TRAINING BENEFITS

- Ensuring all staff have a baseline understanding of environmental action means conversations across all departments and with stakeholders are consistent and lead to action.
- Training helps employees understand the importance of environmental sustainability and their role in reducing emissions. They are then motivated to take personal and professional actions to do so.
- Educating employees stimulates creativity and encourages them to find new ways to develop innovative solutions to reduce carbon emissions.
- Developing a workforce that actively participates in carbon reduction efforts ensures your organisation will thrive in a world with evolving environmental concerns.

## PARENT COMPANIES

If you're owned by a parent company, you need to understand their business and sustainability strategy.

Many larger companies are required by law to report on sustainability. For example, as of January 2023, the [EU's Corporate Sustainability Reporting Directive \(CSRD\)](#) requires that large companies and SMEs report on sustainability metrics. Some non-EU companies will also have to report if they generate over €150m on the EU market. Likewise, the [Corporate Sustainability Due Diligence Directive \(CSDDD\)](#) requires large EU companies (those with a net global turnover of over €150m and more than 500 employees) and large non-EU companies (those with an EU-wide revenue of over €300m) to conduct environmental and human rights due diligence across their operations, subsidiaries and supply chains from 2027 onwards.

With this in mind, you should highlight the parent company's long-term objectives and efforts, as this dictates a subsidiary or business unit's strategy and helps staff understand how your

strategy aligns with theirs. What part does your organisation play within the larger company? What makes it unique? How does your strategy align or differ from the parent company? Where can you excel?

If your parent company does not have a sustainability strategy, use this as an opportunity to help develop a Corporate Social Responsibility (CSR) policy and embed environmental responsibility within it.

**Carbon literate citizens typically make an average carbon saving of 5–15% per person annually after Carbon Literacy training**



## FUTURE VISION

Climate actions need to be baked into every level of an organisation's operations, as opposed to being an afterthought, a bolt-on or relying on volunteers or a few individuals within the company to do all of the work.

? Could you integrate environmental considerations into job descriptions, staff contracts, employee handbooks, governing documents and company policies?

? Would your organisation consider adding environmental responsibility considerations to supplier or vendor briefs and contracts?

? Could you offer incentives or staff benefits to positively encourage this?

### CASE STUDY IFEMA MADRID

IFEMA, the parent organisation of [ARCOMadrid](#), has reduced the ratio of Scope 1 and 2 greenhouse gas emissions from their trade fairs by almost [90% in the last six years](#). As part of their reduction efforts, the organisation has committed to providing environmental awareness and training in the workforce at all levels and establishing appropriate channels of communication and participation among all employees.

**// If you're feeling nervous about changing long-held practices in your organisation, remember that many people around you probably share your desire to operate more sustainably. Concern about the climate crisis has rocketed recently, and an overwhelming majority of people across the world now understand the need for action.**





# Collaboration and Standardisation

## OVERCOMING PERCEIVED OBSTACLES TOGETHER

As part of the research for this resource, GCC surveyed 16 leading international art fairs about the biggest obstacles to transitioning to environmentally responsible operations.

Two biggest concerns were:

- A lack of clarity around responsible working methods (reported by 50% of fairs).
- Difficulties managing the expectations of exhibitors, clients, and visitors (reported by 56% of fairs).

These are genuine challenges, but they also reveal an opportunity to forge a positive route forward through the power of collective action. With art fairs coming together to agree to set new standards and practices, we can shift expectations and norms across the visual arts industry.

100% of art fairs we surveyed stated that they would be willing to be part of an international collective of art fairs working together to align on climate action. This is an incredible foundation for collective action and creating systemic change.

### COME TOGETHER

With more of the sector active in this space, transparency, alignment, and communication between networks becomes increasingly important. But the clock is against us, so collaboration is crucial.

It's time to pool our resources, knowledge and expertise. We must work together to develop innovative solutions and share best practices, leading to more effective and comprehensive reduction strategies and accelerating progress towards our shared reduction targets.

### BUILD TRUST

Transparency is vital for benchmarking. Learning from each other's experiences – good and bad – fosters a culture of continuous improvement.

When we openly share information about environmental initiatives, successes and failures it builds trust among stakeholders – even if the progress is always flattering. The same goes for the public, who increasingly want more transparency from organisations about their social and environmental actions and initiatives.



## ART FAIR CONCERNS ABOUT TRANSITION TO ENVIRONMENTALLY RESPONSIBLE OPERATIONS

# 50%

A lack of clarity around responsible working methods

50% of art fairs we surveyed cited a lack of clarity around more environmentally responsible methods of working as a perceived obstacle to transitioning to environmentally responsible operations.

### SET STANDARDS

Adopting standardised practices allows for consistency in reporting and assessment, making it easier to track progress and identify areas for improvement. This sector-wide approach to data and carbon reduction efforts has proven successful across a range of global sectors, such as [higher education](#).

## FUTURE VISION

**For galleries and non-profits or institutions, current rates of exhibition turnover can be stressful for staff. Interestingly, exhibitions held over longer periods are popular with audiences, especially museum members who return multiple times to see their favourite pieces or bring along friends.**

? What would happen if art fairs took a similar approach?

? Could fairs stay open for longer and occur less frequently?

? What would the impact on the industry be if major art fairs became biennials?

? What if art fairs committed to a non-expansion pact, agreeing not to add new events to the crowded calendar?

# 56%

Difficulties managing the expectations of exhibitors, clients, and visitors

**50% of art fairs we surveyed cited a lack of clarity around more environmentally responsible methods of working as a perceived obstacle to transitioning to environmentally responsible operations.**



# Environmental Responsibility Statement

GCC strongly recommends that all organisations write and publish an Environmental Responsibility Statement. Publishing a statement is a clear way to spell out your commitment and take public responsibility for your environmental impacts as an organisation.

## WHAT TO INCLUDE IN YOUR STATEMENT

Your statement should acknowledge the seriousness of the environmental crisis, clearly state your position on the issue, and summarise the actions you are taking to address it. It will show your staff, audiences, and other stakeholders that you are serious about reducing your impacts. It will also help motivate your organisation internally to follow your action pledges and encourage stakeholders and supporters to hold you accountable.

### PROGRESS, NOT PERFECTION

An Environmental Responsibility Statement is not a claim that you are doing things perfectly or have all the answers. None of us are at this point. We're all doing our best to assess, report and reduce our impact, setting targets in line with science, taking any actions we can and working out other solutions as we go. It's good to be upfront and honest about this as long as we are ready to work together with others and learn as we progress. Your statement is also not set in stone. It can – and should – evolve as our knowledge and plans develop.

[View GCC's Environmental Responsibility Statement Template](#)

## FUTURE VISION

**Art fairs share a common mission – to promote art in all its forms, inspire audiences to engage with culture, and support galleries and artists and enable them to thrive. The climate crisis endangers this mission. Art fairs have a responsibility to reduce their impact on the planet urgently, but they also have an opportunity to set a positive example using their platforms to encourage others in their networks to do the same.**

? What if fairs went beyond just publishing an Environmental Responsibility Statement?

? What if all fairs signed a public commitment to align and collaborate on tangible action across the industry? Imagine the ripple effect.



# GCC Active Membership

Our 2030 targets are rapidly approaching and effective action is more urgent than ever. Becoming a GCC Active member is one of the best ways

*'Being an active member of GCC has significantly assisted UreCulture in embedding a practical framework to manage, document, and report environmental sustainability within our organisation's annual plans and KPIs. Beyond being just a framework, it has created a shift in our organisational thinking. We need governing bodies to establish frameworks and standards that compel organisations to integrate sustainability best practices into our business-as-usual. Initiatives like the GCC's Active Membership, along with similar programmes or legislative requirements from other entities, are critical in shaping systemic change within their governance networks. This influence will be key in expediting the transition toward accountable, transparent, and impactful sustainability strategies and targets implemented by organisations.'*

**Nicky Ure**  
Managing Director, UreCulture

## WHAT IS GCC ACTIVE MEMBERSHIP?

In the absence of a government sector-specific environmental framework, GCC has introduced the [Active Membership](#) initiative to distinguish those who have taken action and incentivise those yet to do so. Please note it is not a verification of sustainability.

Active Membership is awarded to GCC members who can demonstrate that their organisation has implemented environmental sustainability best practice in line with GCC guidance. Check out the criteria [here](#).

As part of the initiative, we provide qualifying members with a [badge](#) that recognises and celebrates the actions they have taken. Members can use the badge on websites, social media, and email footers. Badges are year-stamped, and members re-submit annually to retain the latest Active Membership designation. By reassessing Active Membership, we celebrate consistent action reflecting a continued commitment to environmental sustainability.

To apply for Active Membership, applicants must be [registered as a member](#) of GCC. You can then email the required information and additional materials to [info@galleryclimatecoalition.org](mailto:info@galleryclimatecoalition.org).

## FUTURE VISION

**As the climate crisis intensifies, organisations face stark choices – either adapt or become obsolete. Aggressive competition is not conducive to collaborative climate action. We must slow down and do less to go forward and be more productive and sustainable in the long run. But how can we put this into practice in the commercial arts sector?**

? How can we take effective climate action while ensuring the industry continues to thrive and support the creation of and access to art?

? How can we work together to align and create new positive standards for the industry?

? How can we prioritise people and planet over profit?



# 2

# Practical actions



# Shipping

## MAIN IMPACTS

### 01

For every tonne of artwork, air freight produces around 11 times more CO<sub>2</sub>e than freighting the same distance by road and around 68 times more CO<sub>2</sub>e than the same distance by sea (figures developed using the UK Government [2023 carbon factors](#)).

### 02

The combination of CO<sub>2</sub>e emissions and excessive packaging waste means that international freight is the most high-impact activity a typical arts organisation will engage in.

### 03

Air freight alone makes up around half of all the emissions from GCC members' operations (based on member footprints calculated to date), making up 75%–95% of the total amount shipped by a typical commercial art gallery.

## CONSIDERATIONS

The transportation of artworks, goods and materials by air freight packs a carbon-heavy punch. Combined with the huge volumes of single-use plastics often consumed and disposed of through the packaging used in shipments, it's easy to understand why international air freight is one of the art world's major generators of greenhouse gas emissions. GCC's [Sustainable Shipping Campaign](#) addresses this problem and aims to accelerate the art sector's transition to environmentally responsible freight operations.

### FURTHER READING

#### ARTWORK FROM LONDON TO NEW YORK

Choosing ocean transport over air to move these artworks resulted in a carbon footprint that was 96% lower. Almost 24 tonnes of greenhouse gas were saved – the equivalent of 16,500 people driving two miles each way to visit an art gallery. Sharing the information in this study with galleries will help them make more informed choices on how to transport their artworks.

[View Case Study](#)



## FUTURE VISION

### FURTHER READING

#### HAUSER & WIRTH SEA FREIGHT WHITE PAPER

Hauser & Wirth found that sending six exhibitions by sea instead of air reduced their emissions by over 200 tCO<sub>2</sub>e. This figure represents 12% of their exhibition shipping in 2023.

[View Case Study](#)

gallery's overall emissions. This 2023 case study from Thomas Dane Gallery showed that one-third of the total emissions for the year came from art fair activities, with approximately 70% of that coming from freighting.

### REDUCE YOUR IMPACT

Once reports and calculations are complete, you can devise strategies to mitigate your impact. One action could be to reduce the overall number of shipments by consolidating orders. Prioritising local suppliers and contractors diminishes reliance on long-distance transportation, reducing associated emissions, supporting the regional economy, and fostering sustainability within a community. If you have to ship over longer distances, can you move to road or sea freight instead of air freight? These are often also the cheaper options.

### EDUCATE EXHIBITORS

The freighting of large volumes of artworks by exhibitors to and from events – while not a direct responsibility of art fairs – is significant and will likely constitute a large portion of a typical commercial gallery's annual emissions. As hosts of these events, you have an indirect responsibility for these emissions

and play an important role by educating fair participants on the impact of shipping and incentivising them to use low-carbon freight options.

### USE YOUR INFLUENCE

Arts fairs have the power to implement change and reduce impact. For example, you could encourage preferred shippers to offer consolidated or sea freight options for exhibitors. You should also consider sharing sea freight deadlines from all shipping partners far in advance as part of your communications with galleries. To ensure successful uptake, you could create financial incentives for the more environmentally responsible options and proactively schedule advanced low-emission consolidated shipping with shipping partners and exhibitors.

### SEA CHANGE

Shipping by road or sea is not perfect. There is enormous [room for improvement in container ship efficiency](#). Everyone who uses container ships should also be challenging their operators to reduce their fossil fuel use as rapidly as possible. But, in the short term, we can make huge carbon savings by using ocean freight over air transport.

**Art fairs have a lot of influence when it comes to the sector's shipping practices. Consider ways to incentivise environmental responsibility among your exhibitors.**

? Could you trial a dynamic pricing model that charges exhibitors shipping artworks via air freight a slightly higher fee, which would then subsidise a lower cost for those shipping by sea freight?

? Could a prize be awarded to a gallery with the lowest environmental impact in their transport and build?

? Could you offer galleries who make climate-conscious decisions – opting for consolidated road or sea freight, hiring local freelancers rather than sending staff, using reusable packaging, avoiding carpeting in their booth – other incentives such as a more desirable stand location, priority access or VIP perks?

### ASSESS YOUR IMPACT

The transportation of production materials for the fair's own operations – walls and structures for the build – falls under the direct responsibility of fair organisers. Once you've completed a comprehensive carbon report and waste audit, it is important to review the environmental impact associated with these shipments. The carbon report will highlight the emissions produced from transporting materials, while the waste report will indicate the volume of single-use materials consumed and disposed of during shipping.

For a commercial gallery, art fair participation can account for a large proportion of a



## EFFECTIVE ACTIONS FOR OWN OPERATIONS

✓ Avoid transportation by air.

✓ Wherever possible, use local materials and suppliers to reduce the need for long-distance transportation.

✓ When transporting goods by road:

- Select the size of the vehicle suitable for your load.
- Use alternative fuel vehicles (gas, hybrid, electric) as much as possible.
- Use vehicles with properly inflated, low rolling resistance tyres (letters A or B).

✓ Plan routes to reduce distance and waiting times.

✓ Reduce speed during transportation.

✓ Start discussions with your shipping agents to understand if they can support

you with sea freight and advise on the process.

✓ Ask your shipper to base the consolidation on full container loads (FCL) to ensure that the shipments are not impacted by other goods being loaded or cleared into the container.

✓ Note that art fair organisers are not obligated to manage the invoicing and payment of the shipment. This can be handled directly via the gallery/shipper.

✓ Talk to your insurance – it is key to ensure you understand what is covered and can openly discuss your ambition to use sea freight in line with your sustainability goals.

## EFFECTIVE ACTIONS FOR INFLUENCING PARTICIPANTS AND PARTNERS

✓ Incentivise fair participants to use low-carbon freight options and reusable packaging.

✓ Share road, sea and consolidated shipping options and deadlines with fair participants as far in advance as possible.

✓ Petition shipping partners to provide standardised emissions data on quotes and invoices.

✓ Work with a shipper to create a bespoke package and offer it proactively. Galleries that can plan their timeline and budget in advance are more likely to join the shipment (and attend your fair).



**CASE STUDY****CONSOLIDATED SEA FREIGHT SHIPMENTS WITH RAMSAY FAIRS**

By India Burr-Hersey

*Ramsay Fairs runs 19 fairs a year with over 250,000 visitors. Its portfolio includes Affordable Art Fair, VOLTA and British Art Fair. India Burr-Hersey is the Global Shipping Lead at Ramsay Fairs.*

We use consolidated shipments by sea freight running from the UK to our Affordable Art Fair New York Spring and Fall editions as well as our fairs in Hong Kong and Singapore. The sea freight consolidation service is well established and has been offered by our shipping partner, The British Shop, for 15 years.

Our galleries rely on the sea freight consolidation service offered each year to help them plan their budgets and schedules in advance. This means roughly 600 cubic metres of artwork are shipped by sea to and from our fairs each year.

As art fair organisers, we recognise the important role we play in offering this type of consolidation. Participating galleries benefit financially from reduced costs compared to air freight, as well as knowing they are choosing a more environmentally responsible method to ship their artworks. By acting as

mediators, we proactively connect galleries to shippers through a shipping coordinator or registrar role.

The British Shop's consolidation is an end-to-end package including consolidated collection within London, packing and crating using FSC-certified sustainably sourced wood, customs clearance and documentation, freight charges as well as clearance and delivery to the stand at the fair and crate management for the fair duration. However, it does not include insurance coverage and local duties and taxes on the artwork.

A minimum sign-up of six galleries shipping five cubic metres each is set to ensure a booking is worthwhile for the shipper and to secure a low cost for the gallery. Galleries have the option to send additional volume if they need to.

In line with the fair cycle and depending on route, a one-page pdf explaining the package is sent out approximately three months before the fair. The deadlines for sign-up and collection are clearly listed, and an extra two weeks is built into the programme to account for loading and unloading delays.

**// Participating galleries benefit financially from reduced costs compared to air freight**



## CASE STUDY

### SEA FREIGHT SHIPPING WITH THOMAS DANE GALLERY

By Hannah Wright

*Thomas Dane Gallery was established in 2004 and currently exists in two London spaces, with a third space in Naples. Hannah Wright is the Associate Director: Operations and Registrar at the gallery.*

In 2022, the gallery took part in Frieze LA, Art Basel (CH), Frieze Seoul and Frieze London. That year, art fairs took up a third of our gallery's overall emissions, and out of those emissions approximately 70% were attributed to shipping. As a gallery's direct impacts are generally staff travel and air freight, this was no surprise. It was, and is, very clear that tackling our art fair emissions is key to supporting us in meeting our overall reduction targets. However, the approach and considerations are slightly different to those of our gallery programme.

The main hurdles are:

- Forward planning and early decision-making
- Lack of volume to be cost-effective

- Lack of consolidated sea freight options allowing for smaller volumes to be cost-effective/possible
- Artwork production timelines aligning with sustainable freight options.
- Presentations of multiple artists internationally creating multiple collection points
- Timings between art fairs
- Shipping agents not being able to offer sea freight services

For Art Basel Hong Kong 2024 (ABHK), our fair team worked to earlier deadlines and shifted their decision-making process, pushing to have as many artworks shipped by sea. It was also the first opportunity we had to offer our clients, with sales destined for Hong Kong, the chance to consolidate with us, which reduced their emissions and made the shipment cost-effective for all parties.

Overall, the outbound sea freight shipment cost us 0.56 tCO<sub>2</sub>e compared to shipping the works by air freight, which would have been 10.40 tCO<sub>2</sub>e. This was a reduction of

9.8 tCO<sub>2</sub>e. We sent 70% of our fair booth in this shipment, with the remaining 30% going by air freight at a later date, and we hope to do the same with our return shipment.

The process of sending our outgoing works to the fair via sea freight – which previously felt like an impossible task – showed us that we could make a considerable difference to our emissions while still having flexibility for last-minute decision-making and new artwork productions that are somewhat inherent with art fairs.

Many hurdles still exist, and we will need to work on overcoming them in the future. What would help is further collaboration from art fairs. For example, confirming galleries' booth plans sooner would provide enough time to make decisions for sea freight deadlines. Art fairs could also support shippers in sharing their sea freight deadlines and encourage galleries to look towards sea freight where possible. In turn, and over time, an increased demand will support consolidated sea freight becoming more accessible.

#### FURTHER READING

[Art Fairs Go Green At Last](#)  
[The Art Newspaper](#)

[How Art Fairs and Exhibitors Are Adopting Climate-Conscious Practices](#)  
[Untitled Art Fairs](#)

[Making Art Fair Shipping Sustainable](#)  
[Articheck](#)



# Energy

## MAIN IMPACTS AND CONSIDERATIONS

### 01

Global electricity consumption has [more than tripled](#) between 1980 and 2022.

### 02

Energy consumption typically makes up a large proportion of an emissions footprint. The [2021/2022 Art Paris Life Cycle Analysis](#) revealed that Art Paris's energy use was one of the fair's top five environmental impacts, despite French electricity being significantly lower carbon than many other countries.

### 03

Fairs based in temporary structures may use diesel generators for power, which are loud, expensive, carbon-intensive and also contribute to local air pollution.

We are not only facing a climate and ecological crisis, but an energy crisis that is further threatening lives and the survival of arts and cultural institutions. It's time to reduce our energy consumption and transition away from polluting forms of energy such as fossil fuels heating our buildings and powering electricity grids or diesel generators used to power events. By embracing clean forms of renewable power, we free ourselves from the burdens of volatile prices and limit the adverse impacts on people's health and what's left of our precious biodiversity.

#### ENERGY-SAVING WINS

Art fairs can start conserving energy almost immediately through these simple and impactful changes:

- Keep temperatures as consistent as possible
- Optimise daylight and switch to LED lighting
- Invest in better insulation
- Improve building layouts



- Keep heating, ventilation, and air conditioning (HVAC) use to a minimum
- Keep HVAC systems properly maintained
- Avoid temperature extremes

Head to Ki Culture's [Energy Ki Book](#) for additional guidance in setting energy baselines, benchmarking and identifying areas for improvement.

#### REDUCTION AND RENEWABLES

Reducing your energy consumption is the first step. Art Paris ran their 2022/2023 fair without using heating or air conditioning by utilising natural ventilation and building design. The next step would be investigating on-site renewable generation. If heating is required, then an air source heat pump can draw on ambient air temperatures and lead to significant energy reductions. Solar hot water systems can also be effective, particularly in sunnier locations.

Consider investing in a photovoltaic system to ensure your electricity comes from 100% renewable sources. In a best-case scenario, you will produce more energy than your operations need, which will feed back into

the grid and have a wider positive influence. Art Basel installed a [photovoltaic system on their roof in 1999](#), making it possible to use solar energy. The panels have an area of 1,900 m<sup>2</sup> and an output of 215,000 kWh per year.

For temporary art fair sites, hiring mobile wind or solar generation rigs that could cover at least part of your energy demand may result in significant carbon reductions, especially if they are replacing a fossil-fuelled generator.

#### 'GREEN' ENERGY TARIFFS

One further step could be signing up to a 'green' energy tariff. In most cases, this will not affect the electricity supply coming into the fair – you will still be using the same grid mix of electricity as everyone else. The only difference is that your energy bill may be reinvested back into building more renewable generation, reducing the grid's carbon footprint in the future. Switching to a green energy tariff is something GCC recommends, even though it will not immediately affect the carbon footprint of the fair itself. For more information, see [GCC's commissioned report on 'green' energy tariffs](#) and this [helpful explanation from Ethical Consumer Magazine](#).

#### FURTHER READING

##### ENERGY IMPACTS: TAKING MEANINGFUL ACTION IN THE MIDST OF A CRISIS

Julie's Bicycle's 2022 report explains the energy industry's role in fuelling the climate crisis, how it needs to change, the current policy context, and how culture can respond. It addresses common misconceptions surrounding the energy market, examines the role of renewable energy, and considers how we can transition towards the system that we need in a just and equitable way.

[Read the Report](#)

#### ENVIRONMENTALLY RESPONSIBLE LIGHTING

When it comes to lighting, optimising daylight and switching to LED lighting is effective both in reducing carbon emissions and lowering financial costs. LED lighting also lasts much longer, reducing the need for replacement bulbs and minimising waste. Head to the [Environmentally Responsible Options for Lighting case study for more information](#).

#### FURTHER READING

##### ART PARIS LIFE CYCLE ANALYSIS 2021/2022

In 2021, Art Paris's electricity consumption was 61,666 kWh. In 2022, consumption dropped to 38,691 kWh. They achieved this massive reduction by switching from HQI (metal halide) lighting to LED and opening the fair to the public without heating or air conditioning.

[Read the full Life Cycle Analysis](#)

#### HVAC – PERMANENT BUILDINGS

If you are exhibiting in permanent buildings, an efficient and regularly maintained Heating, Ventilation, and Air Conditioning (HVAC) operating system can considerably reduce a building's carbon footprint. Avoiding temperature extremes and scheduling heating and cooling systems to run minimally overnight will reduce the carbon footprint and save energy costs. If your fair is in an old or listed building, organisations such as Historic England have guidance on how to retrofit and [ensure energy efficiency in historic buildings, overheating in historic buildings](#), and mitigating impacts by keeping



	FUTURE VISION	EFFECTIVE ACTIONS	
<p>buildings cool and well ventilated. There are a number of structural changes you can make to preserve expended energy. The simplest steps are to invest in better insulation, glazed windows, and other energy-saving measures.</p> <p><b>HVAC - TEMPORARY STRUCTURES</b></p> <p>Fairs working with temporary structures will also need to analyse HVAC and generator systems to ensure maximum efficiency and reduce emissions accordingly.</p> <p>For example, in 2021, <a href="#">Untitled Art</a> installed an energy-efficient generator to improve airflow and reduce carbon emissions. The fair implemented a unique 'on-demand power' system where the generators only turn on as per exact system demands, thereby increasing energy efficiency. The fair estimates it saved around 10% in energy costs since making this switch.</p> <p>Similarly, after <a href="#">Julie's Bicycle</a> ran a carbon audit for <a href="#">Frieze</a>, generators across the fair running diesel were identified as a major source of emissions. <a href="#">Frieze London switched to biodiesel</a>, reducing the fair's energy emissions by approximately 60%. Head to the <a href="#">HVAC Solutions in Temporary Structures case study</a> for further guidance.</p>	<p><b>Some fairs have replaced diesel in their generators with biofuel. But do you need generators at all?</b></p>	<ul style="list-style-type: none"> <li>✓ Conduct an energy audit for your next fair and analyse the results to identify where you can save energy.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Install (or hire) photovoltaic panels and a heat pump.</li> </ul>
	<p>? What would it take to power an art fair with 100% renewable energy?</p>	<ul style="list-style-type: none"> <li>✓ Update building insulation to minimise energy loss.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Switch to an energy company that reinvests your bills into greening the grid. Read <a href="#">GCC's commissioned report on green tariffs</a> for more information</li> </ul>
	<p>? Would it be possible to generate energy on-site through solar or wind? In 2024, 'Gusty Spinfield' – a 28-metre-tall, bright pink wind turbine created by Octopus Energy – provided a renewable energy source at the Glastonbury Festival and other outdoor music events. It produces enough green electricity to power the equivalent of 300 fridges a day and is paired with a battery to store any excess power so no breeze goes to waste. All that energy produces 210x less carbon emissions than a diesel generator. Could you introduce something similar at your fair?</p>	<ul style="list-style-type: none"> <li>✓ Begin transitioning to 100% LED lighting.</li> <li>✓ Regularly review and update lighting technologies and practices to incorporate advancements in energy efficiency and sustainability</li> <li>✓ Avoid compact fluorescent lamp (CFL) style bulbs due to the mercury required in their production.</li> <li>✓ Maintain internal temperatures, avoiding air conditioning or heating spikes to prevent damage to artworks.</li> <li>✓ Minimise the use of heating, ventilation, and air conditioning (HVAC) systems.</li> </ul>	

## CASE STUDY

### HVAC SOLUTIONS IN TEMPORARY STRUCTURES

By Aleksandra Sasha Krstanovic

*mstep* is an MEP/HVAC design and advisory practice working to decarbonise existing and future spaces through responsible engineering design. Aleksandra Sasha Krstanovic is a Mechanical Engineer and the Founder of mstep.

Art fairs, whether held in permanent structures like buildings or temporary tents, must be comfortable for the visitors and exhibitors and appropriate and safe for the art.

The temporary nature of fairs often means insufficient thought is given to heating, ventilation, and air conditioning (HVAC), resulting in poorly designed, outdated, or inadequate equipment and systems, leading to excessive energy consumption.

At art fairs, much like in museums and galleries, wall space is at a premium and floors need to be flexible to allow galleries to adapt it to suit the exhibits. Like most galleries and museums, tents have high ceilings and typically rely on a large volume of heated or cooled air being blown into the space to control the temperature.

A 'displacement air' system is favoured in permanent buildings, which supplies tempered air at a low level through the floor or plinth-level grilles. Historically, this was considered too complex for temporary events, and as a rule, the air would be blown from high-level ducts or the tent's apex. This method is inefficient for temperature control and energy consumption. To be maintained in this way, sufficient quantities of air need to be tempered and blown in to cool or heat the entire volume of the tent, which is unnecessary as we only really need to keep the bottom two metres comfortable. It's like filling a bucket of water just to pour out a glass and waste the rest.

Because of the volume of space that the overhead system is trying to control, it is difficult to switch between heating and cooling, which we often need to do as temporary spaces offer little temperature protection, causing the HVAC system to work extra hard.

In 2018, Frieze resolved to address both the comfort and energy consumption issues. After several months of open and collaborative discussions (and a lot of computer modelling and simulation), a

unique HVAC system was designed and introduced at the inaugural Frieze LA in 2019.

We turned the traditional tent system upside down, blowing the air into the space at a low level, directly where the temperature control is needed. Together with Frieze, we designed the benches that line the aisles. As tents needed to be raised on a scaffold system to counter the terrain, the air supply ducts were positioned underneath the tent and connected to the benches through the floor.

Because the air is supplied directly into the occupied zone, this system allows for very flexible and responsive thermal control, with the ability to switch between heating and cooling in a matter of minutes. The system only deals with 30% of the tent's volume, saving up to 70% of energy compared to an overhead system.

### THREE TIPS FOR ANYONE STARTING OUT

#### DEFINE THE BRIEF

It is essential to define the brief for both permanent and temporary buildings. Consider the necessary conditions to be maintained (temperature, humidity, lighting levels) with room for flexibility as input from architects, HVAC engineers, lighting designers, and conservation specialists will be valuable.

#### SET ENERGY TARGETS

Determine the energy targets based on local regulations as well as individual institutions or organisations' sustainability commitments. Once appointed, HVAC engineers will help optimise these.

#### CONSIDER SPACE

Collect information on how spaces will be used. Think about public space, back of house, occupancy schedules and hours of operation. The design team can use this information to impact energy use outcomes.



## CASE STUDY

### ENVIRONMENTALLY RESPONSIBLE OPTIONS FOR LIGHTING

By Andrew Molyneux

*The development of new technologies, spurred by the 2011 UK [energy-saving legislation](#) that mandated the phasing out of incandescent light sources, opened up numerous possibilities for reducing energy consumption in lighting. TM Lighting, founded in 2012 by Andrew Molyneux and Harry Triggs, specialises in advanced LED technology – prioritising sustainable art lighting without compromising on the quality of light. Andrew Molyneux is the Co-Founding Director of TM Lighting.*

Light is the tool that allows us to see art and having the correct type of light is crucial to allowing us to perceive depth, texture, detail, vibrancy and colour. Unlike incandescent sources, not all LEDs were created equal. Variables such as the warmth of light, depth of colour emitted, hue, and power can vary significantly among LED lights. We have created a simple guide to help select the best lighting for your art. We call this the THREE C's: Colour Rendition, Colour Temperature and Colour Consistency.

Colour rendition is evaluated through the Colour Rendering Index (CRI) and serves as

a quantitative measure of a light source's ability to faithfully render the colours of objects. Low CRI, typically rated at around 80CRI, can result in inaccurate and muted colours. Achieving high CRI is essential for illuminating and fully appreciating an artwork, prompting the question: how can we do so sustainably? LED lighting technology not only offers high luminous efficacy (lumens per watt) and significant energy savings compared to traditional sources, but can also achieve a high CRI of 97+, authentically representing the colours and vibrancy of an artwork. We recommend always choosing a luminaire with a minimum of 97CRI.

Colour temperature refers to how warm (orange) or cold (blue) the light appears. Typically, at an art fair, a colour temperature of 3000K is used as it provides a balanced warmth – not overly warm to turn the artwork orange, nor too cold. However, there are instances where certain artworks may benefit from a different colour temperature. High CRI luminaires are available in a broad range of colour temperatures, making them suitable for any environment and any artwork.

Colour consistency ensures the same colour and quality of light, thus providing a consistent appearance across an entire collection. This is often referred to as 'LED binning,' which pertains to the hue of the light. Some LEDs exhibit more magenta tones, while others lean towards green. The goal is to achieve a clean, neutral white. To achieve this, we ensure that the LED bin is within 2 MacAdams Ellipse (sometimes referred to as 2 Step or 2 SDCM). Colour consistency can be attained with LED luminaires and should be a priority when selecting a lighting manufacturer.

In 2022, TM Lighting became the sole lighting supplier for Frieze London, supplying the highest quality light for half of the energy use and associated carbon footprint. [TM G130 Spotlights](#) and [TM G160 Floodlights](#) illuminated the fair, creating a textured yet consistent lighting experience. Previously, Frieze London was predominantly illuminated using metal halide floodlights. While this was the preferred energy-efficient light source over incandescent lighting at the time, the compromise was reduced colour rendition. Introducing TM luminaires at Frieze not only improved the quality of light, but also further

reduced energy use by half, while increasing the overall light intensity of the fair.

It is essential for fair organisers to learn about these advancements in technology and then delegate the responsibility of investing in high-quality, energy-efficient lighting to the fair builders. By doing so, stand builders can effectively distribute this cost across various fairs and potentially recoup their investment in rental equipment swiftly.

Switching to LED lighting also presents the opportunity for long-term cost savings, with the potential for a shorter-than-anticipated payback period, particularly considering the recent increase in energy costs. While the initial investment in LED technology may be high, its efficiency and durability will also lead to lower maintenance costs in the long run. LED lights have a longer lifespan compared to traditional lighting options, resulting in fewer replacements. The reduced frequency of lamp module replacements translates to decreased consumption of replacement parts, further contributing towards sustainability initiatives.



# Exhibitor and Visitor Travel

## MAIN IMPACTS AND CONSIDERATIONS

### 01

The [2021 Julie's Bicycle Art to Zero Report](#) estimated that visitor travel accounts for 74% of the total emissions of the visual art sector – approximately 52 million tCO<sub>2</sub>e.

### 02

The 20 largest fairs have a combined 1.2 million visitors annually.

### 03

Visitor travel isn't a straightforward part of any organisation's carbon footprint because it isn't directly under their control. However, as hosts, art fairs still have a shared responsibility for emissions and should take steps to support visitors in making climate-conscious travel decisions.

Travel is hugely damaging to the environment. A [2023 Carbon Emissions Report](#) completed by [MCH Group](#) and [myclimate](#) estimated that three-quarters of Scope 3 emissions come from visitor travel, with the rest from transport and logistics. This is due to the longer distances visitors travel and the fact that many trips are made via air by a high percentage of premium passengers (first and business class), resulting in even more carbon emissions than economy seating.

Audiences are vital and GCC doesn't want to see reduced visitor numbers to cultural spaces and events. We want art to continue to flourish, push boundaries and inspire. But it needs to happen in a more considerate and environmentally responsible way – and visitors have the potential to be incredibly powerful in shaping that future.

#### INCENTIVISE CLIMATE CONSCIOUS TRAVEL

It's up to each visitor how they want to travel to an art fair. But fairs shoulder some of the responsibility as they have the power to influence an individual's decision to travel through communications with the audience, the facilities it provides, the frequency, location and timing of events, the choices it makes over which audiences it is trying to





attract (e.g. local, national, or international) and the location of any new fairs.

A positive way to wield your influence is to incentivise more climate-friendly travel. For example, you could partner with train companies to offer discounts or free upgrades to those making their way to the fair by train.

For example, the inaugural 2024 edition of [STAGE Bregenz](#) in Austria was organised according to the Austrian Quality Seal for the Environment guidelines. Visitors purchasing a €12 ticket to the fair could also travel for free by public transport within the region to and from the fair. The fair also has a zero-flight policy without compromises, so guests (a group of 15 international curators) travelling to and from the event would only have public transport costs reimbursed. The zero-flight policy also applies to the team, including freelancers, throughout the year.

'Sustainability and the carbon footprint of the art market' ranked among the top 10 concerns in [Art Basel and UBS's Art Market 2023 report](#). The younger generation is particularly sensitive to climate change, with [70% considering it essential](#) to reduce

their environmental footprint related to their art purchasing practices. VIP attendees and collectors have an influence on the art market through their purchasing decisions, and this change can be facilitated and catalysed by art fairs.

#### CASE STUDY GCC 'TRAIN TO...' CAMPAIGN

As part of GCC's ongoing [Climate Conscious Travel Campaign](#), we encourage fairs to contact us to put outshared messaging promoting train travel to the edition.

An example of this is [#TrainToTEFAFMaastricht](#), in which we shared tips for travel to Maastricht, as well as relevant local cultural sights.

Visitors from Paris could journey to TEFAF Maastricht in around [three and a quarter hours](#), often with just a single change in Aachen, and costing €49 for a single ticket. Those travelling from London could add a Eurostar connection and make the journey in around [four and a quarter hours](#), with a single ticket costing around

€85. The journey from Berlin, around 560 km away, takes [just over six hours](#) and can cost as little as €39 one-way. Some journeys have only a single change in Amsterdam.

There are no direct flights to Maastricht-Aachen airport from Paris, London, or Berlin – flying requires a layover or a direct flight to Eindhoven, Düsseldorf, Brussels, or Cologne, followed by a transfer. This means that taking the train can often be faster, more affordable, and more accessible than taking a flight, and it's essential to promote this knowledge among attendees.

#### INVEST IN DIGITAL

Consider the use of digital platforms that can make art fairs accessible to audiences without requiring any travel. While these options may not always be appropriate for everyone, they can help reduce dependency on air travel, so they should be invested in and promoted.

#### FUTURE VISION

More and more art fairs and exhibitors are using innovative digital or hybrid tools to allow audiences to view artworks virtually. These tools massively reduce the effects of shipping, travel and material waste. Yes, they create their own emissions – which you need to measure and monitor – but the footprints are likely to be significantly less than transporting materials, artwork and people around the world. Could your fair encourage, promote and incentivise the use of existing tools or help accelerate the development of new ones? Could you partner with a digital platform to provide audiences remote access to artwork? Could you offer benefits for exhibitors who are reducing air freight by using these technologies?

#### SETTING TARGETS AND MEASURING EMISSIONS

We recommend that fairs prioritise measuring and setting targets against their core operational emissions, where they have more direct responsibility and control. However, we strongly suggest that fairs also



try to estimate their visitor travel emissions and take action to help reduce them. GCC hopes to develop a tool to make it easier to estimate these emissions. In the meantime, to measure the emissions of your visitors' travel, you'll need to survey how people get to your fair and from what locations. You can then use the results to calculate a carbon footprint. Check out [Julie's Bicycle's free online carbon tools](#).

#### SHARE RESPONSIBILITY

While we believe that fairs have a responsibility to be part of the solution here, it also requires behaviour change by audiences and wider social, cultural and technological shifts towards lower-carbon travel methods, better connected, affordable and fossil-free public transport, and so on. Arts organisations can – and should – play a role in this change, but it needs to be part of a shared effort across society.

We recommend that visitor travel emissions are measured and tracked separately from your main carbon targets to recognise that they are not your sole responsibility. If you have already calculated or estimated the emissions from your visitor travel, let us

know, as this will help us develop tools for evaluating these emissions for others.

#### FUTURE VISION

Collaboration and alignment on targets, strategies and terminologies is essential for effective climate action. For art fairs, that means setting aside competition and working together for a common cause. The art fairs involved in creating this resource have demonstrated a willingness to do this, but given the scale of the crisis we face, could we go even further? Could there be an aligned initiative to eradicate certain materials or certain types of travel and shipping methods to and from all art fairs? Could an alliance of art fairs agree that – for example – they would ban single-use plastic packing products for all of their exhibitors? Or actively discourage the use of private jet travel to their events? Or only select food vendors serving locally sourced plant-based food?

### EFFECTIVE ACTIONS

- ✓ Complete a visitor travel survey to understand how your audiences travel to the fair.
- ✓ Complete a VIP travel survey to understand how your HNWI travels to the fair.
- ✓ Work with local authorities and other local venues and businesses to improve public transport services for your audiences.
- ✓ Offer discounts and incentives for visitors who use low-carbon travel methods or car-share.
- ✓ Provide secure parking or storage for bicycles and scooters and electric charging points for EVs.
- ✓ Limit car parking where possible (while ensuring enough is available for disabled visitors).
- ✓ Re-examine assumptions about who your audiences are and who your art fair should appeal to. An art fair that primarily serves people from the local or regional area will have a much lower visitor travel footprint than one with an operational model built on national or international tourism.
- ✓ Use digital platforms, allowing audiences to engage with your fair without travelling.
- ✓ Consider how more geographically distant audiences can engage with your fair using digital technology without physically travelling to your venue/s.



# Staff Travel

## MAIN IMPACTS AND CONSIDERATIONS

### 01

Flying is the single most carbon-intensive activity a person can do. The visual arts sector has become increasingly reliant on international air travel in the last twenty years.

### 02

[Flying is the fastest-growing contributor to climate change globally.](#) The airline industry is expanding rapidly and is estimated to be responsible for approximately [3.5% of the total global human impact on the climate to date.](#)

### 03

Flying is an activity mainly reserved for the globally privileged people who can afford it. [Only 1% of the world's population emits 50% of CO2](#) from commercial aviation, and more than half of the UK population does not fly in an average year.

With regards to the climate, mile for mile, flying is the most damaging way to travel for the planet. As a global society, it's time to shift our attitudes towards plane travel and make only the most crucial and worthwhile journeys by air. This issue is particularly pressing in the visual arts sector, where packed schedules and expectations to attend every event and travel first class mean we are carbon-heavy when it comes to international travel.

The CO2e emitted by staff travel is the employer's responsibility and should be measured and reduced in line with 2030 targets. There are many alternatives to flying, and prioritising them is an easy and achievable step to reducing our carbon footprints. Not to mention the obvious cost benefits resulting from reducing staff and business travel.

GCC acknowledges that some air travel may be unavoidable, but we encourage our members to be climate-conscious about all journeys they make and to reduce environmental impacts at every opportunity.

**DEFINING CLIMATE CONSCIOUS TRAVEL**

- Being aware of the environmental impacts of travel and accepting responsibility for damage caused.
- Taking steps to reduce overall volumes of travel.
- Choosing a method of travel that limits damaging impacts as much as possible.
- Planning schedules in advance to make the most of any air travel, and avoid the need for last-minute flights.
- Measuring and tracking GHG emissions associated with any travel as part of annual carbon reporting processes.
- Raising awareness of the environmental impacts of travel to colleagues, partners, clients, visitors, and audiences and incentivising them to take a climate-conscious approach to their own travel.

**CONSIDER YOUR OPTIONS**

First-class seats take up more space and are responsible for a bigger share of the emissions from the plane. On average, someone in an economy seat is responsible for four to five times less carbon emissions than someone travelling in a first-class seat on the same plane.

While long-distance flights produce more absolute carbon, short-haul flights have a greater relative impact. This is because they spend less time at cruising altitudes, and the most significant moments of carbon expenditure are take-off and landing. When booking travel, we need to consider the necessity of both long and short-haul travel. Short-distance flights can often be easily replaced by train, road, or sea options, which produce a fraction of the emissions.

**MEASURE YOUR IMPACT**

Using the [GCC Carbon Calculator](#) to compare three different options for travelling between London and Basel shows a huge difference in carbon emissions. Travelling from London to Basel via train produces only 3.4 kg of CO<sub>2</sub>e, compared with 110 kg of CO<sub>2</sub>e from a person flying in an economy plane seat. There is a substantial carbon saving with just a slight

increase in journey time. For organisations based in regions where long-distance train travel is viable, we suggest developing an internal 'Train First' policy and accompanying staff incentives. For example, [Climate Perks](#) is an employer benefits scheme where staff receive paid 'journey days' to choose low-carbon holiday travel instead of flying.

**PARK THE PRIVATE JET**

We're opposed to using private jets and strongly advise members against them. Private jet travel is incompatible with environmental responsibility and should be avoided. See [GCC's Statement on Private Jets](#) for more information.

**LOW CARBON COMMUTES**

It's also worthwhile analysing how local staff travel to work. Encouraging and incentivising cycling, using public transport, or working from home can help to reduce emissions.

For travel outside your direct control, head to the [Exhibitor and Visitor Travel section](#).

**FURTHER READING****GCC TRAVEL POLICY**

GCC's policy encourages and guides our staff, trustees and volunteers to travel responsibly while representing us. We recognise a travel policy can only be realistically implemented by considering intersectionality and acknowledge that, in some cases, more sustainable forms of travel are not accessible to disabled and neurodivergent people, as well as those with caring responsibilities. We also understand that implementing this policy means we can no longer justify attending many brilliant international opportunities and events.

[View Policy](#)



## EFFECTIVE ACTIONS

✓ Reduce or avoid staff air travel. Instead, incentivise travel by rail, road or sea.

✓ Follow the [10 Steps to Limit the Impact of Air Travel](#) when flying is unavoidable.

✓ Implement an internal travel policy that considers:

- How to reduce overall business travel
- How to choose modes of transport
- How to limit and allocate flights (e.g. annual quotas based on your emissions reduction targets, carbon budgets, or annual CO2e allocations).

✓ Plan travel schedules as far in advance as possible. Rather than leaving it up to individual staff members to make their own travel plans, aim to make organisational decisions about which flights are necessary and which can be replaced by alternatives.

✓ Consider ways to minimise travel from the outset when planning future activities, including potentially changing the location of events, hiring local staff or contractors, and rethinking who is being invited from where.

**// As a global society, it's time to shift our attitudes towards plane travel and make only the most crucial and worthwhile journeys by air.**



# Fair Build and Production Materials

## MAIN IMPACTS AND CONSIDERATIONS

### 01

According to the [European Environment Agency](#), raw material processing and extraction (i.e. fossil energy carriers, non-metallic minerals, metal ores, and biomass) are responsible for around 50% of global greenhouse gas emissions and more than 90% of global water stress and land-use-related biodiversity loss.

### 02

Many materials used in art fair construction have significant environmental impacts, such as gypsum, which [releases toxic hydrogen sulphide gas](#) as it decomposes in the presence of biodegradable waste.

### 03

Material waste during event pack down is a crucial issue, with a 2018 study by [Ecoboost](#) estimating that 100,000 tonnes of waste was burnt or sent to landfill from the UK events industry in just one year.

Material use is a vast topic covering multiple areas. There are significant regional variations in readily available materials and in the facilities that have been used to process them. This means that the materials used in the production and build of an art fair need to be closely assessed and managed on a case-by-case basis to ensure minimal environmental impact.

In a truly sustainable art sector and circular economy, everything will have had a previous life and everything will be used again. When it comes to art fair production, this means rethinking how we procure, use and reuse materials. We recognise that for art fairs, this is not always immediately possible, so we first suggest reviewing your build.

#### FURTHER READING

**THE DESIGN MUSEUM WASTE AGE EXHIBITION ANALYSIS**

Analysing the impacts of your edition structure may throw up surprising results. [The Design Museum](#) in London found that the screws in their Waste Age exhibition build had the biggest carbon footprint. Building Waste Age took 4,800 standard



stainless steel decking screws to hold everything together. They had an impact of 1.9 tonnes of CO<sub>2</sub>e – roughly 7% of the total exhibition footprint. Using a timber frame system instead of a standard aluminium frame saved 1.5 tonnes of CO<sub>2</sub>e and reduced the impact by about two-thirds. Using unfired bricks instead of fired bricks saved six tonnes of CO<sub>2</sub>e, the second most significant saving after switching to renewable electricity. They also made savings by retaining some of the walls from the previous exhibition and re-purposed silicate blocks from the previous exhibition to create new plinths.

[Read Case Study](#)

#### RETHINK YOUR BUILD

Start by designing out the need for newly procured products or materials. Whatever is needed – from exhibition furniture to construction materials – should ideally consist of reused or reclaimed elements that can be used again and again. The next best materials are manufactured locally using bioregional waste products or regenerative materials. Materials with a high percentage of recycled content reduce the carbon

footprint of materials and divert waste from landfill or incineration.

If newly manufactured materials are a must, opt for mono-materials made from renewable natural resources with the least amount of additional manufacturing processes, such as solid timber over MDF. The last option should be procuring newly manufactured materials that are carbon intensive, manufactured with non-renewable resources, and destructive to ecosystems and human health in their raw material extraction, manufacturing process, working life, and disposal – such as single-use plastics.

#### STEER CLEAR OF GYPSUM

Gypsum, a common material used in building temporary walls (plaster, drywall, plasterboard), is banned from municipal landfills in many regions because it releases toxic hydrogen sulphide gas as it decomposes in the presence of biodegradable waste. In areas where gypsum is banned from landfill, all gypsum-containing construction materials must be separated for reuse or recovery, requiring drop-off or arranging pick-up for the material to undergo proper and safe processing at designated

facilities. For interior builds, you could use modular, reusable partitions (either rented or purchased with intent for multiple reuse) instead of drywall or use materials for temporary walls that are naturally derived and in line with circular economy principles, such as [Honext](#).

#### BUY MATERIALS LOCALLY

The overarching best practice for any material procurement is to purchase as locally as possible. You'll reduce carbon emissions from not transporting materials over long distances and help support local makers, artists, and creative communities. You should also consider that the location of a distributor or supplier may not indicate the location of manufacturing plants or the origin of raw materials. There's a similar process for thinking about what to do with everything afterwards, from the best (reusing it at future editions) to the worst (throwing it in landfill).

#### DESIGN OUT WASTE

The sorting and recycling of materials is a bigger industry issue, so designing out waste is the only recourse. Offer a 'plastic-free' or 'green' option for booth design and standardise booth shapes and sizes to make installing reusable flooring more feasible.

Invest in reusable modular flooring that does not require additional plastic covering before the start of the fair, and consider options for replacing carpet with less environmentally impactful flooring options. If you continue using carpeting, choose carpets without plastic film or put them down after exhibitors install their wall displays. Avoid biodegradable plastic packaging, which is often [just as toxic as conventional plastic](#). Or use material such as tarpaulin to protect the carpet.

#### DONATE CARPETING

Donating carpet for reuse after fairs is less environmentally detrimental than recycling. GCC contacted Carpet Recycling UK, a non-profit specialising in diverting carpet from landfill, to inquire about donating carpet. They explained that commonly used polypropylene carpet is of lower quality and designed for single use, so many charities would not be interested in accepting it. Instead, they suggested using material reuse platforms.

The [2021/2022 Art Paris Life Cycle Analysis](#) revealed that 14% of the fair's impact was related to carpeting that was thrown away. In 2021, all the carpeting ended up as waste.



**FUTURE VISION**

**EFFECTIVE ACTIONS**

In 2022, 99% of the carpeting was donated to ArtStock to be sold to organisations or people who need it at a reduced price.

**SHARE AND REUSE**

Fairs can and should support the reuse of exhibition material after the fair through material-sharing platforms such as [border.art](#). Or connect with local organisations like schools, museums, and community centres that can use leftover materials.

**SUPPORT SUSTAINABLE ACTION**

In 2022, GCC distributed a digital survey to Frieze London exhibitors to better gauge the current attitudes, practices, and materials in sustainable packaging for fine art transport and use at the fair. 60% of exhibitors who submitted survey responses said one of the main obstacles in transitioning to reusable crating systems and alternative materials is a lack of information, resources, products, and services. While fairs are ultimately not responsible for every choice made by individual participants, as hosts, you are responsible for facilitating the proper course of sustainable action.

? Is it possible to organise an art fair that does not use any new materials?

? Could an entire event be programmed, built and deinstalled with only recycled or reused materials?

? What challenges or compromises would you anticipate if you tried this and which would you accept for lower waste?

**FURTHER READING  
RESOURCES AT HAND GUIDE, CENTRE FOR SUSTAINABLE CURATING**

The Centre for Sustainable Curating gives examples of a few alternatives to vinyl wall text, such as water-based paint, written text on paper, or paper lettering applied with wheat paste, chalk or paint stencil directly on the wall. Some artists, like Jessie French, are replacing vinyl wall text with reusable DIY biomaterials such as algae plastic.

[View Resource](#)

✓ Analyse the materials used in the production and build of your fair and the waste impacts.

✓ Design waste out of your fair. Rethink build designs and use modular, low-impact flooring and reusable partitions (rented or purchased with intent for multiple reuse).

✓ Replace carpet with less environmentally impactful flooring options, or if using carpet, install without plastic film or after exhibitors install their booths.

✓ Strive for as close to 100% reused, reclaimed, or high percentage recycled-content construction and production materials by 2030 with favourable end-of-life scenarios, i.e. reusable, repurposable, compostable.

✓ Work with local suppliers using bioregional materials for builds and exhibition furniture that cannot otherwise be sourced as reused or reclaimed.

✓ Ask participating galleries to avoid single-use packaging and generally reduce waste associated with transporting works to fairs.

✓ Encourage participants to prioritise reusable crates and packing materials.

✓ Team up with local waste management companies to offer effective recycling services during fairs to ensure that no packaging materials end up in landfill or the natural environment.





## CASE STUDY

### FAIR BUILD CONSIDERATIONS WITH ART FAIRS SERVICE

By Madara Enzele

*[Art Fairs Service](#) provides a comprehensive range of services, including stand building, logistics, and digital solutions, tailored exclusively for art fairs. They maintain ISO 9001 and [ISO 14001 Environmental Management](#) certifications. Madara Enzele is the Business Development Manager at Art Fairs Service.*

This case study underlines the significance of carefully selecting your technical partners and being informed of the equipment, materials, and operational methods they use. These choices may appear minor but are crucial in reducing the environmental impact of each event and the broader industry.

Think about the materials in use during the fair build. Our wall panels are fully reusable and have lasted us for 10 years already while maintaining their quality and look. The panels are constructed using FSC-certified wood, and the finish uses ecological water-based paint. The essential elements for an art fair build can be reused time and time again without any reduction in the quality of the finish.

We generally limit the amount of walls that can be painted during each fair to reduce paint usage. Our panel repairs are done on-site at the fair venue: during and after each fair. If any damage occurs, we focus on repairing the specific areas of damage instead of repainting an entire panel. This approach allows us to use 7-10 times less paint for each fair compared to other suppliers. It also eliminates the need for transporting the panels back and forth between the fair and warehouse and the need to cover large floor areas with plastic. We use approximately 90% less plastic wrapping compared to other suppliers at similar-sized fairs. While larger fairs can generate up to 100 cubic metres of plastic waste per event, we produce less than three cubic metres for an event of the same size.

We also ensure damaged panels remain in use by utilising them in areas where appearance is less crucial, such as technical rooms and gallery storage spaces. We also discourage the use of tape on the seams between wall panels for two main reasons: firstly, to reduce the consumption of materials, and secondly, the repeated taping and repainting would eventually lead to visible creases and more significant

damage, necessitating extensive repairs such as panel sanding after each 5 to 10 events, reducing the longevity of the panels. Our goal is to maintain the wall panels' prime condition for as long as possible, thereby conserving resources and reducing our environmental impact.

For equipment transport within Europe, we rely solely on ground transportation (trucks) and sea freight when starting our operations in the United States. To minimise journeys between our main warehouse in the Netherlands and art fair locations further afield, we establish temporary regional warehouses. For example, we've set up a temporary storage facility in Portugal to house equipment for our fairs in Portugal and Spain, greatly reducing emissions that would

result from frequent travel between here and the Netherlands.

We are working to make our ocean and road freight as efficient as possible. To do this, our wall panels are stored in custom-designed wooden structures for transportation, eliminating the need for plastic wrapping and allowing us to load more panels per truck. This careful packing significantly reduces the number of trucks needed, further reducing the emissions of equipment transportation. We also prioritise partnerships with logistics companies committed to environmental sustainability – such as [Beweship](#), whose goal is to be carbon neutral by 2030 and [Schavemaker](#), who recently [won the TATA Green Award](#). Schavemaker uses electric trucks in their operations and solar panels to provide all energy in their warehouses

– including that which stores our equipment. We will continue to prioritise partnerships with other contractors and suppliers that share our values and are working to reduce their environmental impact.

**// Many elements of an art fair build can be reused without any reduction in the quality of the finish**

### CASE STUDY ART PARIS LIFE CYCLE ANALYSIS

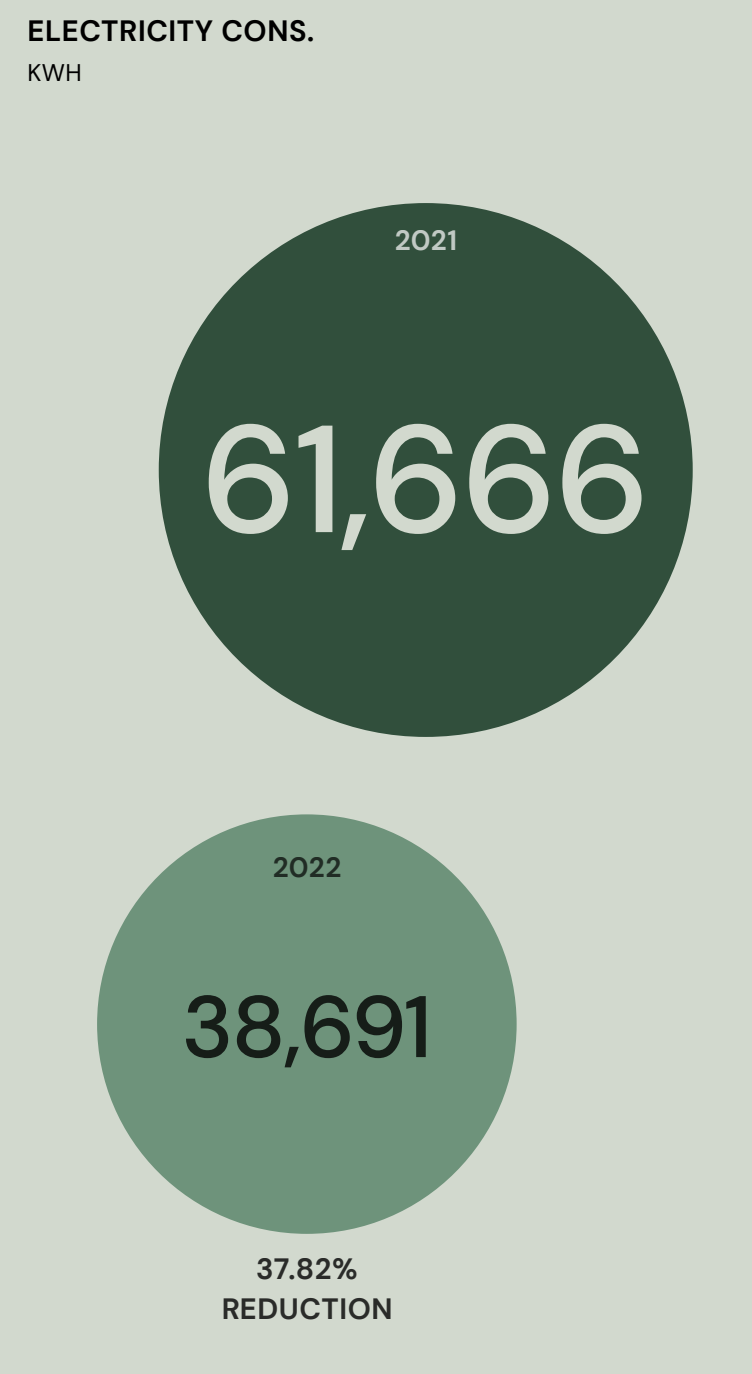
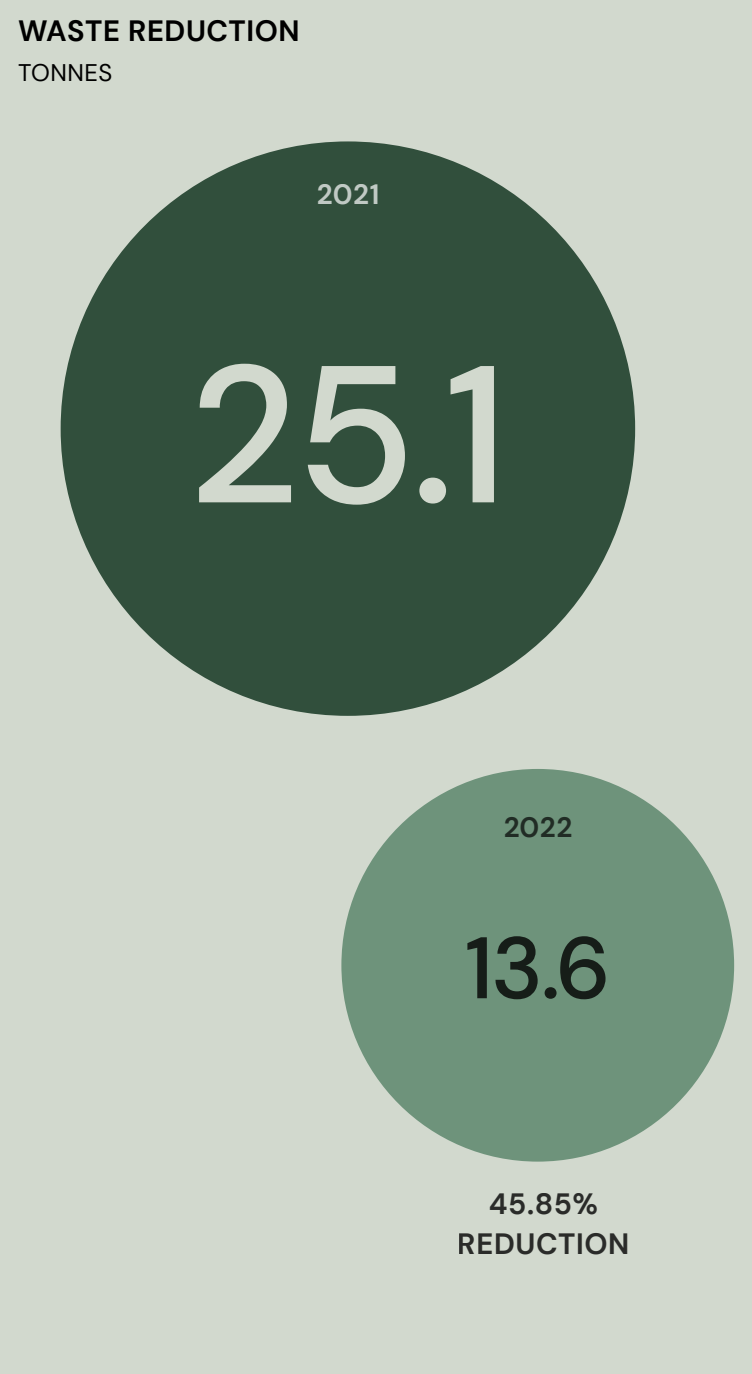
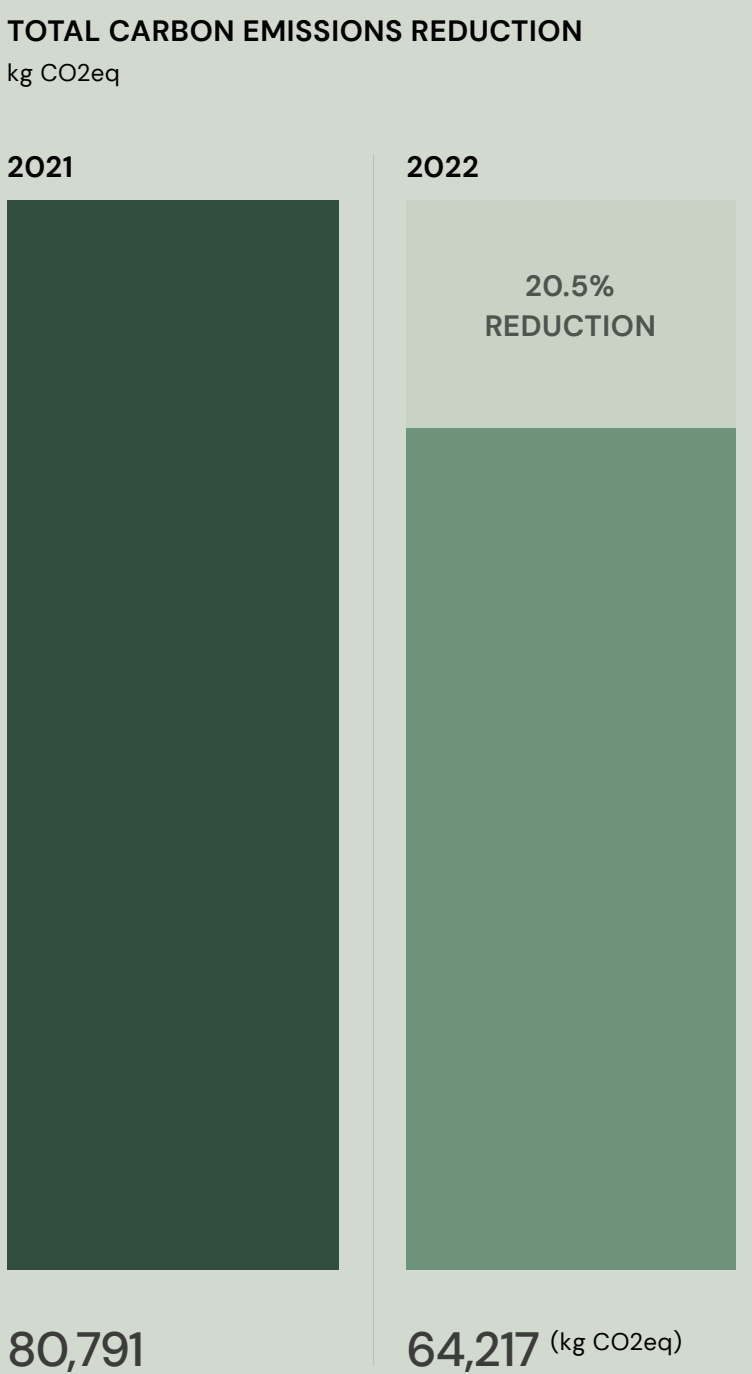
Art Paris is an art fair with a regional focus that gives pride of place to proximity and local sustainable solutions, especially in terms of transport and visitor management. In what was a first for an art fair, Art Paris 2022 made a commitment to developing a sustainable approach to its organisation based on a life cycle assessment (LCA)\*.

In their first year, they reduced their overall carbon emissions by 20.5%, their waste reduction by 25.85% and their electricity consumption by 38.82%.

This pioneering approach made possible thanks to the help of Karbone Prod, in collaboration with environmental consultants Solinnen, will be renewed in 2024.

Source: [https://www.artparis.com/en/special\\_projects3](https://www.artparis.com/en/special_projects3)

### ART PARIS ENVIRONMENTAL IMPACT 2021 VS 2022





## CASE STUDY

### MATERIAL CONSUMPTION AND REDISTRIBUTION AT LISTE ART FAIR BASEL

By Carlotta Thomas

*Liste Art Fair Basel has undertaken several initiatives over the past year to optimise material consumption and minimise the ecological footprint of the fair. These measures reflect the commitment to operating in a forward-thinking, responsible, and environmentally conscious manner, a principle embraced and implemented by the dedicated core team of up to eight individuals. Carlotta Thomas is the Sustainability Manager at Liste.*

The involvement of Liste's construction team, with its connections to art and culture sectors, as well as the engagement of the local young audience, play pivotal roles in realising sustainability goals, particularly in the responsible usage and redistribution of materials. Liste has fostered long-standing partnerships with numerous suppliers, service providers, and partners in our immediate locality, allowing us to benefit from shorter delivery routes and valuable advice on environmentally friendly materials and correct recycling.

In a significant departure from previous practices, baseboards were entirely eliminated from the fair's architecture in

2023. This strategic decision resulted in avoiding 0.07 tCO<sub>2</sub>e compared to 2022 levels. Galleries now have the option to procure and install individual baseboards for their presentation stands – only one gallery is intending to utilise baseboards in 2024.

In 2022, Liste introduced carpeting for the first time, opting for a product described as sustainable and recyclable with low energy consumption during production. However, challenges arose when attempting to recycle the material locally in Basel, leading to its incineration as residual waste in 2022. Subsequent discussions revealed that proper processing would require returning the carpet to the manufacturer. However, this would result in double the amount of transportation emissions. Consequently, Liste made the decision to discontinue the use of carpet from 2023 onwards. Galleries retain the freedom to design their stands as they choose, and there has not been any significant feedback from visitors or galleries regarding the decision to omit the carpet.

Liste maintains its own inventory of building materials, objects, tools, and walls, stored approximately 6 km away and then transported to the exhibition site annually.

This results in significant transport emissions (3.0 tCO<sub>2</sub>e in 2022). In a clear-out campaign, efforts in 2023 led to a reduction of three storage containers.

Moreover, Liste replaced old and deteriorated walls with new ones in 2023. Usable walls were redistributed at no cost via classified ads. However, the delivery of new walls from Germany in 2023 resulted in an additional 0.64 tCO<sub>2</sub>e emissions. Nevertheless, these extra emissions, when compared against transportation emissions for subsequent years, are anticipated to result in emission reductions starting from 2025, mainly due to changes in the mode of transport. To further reduce emissions, Liste transitioned to transporting new walls on open trucks rather than in containers, eliminating an additional five containers. Each container, with an empty weight of 2.3 tons, previously contributed to CO<sub>2</sub>e emissions of around 0.60 tons per five containers for round-trip transportation between the storage facility and the exhibition site. Consequently, transportation emissions are expected to decrease from 3.0 tCO<sub>2</sub>e in 2022 to approximately 2.23 tCO<sub>2</sub>e in 2024.

Changes were also made to signage materials, with a shift from adhesive single-use foils to reusable textile flags for the majority of the signage in 2023. 25 of these flags can be re-used annually, only needing to produce 5–10 new flags for each edition. In 2023, leftover flags were repurposed by artists working on the Liste construction team for other projects. This switch to textile flags resulted in the significant avoidance of 238 m<sup>2</sup> of foil waste in 2023. Additionally, adhesive film usage for gallery signs has been minimised and replaced by FSC-certified paper since 2023.

Liste endeavours to reduce the quantity of print products each year, and we now return surplus trade fair guides and advertising flyers to our supplier, a Basel-based print shop, for recycling. The reduction in the number of trade fair guides from 9,000 to 7,000 alone saved 0.06 tons of CO<sub>2</sub> emissions from 2022 to 2023.

# Waste and Recycling

## MAIN IMPACTS AND CONSIDERATIONS

### 01

Waste is a massive part of an event's environmental impact – with on average [68% of waste from an outdoor events going to landfill](#).

The world has a waste problem. Waste – or 'municipal solid waste' – is all the materials thrown into the rubbish bin, recycling bin, and waste by-products from various industrial processes. It is one of the most visible aspects of the growing ecological crisis.

### 02

We produce about [400 million tonnes of plastic waste every year](#), and only [9% of plastics produced in 2019 have been successfully recycled](#).

When we talk about waste in relation to art fairs, we mean the single-use products and materials discarded after their purpose is served for the event or unusable material generated as a result of the event – whether it's by the fair itself in production (temporary structures and carpeting), by exhibitors (packaging materials), or by vendors and visitors (printed material and food waste).

### 03

Plastic pollution has a devastating impact on the environment and wildlife, including oceans, waterways, soils, and human health. The long-term effects of plastic pollution are still not fully understood.

We suggest focusing on preventative measures, educational resources, and incentivising best practice to preemptively 'design out' waste from fairs.

#### PREVENT

With so many different materials in circulation and such variation internationally regarding processing capabilities, it is difficult to give universal guidance on waste and recycling other than reducing as much new material from entering the system as possible.



**EDUCATE**

Focus on expanding and improving educational resources distributed to exhibitors, vendors and contractors in the months before the fair, including webinars, guidelines for materials and waste disposal, as well as tips and product suggestions for reducing packaging waste, encouraging collective action to preemptively minimise the waste footprint.

**INCENTIVISE**

Create new initiatives to incentivise waste reduction or discourage waste production. In our experience, schemes that offer time or cost savings and reduce environmental impacts are highly sought after and could be a compelling way for fair participants to accelerate change.

**PROCESS WASTE PROPERLY**

When it comes to waste generated during the fair, provide clear instructions on-site for proper disposal to ensure discarded materials enter their correct waste streams for processing.

If it's an option, consider having dedicated waste management staff to support exhibitors, especially during the busy build-

up and take-down periods, to make sure waste is separated and processed correctly.

We realise that waste management services are far more energy and money-intensive and less feasible than preventing waste in the first place. But until new systems are fully functional, this kind of investment will massively improve on-site waste management and reduce volumes of materials going to landfill or incineration.

Reducing waste – specifically single-use plastics – at fairs requires communication with the fair participants as well as working with vendors, external partners, and waste management companies that deliver on their sustainability claims and function in symbiosis with one another. Often, materials that are theoretically recyclable are not kerbside recyclable (sorted and processed by municipal waste companies) and require additional waste management services so they are not sent to landfill or incinerated.

For example, following an analysis of the waste generated at Liste Art Fair Basel in 2022 and 2021, the fair found that a considerable amount of their waste was being burned, as their local recycling

centres do not separate waste. In 2023, the fair introduced waste separation for more effective recycling. As a result, Liste has enhanced its waste management processes, introducing separation into waste containers during setup and dismantling to facilitate better recycling practices.

If you are a larger organisation, consider using frameworks such as the [TRUE Zero Waste Certification](#) developed by the [Green Business Certification Inc](#) (GBCI).

**FURTHER READING**

**VISION 2025: SUSTAINABLE MATERIALS AND WASTE MANAGEMENT TOOLKIT**

Vision 2025 conducts annual green surveys of the live events industry in the UK, surveying 119 organisations from community events to the largest summer music events with a combined audience of over 2.1 million. The survey has [consistently shown](#) that sustainable materials and waste management are a priority for event organisers and a key challenge. While designed for outdoor events (primarily festivals), the Vision 2025 Toolkit is widely applicable to the art fair model. It's structured around 10 steps, with each step including a description of actions and links to relevant resources and templates.

[View Waste Toolkit](#)



**EFFECTIVE ACTIONS**

✓ Conduct a waste audit to analyse your current waste management practices.

✓ Research commercial recycling service providers in your area, and choose those who can recycle the broadest range of materials.

✓ Set targets based on the [Zero Waste Hierarchy](#), which aligns with the circular economy’s principles. Recycling should always be considered one of the last options after reusing or repurposing a material.

✓ Reuse materials to the point of failure before replacing them.

✓ Avoid single-use items, especially materials made of fossil-fuel-derived synthetic polymers like bottled water, packaging foam, or disposable plastic packaging.

✓ Avoid services and companies that use single-use items in their operations, such as shipping companies or food delivery services.

✓ Check with your building or premises’ maintenance team to make sure they properly dispose of waste. Provide adequate waste bins for the various waste streams generated by the fair so that materials are correctly processed, i.e. recyclable (paper), recyclable (glass), recyclable (plastic), food, and general mixed waste.

✓ Partner with waste management companies that guarantee the recycling of all types of plastics or use multiple services that cumulatively recycle all kinds of materials.

✓ Organise the on-site and offsite hand sorting of recyclable materials from general mixed waste before they enter the incorrect waste stream and are incinerated.

✓ Invest in on-site waste management facilitators responsible for emptying bins and available for consultation if necessary.

✓ Campaign local authorities, waste management contractors and connected facilities to improve efficiency and transparency in how waste is handled and processed.

✓ Educate stakeholders, incentivise waste reduction and streamline waste disposal processes to reduce ‘wishcycling’ and improper disposal of materials.



## CASE STUDY

### WASTE AND RECYCLING AT ART BASEL

By Kim Berrendorf

*Founded by gallerists in 1970, Art Basel stages modern and contemporary art shows in Basel, Miami Beach, Hong Kong, and Paris. Kim Berrendorf is the Head of Group Sustainability for MCH Group.*

Sustainability is a pressing issue for art fairs and the broader art world. Art Basel is firmly committed to reducing its environmental impact and leveraging its platform to inspire wider change within the art community towards sustainability.

Various types of waste are generated at art fairs, particularly during the construction and dismantling phases. As an Active Member of the GCC with a target to achieve near-zero waste by 2030, Art Basel is actively working to reduce waste generated by its fairs. In 2023, we focused on improving recycling practices by implementing a recycling protocol at our fair in Basel, Switzerland.

We commenced our efforts in 2022 in collaboration with our partner, Reusecity. As an initial measure, we conducted a waste audit of our fair in Basel to gain insight

into the breakdown of waste generated during fair activities. From this audit, we discovered that the most common and recurring materials that were going to waste were plastic cling film, plastic bubble wrap, cardboard and paper wrapping (with tape) and food waste and PET bottles. This audit was also instrumental in understanding the availability of recyclable materials and assessing the effectiveness of current recycling procedures.

In 2023, we utilised the findings from the 2022 waste audit to develop a recycling pilot program implemented for gallerists during the move-in and move-out phases of Art Basel in Basel 2023. This initiative comprised:

- Hosting an educational webinar in partnership with the GCC and Reusecity for galleries and freight handlers on waste management and sustainable packaging before the fair.
- Distributing an informative one-pager to gallerists prior to and during the move-in process, along with three recycling bags – one for recycling plastic, one

for cardboard and paper, and one for remaining mixed waste not to be recycled. Additionally, we opened a special hotline for wood collection.

- Deploying six recycling agents on-site to provide guidance to gallerists on recycling practices and offer operational support, and three Reusecity consultants tasked with leading and evaluating the overall concept, educating recycling agents and analysing bag contents.

Moving forward, we aim to not only reduce waste but also minimise overall material consumption. The focus here is on the exhibitors, aiming to minimise waste at the procurement stage, during setup and dismantling, and also by having fewer giveaways. Many galleries recycled once told, but there was a low percentage of bags that had been correctly filled – something we intend to improve over the course of future editions. We also plan to make even better use of the available recycling opportunities, thereby preventing waste generation and advocating for reuse and circularity principles.

Our general wall system for all four fairs is fully reusable. However, the section 'Unlimited' uses gypsum boards in different sizes. Since these boards were one of the main sources of waste due to damage during dismantling, Art Basel evaluated alternative methods to connect the boards. Moving forward, the fair will now use adhesive tape instead of a filler compound to connect the boards in certain areas of the show. This makes the dismantling process easier – it creates less damage on the boards and is faster. These boards will be reused for future editions. We are also working on a solution with partners for the reuse of the boards that still require filler compound or are damaged during deconstruction.

We have also been progressively transitioning the lighting of our shows to 100% energy-saving LED lighting. Additionally, the aisle carpet used in Basel is now fully recycled after the show, converted entirely into high-grade mono-recyclate for use in other industries such as construction and furniture.



### THREE TIPS FOR ANYONE STARTING OUT

#### CONDUCT A COMPREHENSIVE ANALYSIS

A holistic assessment of the current situation is vital for any project aiming to challenge the status quo. In the realm of waste management, it's crucial to not only understand the composition of waste but also grasp existing waste processes. This understanding is pivotal for defining necessary changes and translating them into actionable plans.

#### EDUCATE AND ENGAGE STAKEHOLDERS:

Involve your stakeholders in your plan and empower them to be part of the solution by demonstrating how the proposed changes align with their interests. Collaboration fosters buy-in and commitment, making the implementation process smoother and more effective.

#### EMBRACE CREATIVE SOLUTIONS

Don't limit yourself to conventional approaches. Sometimes, the solution to a waste-related problem may not directly involve the waste itself. Think innovatively: consider whether certain processes need adjustment or if entire setups should be reimagined to achieve long-term waste reduction goals.

# // Collaboration fosters buy-in and commitment, making the implementation process smoother and more effective





# Partnerships and Sponsorships

## MAIN IMPACTS AND CONSIDERATIONS

### 01

Partnering with cultural organisations allows polluting companies to deflect attention away from their environmental and human rights impacts and instead associate their corporate logos with the progressive values of the arts.

Polluting companies with a toxic image to clean up are strategic about how and where they promote themselves. Working with high-profile cultural institutions like art fairs provides huge reputational benefits. As climate impacts around the world intensify, it is essential that we continue to take action on the issue of ethical sponsorship, and art fairs can play a major role in this.

### 02

In recent years, the tide has turned on fossil fuel funding in the arts, and [leading cultural organisations have ended their sponsorship deals](#) with major oil and gas companies.

#### REJECT POLLUTING SPONSORS

Even if an organisation like BP or Shell seems unlikely to approach your fair, adopting a stance on sponsorship consistent with your commitment to climate action is crucial. We need to look beyond direct fossil fuel funding to other polluting sponsors such as banks investing in coal, oil and gas, or airlines and car companies that are more interested in greenwashing than taking action to curb their emissions.

### 03

The debate over sponsorship is prompting many arts organisations to [review how they embody their values and social purpose](#) not only in the programmes they produce but also in the way they do business.

Rethinking partnerships and sponsorships is an opportunity for all art fairs to develop ambitious new ethical fundraising policies, engage with new sponsors, and create a space for honest discussion within our organisations.

**BUILD ETHICAL PARTNERSHIPS**

We understand that many art fairs may have concerns about being able to provide luxury experiences for HNWIs, which can often be facilitated through partnerships with organisations like private jet sponsors. However, this is also a creative opportunity to find and develop new partnerships. Could your art fair move away from private jet sponsors and instead partner with a train company? For example, the [Belmond](#) timeless VIP experience within Europe.

**SEEK SUSTAINABLE SPONSORSHIP**

Beyond who you do or don't partner with, another sponsorship consideration is material use. Many sponsors and partners may want to gift merchandise to attendees. There has been a shift across events globally opting to give reusable water bottles and tote bags as gifts. However, these reusable items should be assessed for their environmental impacts too. For example, you'd need to use a cotton tote bag [around 20,000 times](#) to balance out the resources necessary for its production. And, with most people already owning these products - we should question if this is really needed.

**CHARITY PARTNERSHIPS**

All art fairs offer an opportunity to raise awareness and fundraise for climate action. By raising money for charities working in areas where urgent climate action is needed we can positively impact the 2030 timeline. If fairs were to commit to donating annually in line with these approaches, it would add up to a significant amount of funds going into world-changing projects.

**STRATEGIC CLIMATE FUND**

To fundraise for climate action most effectively, GCC suggests the implementation of our [Strategic Climate Fund Policy](#). You simply set aside a small percentage of your annual revenue in a Strategic Climate Fund, which you can use to finance carefully chosen projects. What you put into the fund should be high enough to provide a meaningful pot of money to finance effective climate action while also being manageable for your budget.

The fund should be a long-term commitment by your organisation and considered a duty of care for the planet. But be aware that these actions are separate from the amount of emissions you produce and any decarbonisation activities you are engaged

in. Charity partnerships cannot lead to claims of being 'carbon neutral' or 'net zero'.

**USE YOUR PLATFORM**

Include details about donations and investments in your Environmental Responsibility Statement, and use your platform to share information about the projects you're engaged in. It's also an opportunity to boost the profile of your charity partners.

**CASE STUDY****FRIEZE X PINWHEEL FUNDRAISING INITIATIVE**

For 12 months beginning in 2023, Frieze used the fair's platform to raise awareness and pledge funds for a series of environmental initiatives via the [Pinwheel](#) platform. Visitors to the fair and [frieze.com](#) could vote for one of three initiatives, each receiving a share of Frieze's financial support. Visitors had the opportunity to contribute to their chosen charity, with Frieze pledging to [match-fund](#) their contributions. Over the 12 months, over 20,000 visitors engaged with the platform, raising a total of £100,000.

There are many other examples of innovative models for fundraising. For instance, in 2023, the ADAA, coordinated by [Art into Acres](#), donated following a vote from galleries participating in the Art Show exhibitor Climate Impact Report initiative. This contribution received a 300% match from U.S.-based foundations, helping to support the purchase of 16,645 acres of land



## FUTURE VISION

**Associating with, partnering or receiving money from companies that operate in socially or environmentally irresponsible ways is risky to your reputation. The public is demanding more responsibility across the board. Environmental action is widespread, with protests and boycotts being a part of daily life. Now is the time to evolve and adapt, proactively partnering with organisations that align with positive social and environmental values.**

? Think about what your partners say about your organisation. Do they promote a world that you want to live in?

? Are your partners and sponsorship deals socially and environmentally responsible? Are you future-proofed against reputational risk?

? Have you conducted a partnership risk assessment for all the organisations you have deals with?

### FURTHER READING

#### GCC FUNDING AND PARTNERSHIPS POLICY

We developed this policy to mitigate any negative effect to GCC's reputation and remain informed when making decisions on whether or not to enter into a new partnership or funding relationship. The process also encourages conversation and positive change on ethical topics within the sector. We recommend that all organisations implement their own ethical policy for sponsorships, funding, and partnerships.

[View Policy](#)

## EFFECTIVE ACTIONS

✓ Develop an Ethical Fundraising Policy for your organisation. For advice on drawing up a policy and examples of other organisations' policies, check out [this resource](#) from Culture Unstained.

✓ Avoid entering into partnership or sponsorship agreements with organisations whose work or activities profit from fossil fuels or resource extraction, leading to environmental destruction.

✓ Avoid any individuals or organisations whose primary motivations are to present themselves as 'green', 'sustainable' or 'socially aware' by association in a way that contradicts their business practices.

✓ Prioritise partnerships and sponsorships with organisations whose mission and practices best align with your own.



# Vendors and Caterers

## MAIN IMPACTS AND CONSIDERATIONS

### 01

The global food system is [estimated to be responsible for around 30% of greenhouse gas emissions](#), 70% of the world's freshwater use and 78% of freshwater pollution.

### 02

Meat consumption and production contribute significantly to climate change.

### 03

[According to estimates](#), the food service sector accounts for 12% of total EU food waste – around 11 million tonnes.

Responsible sourcing and procurement practices are essential when it comes to the vendors and caterers you work with. Many environmental impacts occur early in the supply chain before the goods are procured, such as resource extraction, design development, manufacturing, transportation, and storage. That's why vetting and selecting suppliers who value sustainability and ethical sourcing methods is so important. The first step you can take in the selection process is to ask potential vendors or caterers if they have a sustainability certificate or what their sustainability practices are.

If you have a 'Supplier Code of Conduct' policy (or a similar document setting out your principles and behaviour expectations for suppliers), consider including language highlighting your commitment to environmental responsibility. You can use your influence to demand potential suppliers stick to the same practices, be willing to provide evidence of this when asked, and actively support your own environmental efforts to win contracts with you.

#### EAT FOR THE ENVIRONMENT

[A 2023 study](#) of 55,000 people's dietary data shows that a vegan diet has just 30%



of the environmental impact of a high-meat diet. Meat consumption was by far the biggest factor in the climate impact of diets, more important than the location of origin or method of production of the food. Consider only providing vegetarian or vegan food options to reduce meat consumption, particularly at large events. Supporting local caterers that use local and seasonal produce is another positive step.

#### PRIORITISE WASTE REDUCTION

Consider an on-site service that washes reusable dishware and cutlery instead of single-use, disposable food containers and plastic utensils. If disposable cutlery is unavoidable, opt for biodegradable cellulose-based cutlery (e.g. wood, paper or bamboo) and provide waste bins with proper signage and instructions for disposal. Biodegradable items need special conditions to break down and often end up in landfill so ensure that your waste management provider is able to handle this. Encourage attendees to bring reusable water bottles and coffee cups and signpost water refill stations so they are easy to find.

#### FOOD WASTE

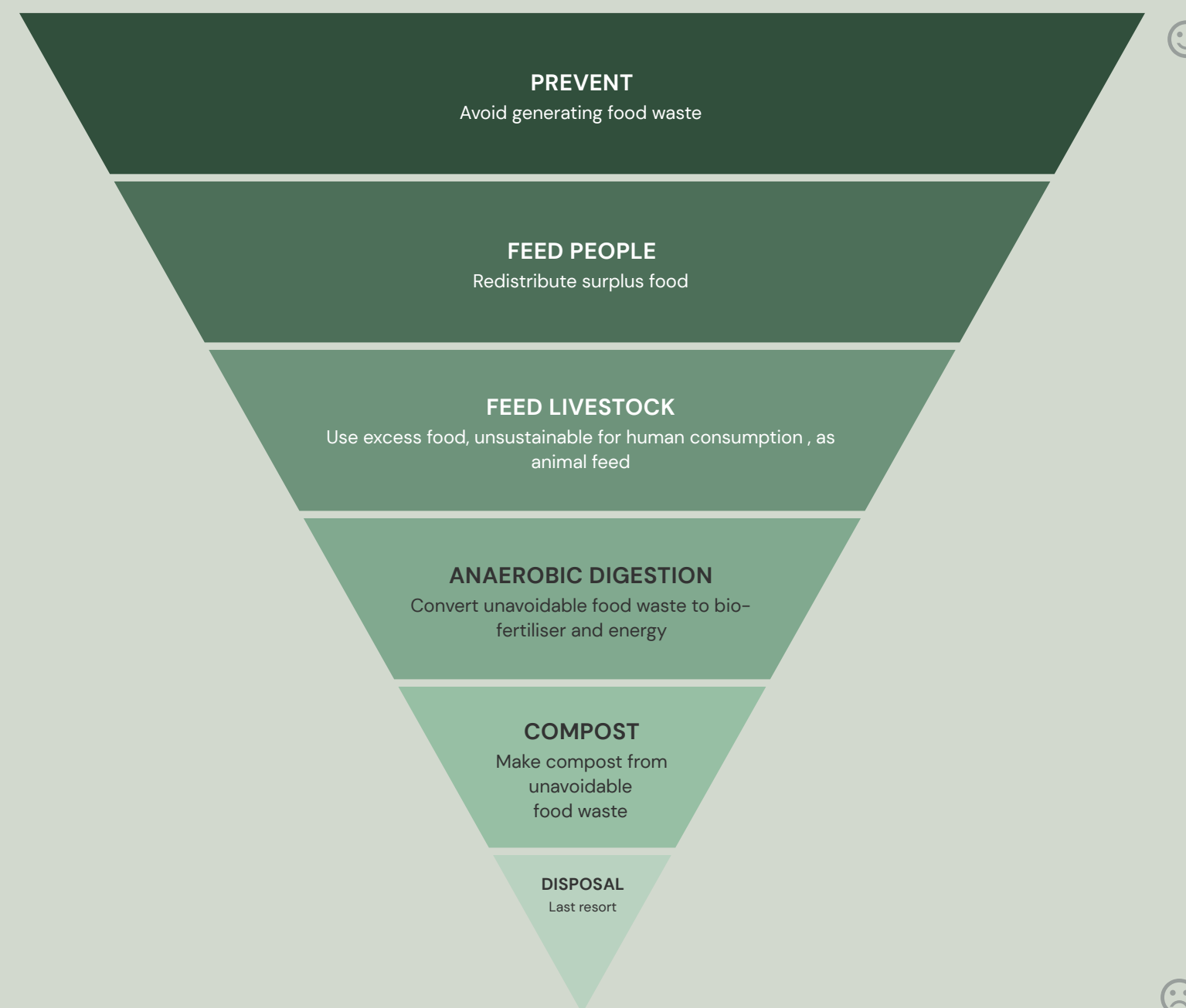
The risk of over-preparation and subsequent waste is significant. You should always inform the catering company of the daily forecast of visitors to your fair to avoid making too much food.

To allow vendors and caterers to work in the most environmentally responsible ways, ensure that your fair build doesn't pose any restrictions. Do they have the space and facilities to separate their waste and ensure no contamination? Do you or the venue have a food waste or management plan?

#### CO-DIGESTION AND COMPOSTING

In 2023, [The Armory Show](#) (at the [Javits Center](#)) diverted 0.8 tonnes of organic food waste from landfill. Food scraps were processed at the CORE Newtown Creek Co-Digestion Facility in Brooklyn. The co-digestion process combines municipal wastewater and organics in an anaerobic digester, which produces biogas (methane) as a byproduct. This methane is then used for heating within the facility and is connected to the natural gas grid for residential and commercial buildings. [Read more about the initiative](#). And if co-digestion isn't an option for you, look into composting.

### FOOD WASTE HEIRACHY



**EFFECTIVE ACTIONS****DONATE LEFTOVER FOOD**

Make sure nothing goes to waste by donating leftover food to local organisations. There may be a dedicated organisation that takes leftovers to redistribute, or you can contact local food banks or shelters. Laws around this vary between countries and regions, so you'll need to research and plan how to deal with leftover food in advance. Food salvage isn't new and has been happening across other sectors, such as the music and live events industry, for years. For example, [Eighth Plate](#) is a pioneering environmental initiative that helps UK festivals salvage surplus food and redistribute it to local food charities. The project was set up in 2015 by [The Nationwide Caterers Association \(NCASS\)](#) and [A Greener Festival](#). They worked with UK festivals and their food traders to prevent over 23 tonnes of food from being unnecessarily wasted in their first year of operating.

- ✓ Highlight environmental considerations in your 'Supplier Code of Conduct' policy or guidance.
- ✓ Prioritise vendors with sustainability credentials, local sourcing and vegetarian and vegan catering.
- ✓ Reduce waste by opting for on-site dishwashing, reusable utensils and water bottles.
- ✓ Ensure your fair build encourages vendors' environmentally responsible practices, such as waste management.
- ✓ Manage food surplus by coordinating with vendors, exploring options for food donation and facilitating waste separation and composting.

**// According to estimates, the food service sector accounts for 12% of total EU food waste – around 11 million tonnes.**



# Printing and Publishing

## MAIN IMPACTS AND CONSIDERATIONS

### 01

The pulp and paper industry is one of the top five energy-intensive industries globally and the [fourth largest industrial energy user](#).

### 02

This industry accounts for approximately [6% of global industrial energy use](#) and 2% of direct industrial CO2 emissions and is also the largest user of original or virgin wood.

### 03

Many programme guides, promotional fliers and posters, weatherproof banners, displays and signage commonly used by art fairs are made by conventional, harmful printing methods and discarded after use.

Paper is made from wood, a natural, renewable and sustainable resource. It is reusable, recyclable and biodegradable. But it's not all good news when it comes to paper. The paper-making process is intensive, using enormous amounts of energy and water. Then there's what happens to paper after it's been used – when it becomes waste. These are both huge environmental concerns that we need to address.

#### DESIGN OUT PRINTING

As a first step, we suggest designing out the need for mass printing and publishing wherever possible. There are plenty of examples of art fairs successfully moving to digital processes. For instance, [Untitled Art](#) introduced digital passes in 2013, only one year after the fair's inaugural edition. Passes were sent directly to guests via email and included QR codes to scan for entry. The fair also doesn't print catalogues, save the dates or floor plans. Instead, all this information is available on their website and on-site through QR codes. According to internal estimates, digital strategies saved the fair approximately 25% of their marketing budget.

**GO BEYOND FSC-CERTIFIED**

While it is important to guarantee that wood fibres are from sustainably managed forests, much of the impact of printing and publishing relates to the supply chain. Try to use recycled paper made from post-consumer waste. Post-consumer recycled paper embodies the circular economy – it is manufactured from recycled products that have served a purpose for end-users, then sold on the market where it again serves a useful purpose, and then can be recycled again. It uses less energy and water and produces lower carbon emissions than virgin paper.

**EVALUATE PUBLICATION PARTNERS**

When assessing potential publication partners, the three key things to consider are:

- **Location**  
Using local suppliers and production facilities means shipping emissions (and costs) are vastly reduced.
- **Energy**  
Printing can use lots of electricity. An environmentally conscious printer will use renewable power and have measurements

to improve efficiency across their devices (machinery, lighting and air conditioning).

- **Water**  
Your printer should monitor and have policies to reduce water consumption or recycle wastewater.

Other important questions to ask potential suppliers include:

- What chemicals do they use in the printing process?
- How much paper is lost in the production process?
- Do they regularly use consolidated or group shipping?
- Where are materials sourced from?
- Do they offer more environmentally responsible shipping methods, such as sea freight for international or electric for national distribution?
- Are their paper products totally chlorine-free (TCF)? This ensures no chlorine

compounds have been used to make the paper.

**RETHINK YOUR DESIGNS**

You should design using standard paper sizes to avoid paper waste cut-offs and consider smaller formats to reduce the environmental impact – and costs. Use lighter papers that consume less raw materials and energy, and keeping ink coverage to a minimum makes your product easier to recycle. Check files and proofs thoroughly before sending them to print, as pulling a job or correcting after completion is wasteful and costly. Last and most importantly, think about the longevity of your product and design your printed matter to be updateable.

Consult [Healthy Printing](#) for sustainable guidelines on printed material and insist third-party publications distributed at the fair abide by these instructions.

**PLAN FOR PROPER RECYCLING**

Paper fibre can be recycled up to seven times before it becomes too weak to be made into something else. In Europe, [73.9% of all paper is recycled](#). Ensure you have provided clear instructions on-site for proper waste disposal to ensure discarded

materials enter the correct waste streams for processing. Head to the [Waste and Recycling section](#) for more information.

**FURTHER READING****BETTER BUYING FOR PRINT – AN EVENT PLANNERS GUIDE**

[isla](#) is a non-profit organisation founded by event professionals and industry leaders focusing on a sustainable future for events. Their step-by-step guide takes you through the entire print planning process. It includes a traffic light scoring system to support better material choices, key watch-outs to avoid and alternative solutions. GCC recommends sourcing non-plastic alternatives as a priority.

[View Resource](#)



**EFFECTIVE ACTIONS**

✓ Use digital platforms like QR codes, websites and apps wherever possible instead of printing.

a reprint, it will be both financially and environmentally costly.

✓ Reduce the size of printed material, consider the design to ensure minimal waste and think about the product's longevity so that printed matter is updateable and reusable.

✓ Confirm your print order in good time to ensure your printer does not need to order emergency deliveries of supplies.

✓ Think about delivery logistics and consolidate deliveries to minimise shipping emissions.

✓ Request partners and sponsors don't produce printed marketing material.

✓ Evaluate the supply chain impact, assess printing partners' energy sources and chemical use, and prioritise local suppliers.

✓ Ask partners and vendors to be environmentally conscious when producing essential printed materials.

✓ Provide clear waste disposal instructions on-site and make it easy for visitors and exhibitors to recycle correctly.

✓ Think about print run length. Overproduction is the mother of all waste, but if you order too few and need



# Internal Operations

## MAIN IMPACTS AND CONSIDERATIONS

### 01

[A 2019 Accenture survey](#) of 1,000 CEOs found that 99% believed sustainability is critical to the future success of their organisation.

### 02

Consumers are increasingly demanding businesses take action to reduce their impact on the planet and tackle climate change. [A 2018 global survey by Nielson](#) highlighted that 81% of consumers feel strongly that companies should actively help to improve the environment.

As the administrative backbone of your organisation and the everyday working environment for most people, you can shape habits in your office and influence how your organisation operates. Implementing environmental best practice at an office level is also a strong starting point to engage your staff with the broader topic of environmental responsibility.

#### MEASURE AND MANAGE IMPACT

As a first step, you need to gather data on your areas of impact within your operations. This includes electricity, gas, water, materials/waste, staff travel, suppliers, and services. Once you have established your baseline, you can use this information to set goals for the coming years. If you are a tenant of a bigger building or sharing office space with other organisations, there will be some decisions over which you have no control, but there are still changes that you can make. Communication and cooperation with your landlord and other organisations (if you work in a shared space) are vital to scaling your efforts.

**CREATE GUIDANCE ON ENERGY USE**

Consider implementing office policies and guidance to ensure staff carefully manages energy consumption. Guidance could include:

- Turning lights on only when needed and not leaving electrics on overnight.
- Discussing temperature levels in the office with your team and making adjustments accordingly.
- Checking the general timers for heating and cooling systems to ensure they are switched off overnight or on weekends.
- Ensuring you and your team understand how any air conditioning system works so you are not over or undercooling the building and wasting energy.

**SWITCH TO A 'GREEN' TARIFF**

We also suggest switching to an energy company that will reinvest your bills into building new renewable energy (although this will not impact your immediate carbon footprint). For more information, see [GCC's report on 'green' energy tariffs](#)

and this helpful explanation from [Ethical Consumer Magazine](#).

**MONITOR WATER WASTE**

Install a smart meter to monitor water use and better understand where you can make efficiency savings. Can you look at collecting, storing and using rainwater for sanitary flushing facilities? For example, IFEMA MADRID reduced water consumption ratio by 39% from 2019. They achieved this through simple actions such as using reclaimed water for irrigation, installing dry urinals, electronic taps and aerators, and more efficient dual-flush toilets.

**ETHICALLY SOURCE SUPPLIES**

What you buy and where you buy it from will also have environmental impacts, so choose green or ethical options when purchasing new supplies and equipment. Bulk buying is more cost-effective and saves on materials, making it more environmentally responsible. Consider shopping with local suppliers to reduce supply chain emissions, and look for products with strong environmental credentials.

Opt for more energy-efficient options when replacing white goods, and think about

replacing desktops with laptops. These will use only around 20% of the energy of the typical desktop and will be appropriate for most tasks. It will also increase team flexibility for home or on-location working.

When purchasing staff food or restocking communal kitchen spaces, ensure that all purchases for staff food are vegetarian or vegan and locally sourced. Head to the [Vendors and Caterers section](#) for more information.

Organisations such as [Ethical Consumer](#) provide all the tools and resources you need to make choices at the checkout simple, informed and effective.

**DEVELOP AN 'EVEN/OVER' POLICY**

Think about developing your own ['Even/Over' policy](#) for the office. This can help your staff and volunteers make difficult decisions that align with your strategy – such as purchasing ecological cleaning products even over cheaper alternatives.

**TOILET PAPER: FSC-CERTIFIED VS. RECYCLED**

The pulp and paper industry is the largest global consumer of virgin wood, using about 35% of harvested trees to

manufacture paper, with tissue paper products accounting for about [8% of the paper industry](#). It is a major contributor to deforestation and, thereby, to biodiversity loss, soil erosion, species extinction, and ecosystem disruptions. Separating the fibres to make pulp for papermaking takes far fewer resources when those fibres are recycled from recovered paper than when derived directly from trees. [Recycling is simply more efficient](#). It cuts down no trees, uses less energy and water, produces less solid waste, and diverts paper away from landfill. According to the [Environmental Paper Network's paper calculator](#), tissue made from recycled content has one-third of the greenhouse gas emissions of tissue fibre made from virgin wood.

**REDUCE WASTE AND OPTIMISE RECYCLING**

Reducing waste and using materials more efficiently can save you money by spending less on buying materials in the first place. Optimise all recycling opportunities and ensure staff are well informed. If your regional waste facilities allow, set up a compost bin for your organic waste. Use local networks to source good quality second-hand office furniture, and use those same networks to donate unwanted furniture.



**INVEST IN CLIMATE CONSCIOUS TRAVEL**

Travel to meetings on public transport or bicycle where possible, or choose taxi firms that use electric, hybrid, or low-emission cars. Consider developing a 'bike to work' scheme or promoting working from home to avoid unnecessary commuting. For detailed guidance on reducing emissions associated with staff travel, head to the [Staff Travel section](#).

**CONSIDER BIODIVERSITY**

Another consideration is your fair's location and the surrounding biodiversity. For example, IFEMA MADRID opted to use ground cover plants, reducing the area of grass surrounding their site by [29,279.64 m<sup>2</sup>](#). These creeping species help stabilise the land with roots that prevent soil erosion. They also require fewer resources (less water) and less maintenance than a traditional lawn.

**FURTHER READING  
JULIE'S BICYCLE PRACTICAL GUIDE:  
GREENING THE OFFICE**

This guide covers common areas of impact like energy, water and waste across topics including heating, cooling, office and kitchen equipment, lighting, water use, waste management, procurement, travel and more.

[View Resource](#)

**EFFECTIVE ACTIONS**

✓ Ensure environmental awareness among staff through guidance, policies and education.

✓ Lead by example.

✓ Assess energy, water, waste and travel impacts to establish baselines and set goals.

✓ Review procurement policies, opting for green suppliers, bulk buying, energy-efficient appliances and plant-based food choices.

✓ Promote sustainable commuting and encourage staff to use public transport where possible.

✓ Establish a comprehensive waste management and recycling programme, set up a composting scheme and promote materials reuse.

✓ Read [GCC's report on 'green' energy tariffs](#) and – if possible – switch to an energy company that will reinvest your bills into greening the grid.

✓ Install water-saving devices such as electronic taps, aerators, and dual-flush toilets, and use reclaimed water for non-potable purposes like irrigation and toilet flushing.

✓ Go Beyond FSC-Certified



# 3

# Influencing Stakeholders



# Introduction

If art fairs are serious about creating consensus and accelerating change, it's essential to ensure that messaging to exhibitors, stakeholders, and wider audiences is aligned and consistent. Everyone must use and share the same language, requirements, and standards when it comes to environmental responsibility so there is consistency, and together, we can make meaningful progress.

Using correct, up-to-date language and terminology is really important, especially given the fast-moving and rapidly changing nature of the climate space. Staying on top of changes and developments in language will help you avoid using outdated terms or concepts that could lead to confusion, a lack of action, or accidental greenwashing.

GCC celebrates setting positive examples and effectively communicating climate action by remaining honest, transparent, ambitious, and collaborative. Remaining open about both successes and struggles makes for far more meaningful communication and connection than overclaiming, over-promising, or overstating impact.

Storytelling is a huge part of driving change, and when done well, sharing our stories can inspire others to take action and improve levels of trust and engagement. Art fairs have a considerable influence within the wider sector and beyond. By building on these values and using the power of storytelling, you have the potential to create a new normal for everyone.



# Communicating Climate Action

To avoid making accidentally misleading statements or claims that might be interpreted as greenwashing. We encourage honesty, transparency and accountability when communicating about climate action. We advise our members to highlight the tangible and practical actions they have already taken and steer clear of lofty claims

For example, rather than claiming:

"We will be net zero by 2025 and offset all our emissions through tree planting and carbon capture technologies."

Focus on the outcomes of your actions:

"By measuring our greenhouse gas emissions and implementing a Decarbonisation Action Plan, we have reduced our CO<sub>2</sub>e by 15% over the past two years and are currently on track for a 60% reduction target in 2030.

We used our 2023 Strategic Climate Fund to install a ground-source heat pump for our office and donated \$5,000 to SolarAid"

Or say something along the lines of:

"As a GCC Active Member, we have established a green team within our organisation to implement best practice. We recently measured our emissions footprint for 2023 and have also published an Environmental Responsibility Statement that outlines our strategy to meet our reduction targets."

## A WORD ON LANGUAGE

We are all familiar with the common climate buzzwords and jargon, and many of us use these phrases constantly. But do we actually know what they mean, and are they the best tools for the job?

Climate action is a rapidly evolving field and the environmental movement is accelerating, which is great. But that also means staying on top of the latest theory and terminology can be difficult. What's more, jargon is confusing, so we often disengage and can end up getting it wrong. If we're not up to speed, there's a risk of becoming outdated or of accidentally greenwashing.

It is essential to address terms such as 'net zero', 'carbon neutrality', and the much-documented pitfalls of 'offsetting'. Due to evolving criticisms from environmental leaders, climate scientists, and activists, coupled with the greenwashing tactics of fossil fuel giants and other corporations, the use of these terms is being increasingly questioned. For a more detailed exploration of these issues, see [GCC's updated policy on Strategic Climate Funds](#).

For clarity, GCC defines Environmental Responsibility as **'the duty any organisation or individual has to prevent or reduce negative environmental impacts caused by their activities'**. We are responsible for engaging with the issues and finding positive, collective solutions.

We define Climate Action as **'the urgent practical steps taken to combat the climate crisis and its knock-on effects, focusing on rapid and sustained reductions in greenhouse gas emissions and material waste.'**

Through all the foggy jargon and shifting definitions, we can lean on these two terms if we're ever in doubt about other terminology.

## EFFECTIVE ACTIONS

- ✓ Aim to future-proof the language you use so you can adapt and sync with changes.
- ✓ Question old assumptions. Don't be entrenched in your opinions.
- ✓ Be open and receptive to change and redefinitions.
- ✓ Stay tuned into the conversation so you're present and immersed in what's going on as it evolves around you.
- ✓ Find sources you trust to help guide you through.
- ✓ Ask for help. GCC is here to offer advice and support. If in doubt about terminology, get in touch, and we'll be happy to chat with you.



# Communicating Across the Supply Chain

To influence change across the supply chain, you need to become a proactive agent for positive transformation, inspiring and enabling others to join the journey towards more environmentally responsible practices. It's important to share your vision for change and demonstrate the tangible benefits of embracing it so stakeholders across the supply chain feel empowered to contribute to environmental action.

## SHARE YOUR DATA

By making data readily available and transparent for reporting, decision-makers can gain insights into areas that require improvement and track progress over time. Transparency regarding environmental performance not only facilitates accountability but also encourages stakeholders to actively engage in finding solutions. Fostering a collaborative environment where ideas are welcomed and valued can stimulate innovation. Encouraging feedback and actively involving stakeholders in the decision-making process often leads to identifying creative solutions that benefit both the environment and the business.

## SHARE YOUR KNOWLEDGE

When considering alternative packaging materials, construction builds, and travel methods, stakeholders may need a combination of education, incentives, and support. By providing training sessions, workshops, and resources on more responsible alternatives (and focusing on cost savings, efficiency gains and potential market opportunity), you'll help stakeholders understand the rationale behind the changes and how they can contribute.

## VOTE WITH YOUR WALLET

Money talks. Tell suppliers and vendors you're serious about environmental issues and will prioritise working with companies that have responsible products and services. Your actions can encourage companies to switch to more sustainable production practices and sell more environmentally friendly products.

## BE HONEST ABOUT YOUR PROGRESS

Remember, you do not have to be an expert to advocate for change. Environmental responsibility in the visual arts is a relatively new conversation. Be honest about the fact you don't have all the answers and that

progress is a journey. Of course, perpetrating false information is something we all want to avoid. You should cite sources if referring to specific data, but don't be afraid to say you don't know the answer. It's worth acknowledging that sometimes, there is no clear 'right' or 'wrong' and that even the 'experts' have varied opinions on an array of topics.

## FURTHER READING DISCOURSES OF CLIMATE DELAY

When advocating for more sustainable ways of working, we inevitably encounter people who express scepticism, want to delay action, or outright refuse to take responsibility for their environmental impact. Navigating these attitudes can be tricky, but anyone committed to climate action needs to equip themselves with strategies for recognising, understanding, engaging with and addressing these perspectives.

[View Cambridge University's Discourses of Climate Delay](#)





# Communicating with Exhibitors

## EFFECTIVE ACTIONS

So you've taken steps towards taking climate action and addressing your emissions. Next, you need to communicate the changes you're making to exhibitors and members to encourage them to get on board and hopefully inspire them to make their own strides forward.

### PLAN AHEAD

It is critical to strategically plan your communications well ahead of fairs and allow enough buffer time for exhibitors to understand any changes so they can make their preparations. For example, if you're incentivising fair participants to use low-carbon freight options, share road and sea shipping options and deadlines with fair participants as far in advance as possible.

### WHERE IS YOUR EMAIL GOING?

We've received feedback from our membership telling us that many emails from art fairs land in the inbox of the gallery sales team and don't reach the right staff members, such as registrars. To avoid this in the future, include additional input as part of the fair application form, asking submissions for the contact details of the gallery Green Team Leader or Sustainability Lead.

### COMMS BEFORE THE FAIR

All fairs have an exhibitor guide that goes out before the event. This is a fantastic opportunity to integrate environmental considerations and inform them of the targets you have set and how they can support you with them. Ensure that your language and guidance are clear and consistent in both the exhibitor guide and in the communications leading up to the fair so there is no confusion about what you expect. Share information about any environmental changes – such as new material management systems or restrictions – with exhibitors as early as possible.

### COMMS AFTER THE FAIR

Send a roundup to your exhibitors, letting them know about the results of your combined efforts. Highlight your own organisational emissions and key reductions. Think about how much more you recycled this year than last. How much of the fair did you donate to local organisations? How many galleries chose to exhibit in a carpet-free space? How many works arrived by sea freight?

✓ Plan your comms well ahead of the event, allowing time for exhibitors to understand and make any adjustments to their own arrangements.

✓ Be clear and consistent in your language, and explain why you are making any changes.

✓ Provide all relevant guidance in your exhibitor guide, clearly highlighting any deadlines or requirements (e.g. deadlines for road and sea shipping options).

✓ Ensure emails reach the relevant staff members by updating contact information and sending targeted communications.

✓ Share results of combined efforts in a post-fair roundup, highlighting emissions reductions and other sustainability achievements.

✓ Encourage exhibitors to track their climate impact and promote self-assessment practices to build climate fluency.

### CASE STUDY EXHIBITOR ENGAGEMENT: THE ART SHOW SUSTAINABILITY ROADMAP INITIATIVE

The ADAA commissioned its first-ever [Sustainability Roadmap](#) in 2022 – a comprehensive guide for The Art Show, assessing aspects of the fair that might impact climate or general wellness.

The initiative aims to chart a course toward analysing the environmental significance of these sorts of events by identifying short-, mid-, and long-term goals to encourage greater sustainability practices in the future. It has already resulted in reduced waste from exhibition design and packaging, improved lighting energy efficiency, exhibitor engagement, and a donation to support land conservation via Art to Acres.

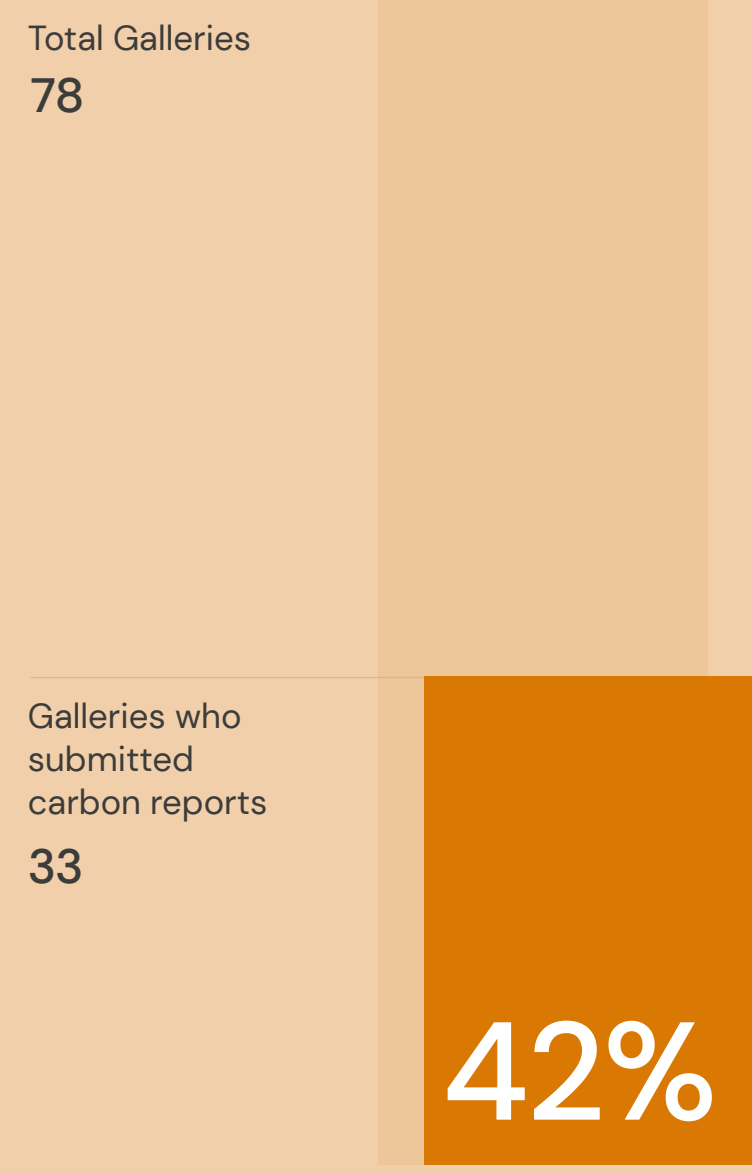
In 2023, The Art Show invited exhibitors to track their climate impact resulting from participation in the fair using the Climate Impact Report (CIR) model developed by [Artists Commit](#). These CIRs were tailored by [LHL Consulting](#) for exhibitors’ specific involvement in the fair.

High-level findings, as well as specific gallery reports, have been published via Artists Commit. In addition to promoting a practice of self-assessment and building climate-fluency, CIRs submitted for The Art

Show help design more environmentally responsible future fairs. 33 galleries submitted reports, with 25% stating that the process resulted in them engaging stakeholders beyond their staff.

[View Full Case Study](#)

#### 'THE ART SHOW' PARTICIPATING GALLERYS WHO REPORTED CARBON IMPACT 2023





# Communicating with The Public

## EFFECTIVE ACTIONS

Thankfully, most people now have some level of understanding about the climate crisis.

According to the Office for National Statistics, [75% of adults in Great Britain are worried about the impact of climate change](#). This figure is even higher within the arts sector, with the 2023 Act Green survey finding that 87% of cultural audiences are worried about the climate crisis.

### TAKE RESPONSIBILITY FOR YOUR IMPACT

It's common for organisations to be reluctant to speak up in public about the climate action they are taking, mainly out of fear they'll be accused of 'greenwashing' or face criticism for not getting everything absolutely right. Unfortunately, this leads to 'greenhushing' because organisations don't promote the sustainable things they are doing, in case they're criticised about areas where they're falling short.

It is vital to take responsibility for your impact. By speaking up, you'll show your staff, audiences, and other stakeholders that you are serious. Being vocal will also help motivate your organisation internally to follow your action pledges and encourage

your stakeholders and supporters to hold you accountable.

### WHAT IS 'GREENWASHING' AND 'GREENHUSHING'?

'Greenwashing' is a term used to describe a company or organisation that invests in the optics of appearing sustainable while continuing to operate with environmentally damaging practices. 'Greenwashing' is usually accomplished through marketing and branding.

'Greenhushing' refers to companies purposely keeping quiet about their sustainability goals, even if they are well-intentioned or plausible, for fear of being labelled greenwashers. 'Greenhushing' is concerning because publishing green actions can inspire others, shift mindsets, and encourage collaborative approaches.

### DON'T STRIVE FOR PERFECTION

If we waited until everyone was 100% perfect before we advocated for environmental responsibility, we would never create the change we need. Be honest that in a society still largely reliant on fossil fuels, it's impossible for any organisation to be 'perfect'. We're all trying our best to assess,

report and reduce our impact, set targets in line with science, take any actions we can, and work out other solutions as we go. Communicating publicly about these efforts can go a long way towards encouraging others to take action, remain accountable, and normalise climate action in the sector.

### ESTABLISH OPEN COMMUNICATION

You share information with people coming to your fair, and they should be given the same opportunity to communicate with you. Use post-event surveys to ask visitors to provide feedback on your sustainability practices. Tell attendees what sustainable practices you're implementing and how they can get involved, for example, how to get there by public transport or ask them to bring a reusable water bottle or coffee cup.

At the event, you want to make it easy for attendees to make sustainable choices. For example, if you encourage recycling at your event, providing clear signs indicating what waste goes into which bins is helpful. If you have international visitors, remember that recycling practices vary from region to region, and you may need to be explicit in waste processing and recycling practices.

✓ Publish an [Environmental Responsibility Statement](#) and share sustainability goals to inspire others and foster collaboration

✓ Normalise imperfection in your efforts, focusing on progress over perfection.

✓ Engage your attendees, seek feedback and involve them in shaping future initiatives.

✓ Make sustainable choices easy by providing clear instructions and infrastructure at your fair.

✓ Email suppliers, vendors, exhibitors, partners and other stakeholders and share your Environmental Responsibility Statement. Tell them you are a GCC member working towards CO2e and waste reduction targets and ask them to help you with the process. You may be surprised by what comes back.



# Conclusion and Appendix



# Conclusion

This resource is the work of an international group of art fairs, experts, and advisors from across the sector, brought together by GCC. We are grateful for everyone's commitment to the open and collaborative nature of the project. We invite fairs across the industry to join us and continue to share their resources and knowledge as we move closer to the 2030 targets.

This project has shown that while progress has been made in many areas, there is still a clear lack of data when it comes to the environmental impacts of art fairs. As a sector, this is something we must urgently address.

Filling the data gap is an opportunity for further collaboration, transparency, and peer learning, and GCC will continue to encourage and support those who want to address this major issue. Through this work, we realise that we cannot do this alone – there is no such thing as competition in a climate crisis.

We encourage anyone to get in touch with us if you have more insight or data to add or if you would like to contribute your own case study. Our aim is that this resource will continue to grow and evolve as our understanding of best practice and access to data improves.



# Collated Resources

## TEMPLATES

[Environmental Responsibility Statement Template](#)

GCC

[Statement on Private Jets](#)

GCC

## FURTHER READING

[An Event Planners Guide to Sustainable Print](#)

isla

[Climate Conscious Travel Policy](#)

GCC

[Discourses of Climate Delay](#)

Cambridge University

[Energy Impacts: Taking Meaningful Action in the Midst of a Crisis](#)

Julie's Bicycle

[Funding and Partnerships Policy](#)

GCC

[Guidelines to Sustainable Participation in Fairs/Events](#)

IFEMA Madrid

[Practical Guide: Team Engagement](#)

Julie's Bicycle

[Sea Freight Transport of Gary Hume Artwork from London to New York](#)

[Sea Freight White Paper: Unlocking the Potential for International Art Transportation](#)

Hauser & Wirth

[Sustainable Materials and Waste Management Toolkit](#)

Vision 2025

[Waste Age Exhibition Analysis](#)

The Design Museum

[Waste and Materials Ki Book](#)

Ki Culture

## CASE STUDIES AND REPORTS

[2023 Exhibitor Booth Reports](#)

The Art Show

[Art Market 2023 Report](#)

Art Basel and UBS

[Carbon Emissions 2023 Report](#)

MCH Group

**Case Study: Art Paris Life Cycle Analysis**

**Case Study: Consolidated Sea Freight with Ramsay Fairs**

**Case Study: Environmentally Responsible Options for Lighting**

**Case Study: Fair Build Considerations**

**Case Study: HVAC Solutions in Temporary Structures**

**Case Study: Material Consumption and Redistribution at Liste Art Fair Basel**

**Case Study: Sea Freight Shipping with Thomas Dane Gallery**

**Case Study: Waste and Recycling at Art Basel**

[Life Cycle Analysis 2021/22](#)

Art Paris

[The Art of Zero Report](#)

Julie's Bicycle



# Credits

## SPECIAL THANKS TO

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### ABOUT GCC

GCC is an international coalition of arts organisations working to reduce the visual art sector's environmental impacts.

GCC's primary goal is to facilitate a reduction of the sector's CO2e emissions by a minimum of 50% by 2030, as well as promoting zero waste practices.

We develop and share best practice, provide leadership on sector specific environmental issues, and work to leverage the collective power of our membership to achieve systemic changes.

As a registered charity, we do not operate for profit and provide our tools and resources free of charge. GCC relies on voluntary donations to maintain operations.

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[Register as a Member](#)

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