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**An incubator for ideas that center culture,
climate, and our collective future.**

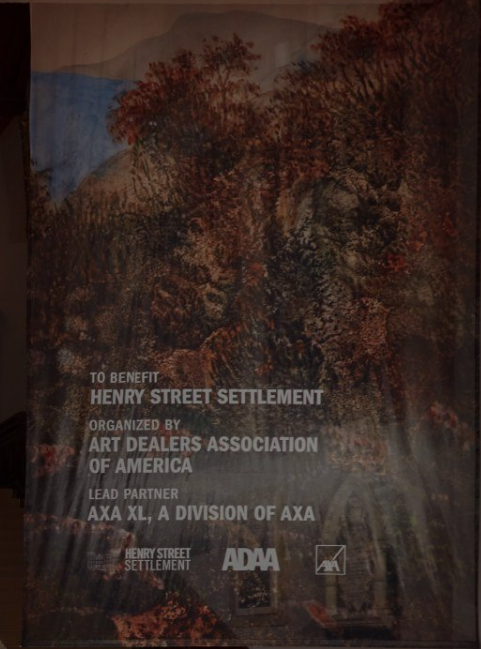


THE ART SHOW

HENRY STREET SETTLEMENT ADAA

ADAA: The Art Show 2023 Exhibitor Climate Impact Reports

June 2024



TO BENEFIT
HENRY STREET SETTLEMENT
ORGANIZED BY
ART DEALERS ASSOCIATION
OF AMERICA
LEAD PARTNER
AXA XL, A DIVISION OF AXA

HENRY STREET SETTLEMENT ADAA

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Background and Overview:

The Art Show 2023 Exhibitor Booth Climate Impact Reports

The Art Dealers Association of America (ADAA) **commissioned its first-ever Sustainability Roadmap in 2022**—a comprehensive guide for The Art Show (TAS), which assesses aspects of the fair that might impact climate or general wellness.

This initiative aims to chart a course toward analyzing the environmental significance of events like this—identifying short, mid, and long term goals, to encourage greater sustainability practices going forward—not only for TAS, but for art fairs worldwide.

In 2022, The Art Show asked a pilot group of 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 participation in our fair.

In addition to promoting a practice of self-assessment and building climate-fluency, CIRs submitted for The Art Show will help design more environmentally responsible future fairs. **For the 2023 fair, we invited all exhibitors to participate in the CIR process, with 33 galleries submitting reports.**

Here is what we learned....

What did we learn?

Key Insights

TAS 2023: Impact Areas

- 1. Engagement:**
Increase participation & awareness
- 2. Emissions:**
Calculate and understand emission impact of shipping and travel decisions
- 3. Waste:**
Improve material sourcing and end-destination decisions
- 4. Workers:**
Build climate capacity for exhibiting teams
- 5. Community:**
Contribute to a climate movement

Key Insight #1: Engagement

ADAA has **spurred first time climate action at galleries** by inviting them to complete an exhibitor booth Climate Impact Report.

Key Insight #1: Engagement by the numbers

16 Galleries have said completing a CIR for The Art Show was their very first climate action.*

15 Galleries calculated carbon emissions for the very first time because of the CIR.*

1 Only one gallery said they had an existing climate action policy in 2023, and this gallery created this policy *after* doing a 2022 report.

Key Insight #2: Emissions

The data is clear: **air freight and flights** are the highest emission areas for exhibitor booths to address.

Key Insight #2: Emissions by the numbers

0.1 vs **1.8 tCO₂e**

Average Emissions of Road Freight vs Air Freight per booth

0.7 vs **3.3 tCO₂e**

Average Emissions of Train/Car vs Flights per booth

97% Potential shipment emission reductions for one gallery if they had opted for sea freight over air freight.

Key Insight #3: Waste

Exhibitors often **make intentional choices to reduce waste,** but don't always have good solutions for some of the most commonly used materials.

Key Insight #3: Waste by the numbers

88% Galleries reported waste reduction efforts for their booth

75% Galleries that reported Single Use Packaging as a waste type also described specific efforts to reuse and reduce packaging

16 Galleries provided additional context on their waste reduction efforts, making waste reduction efforts the most commonly described.

Some galleries described difficulty sourcing earth friendly products or knowing how to responsibly recycle or compost material at the fair.

Key Insight #4: Workers

Climate Impact Reporting **led to climate responsible decision making** for The Art Show exhibitors when planning their booths.

Key Insight # 2: Workers

Exhibitors told us...

"[This report] set the tone for future efforts."

"We produced about 20 pedestals made from recycled steel. These were designed with the artist and are reusable, rather than a standard MDF pedestal, which typically are tossed at the end of an exhibition."

"We tried [to coordinate shipping with other galleries]."

"Steps were taken to 'go digital' wherever possible."

"At the fair we operated 'paperless' forgoing the distribution of any hard copy press materials and only pass out business cards previously printed."

"I think that the climate action report made us more aware of our impact than usual, and staff did their best to limit unnecessary travel to and from the fair by train/car."

"Selected the existing Armory flooring for our booth & Avoided fabric scrims and other non-essential materials."

"Greatly minimized shipping-based carbon emissions by having the artist drive the work to the fair (no freight shipping)"

"We shuttled the artworks that we presented over all at once as part of a larger shipment with other galleries to reduce milage and emissions."

"The project had the gallery working with the artist as a collective to reduce emissions, it would not have been possible without the collaboration between gallery and artist."

Key Insight #5: Community

The Art Show has a strategic advantage in **promoting climate-responsible dialogue and decision making** for exhibiting galleries and throughout the art sector.

Key Insight #5: Community by the numbers

100% Galleries are already part of a broader art world community by virtue of being ADAA members.

6 Galleries introduced first time climate action to their artists because of the CIR.

8 Galleries engaged outside stakeholders like vendors, fabricators, and collectors in their booth CIR.

Diving Deeper:

DATA HIGHLIGHTS

Who participated in exhibitor booth Climate Impact Reporting?

ENGAGEMENT

ENGAGEMENT: DATA HIGHLIGHTS

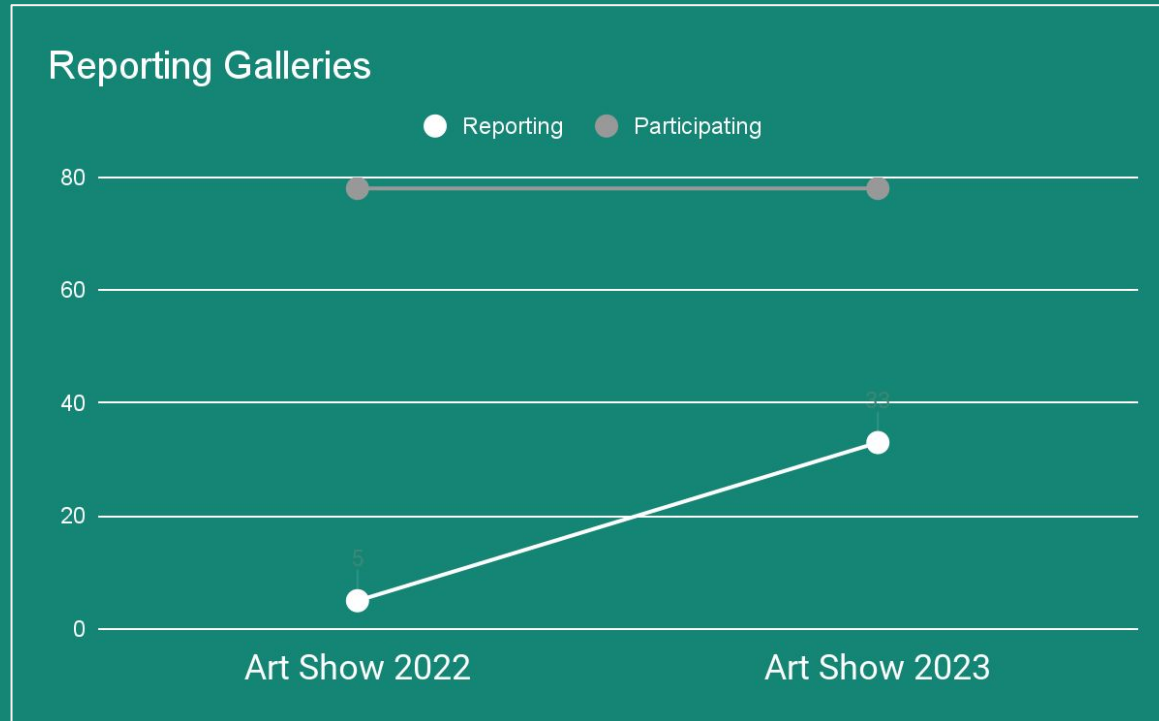
78 Galleries were in The Art Show 2023

33 Galleries submitted baseline Climate Impact Reports (42%)

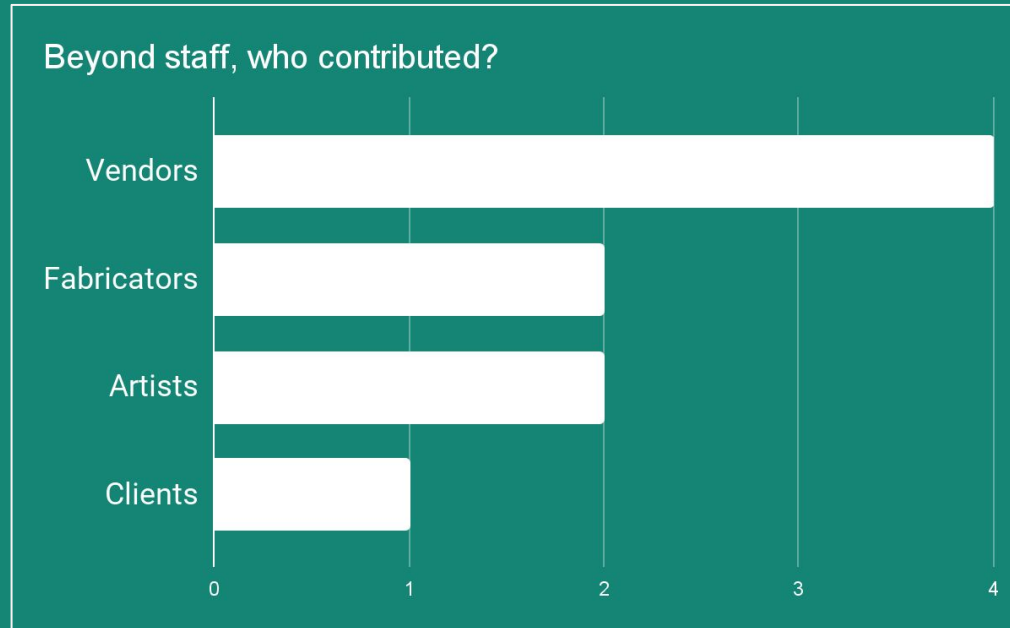
12 Galleries reported Emission Data (36% of participating, 15% overall)

6 Galleries submitted a “full report” with extended data answers (16% of participating, 8% overall)

42% of galleries **voluntarily participated**—
5x more than the pilot in 2022.



And those galleries are **starting conversations about climate action** with their artists, vendors, clients, and other stakeholders.

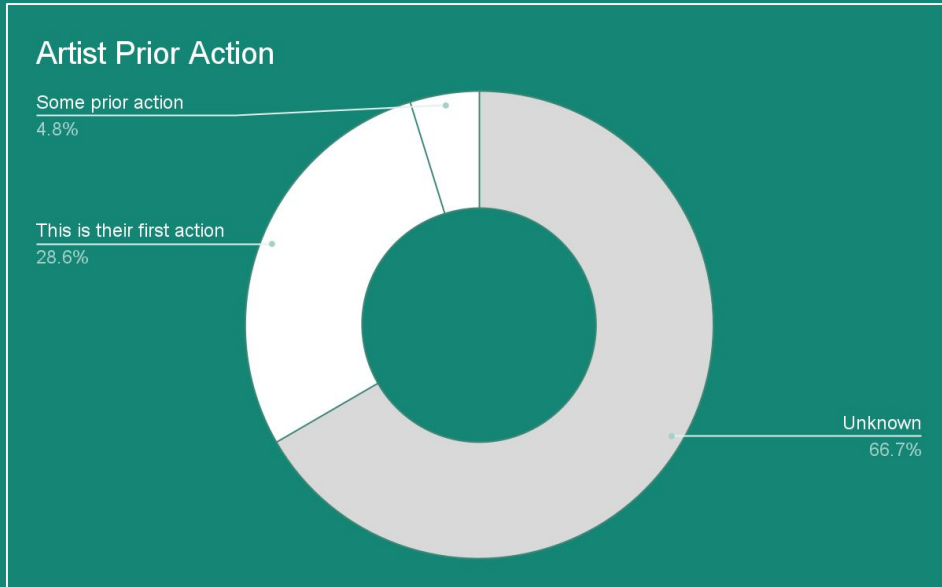


Note: Out of 26 responses

“Tracking our emissions and waste production at The Art Show **helps us make thoughtful decisions** in terms of this fair, other fairs we participate in and the daily operation of the gallery.”

—**TODD HOSFELT**

Climate dialogue helps us understand who our allies are— $\frac{2}{3}$ of galleries **didn't know if their artists had taken climate action** before.



6 Galleries reported the CIR was the **artist's first climate action.**

Out of 21 responses

“This project **motivated us to work with the exhibiting artist** to find ways to reduce waste while also supporting the aesthetic of her sculptures.”

— **P.P.O.W GALLERY**

How does booth participation contribute to carbon emissions?

EMISSIONS

EMISSIONS: DATA HIGHLIGHTS

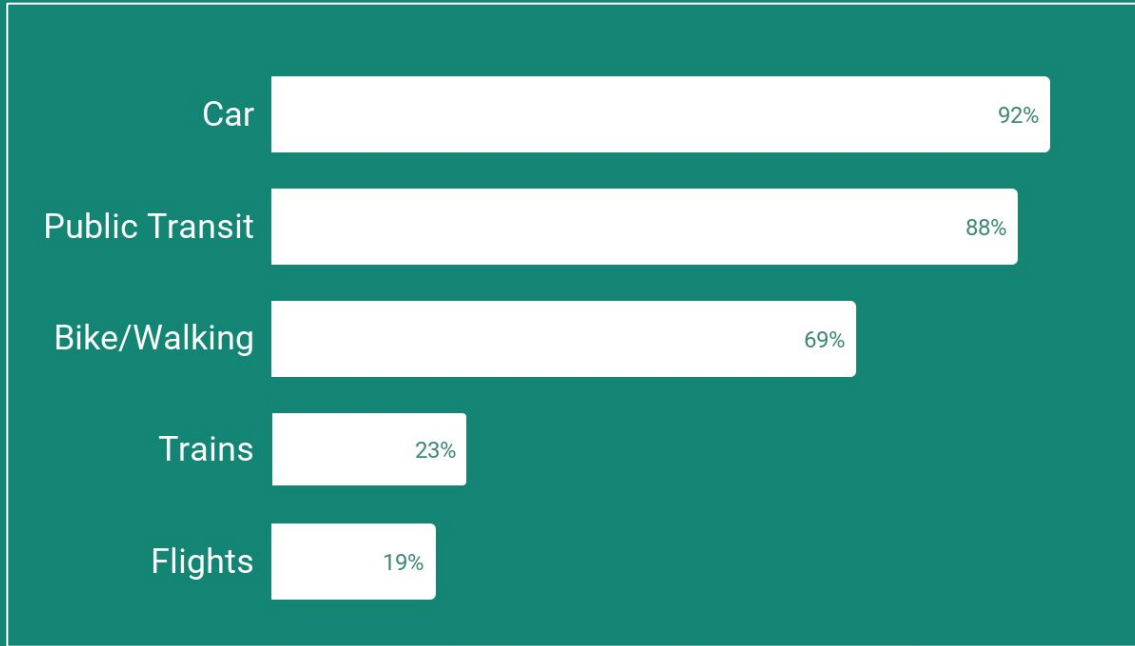
12 Galleries reported Emission Data (36% of reporting, 15% overall)

85% Reporting galleries do not currently track any emissions

1 Only 1 reporting gallery has done an annual emissions audit

62% Reporting galleries were confident their emissions calculation was at least somewhat accurate

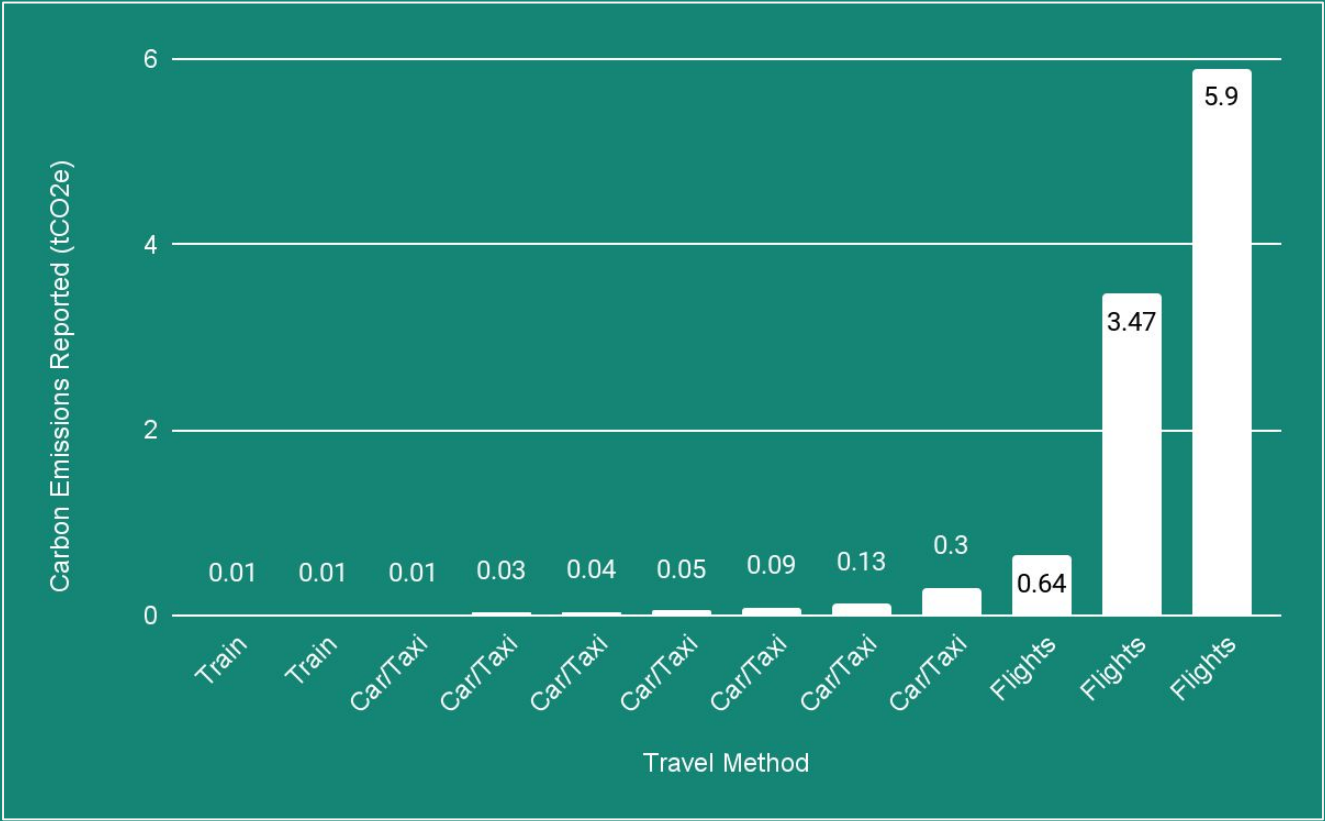
Galleries are using emission efficient travel methods—*unless they need to fly.*



Thanks to **New York City's public transit infrastructure**, galleries are able to use low emission transport options to get to and from the fair once in the city. There's an **opportunity to reduce car travel and increase public transit/walking**, and perhaps encourage galleries in the northeast corridor to opt for trains instead of flights.

Out of 26 reporting galleries

Flights are the highest travel emissions reported.

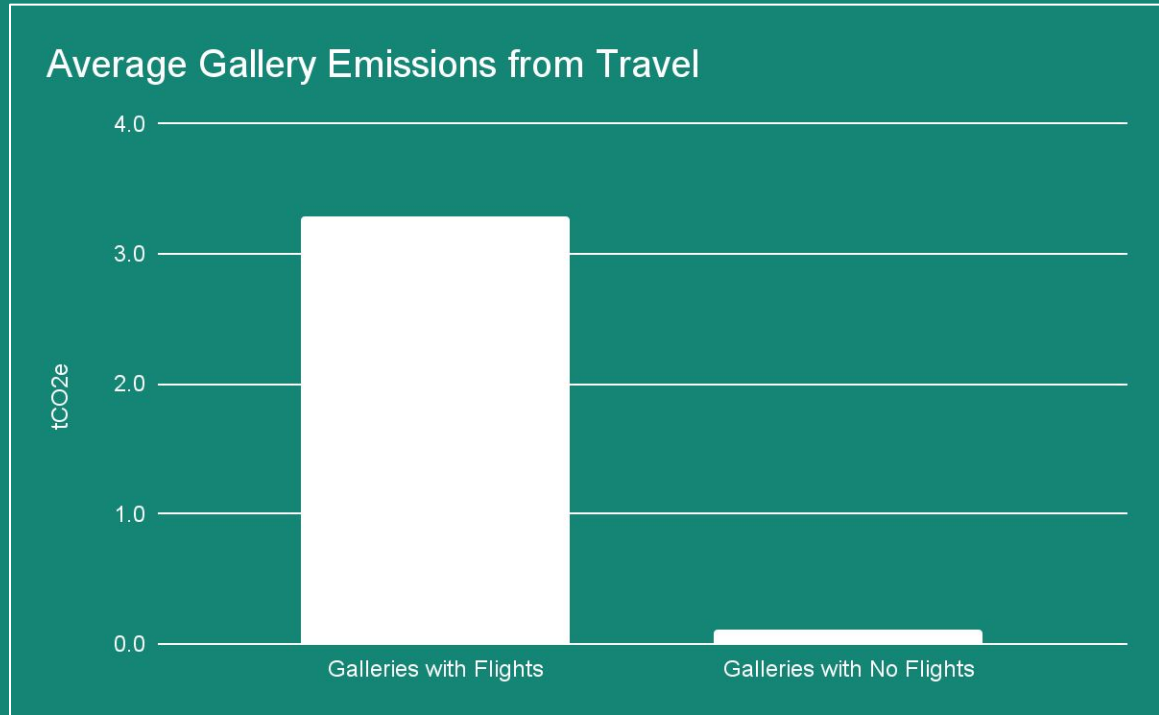


Note: Out of 8 galleries reporting travel emissions

Flights are one of the **most carbon intensive decisions** a gallery can make.

The average reported travel-related emissions from galleries with no flights was just a fraction of galleries that took flights.

Flight choices matter too—**an economy flight can have ¼ of the emission impact** as a first class flight.



“I think that the climate action report **made us more aware of our impact than usual,** and staff did their best to limit unnecessary travel to and from the fair by train/car.”

— **AVERY GALLERIES**

Galleries are shipping mainly by road, but are **still using air instead of sea freight internationally**, despite the high emissions.

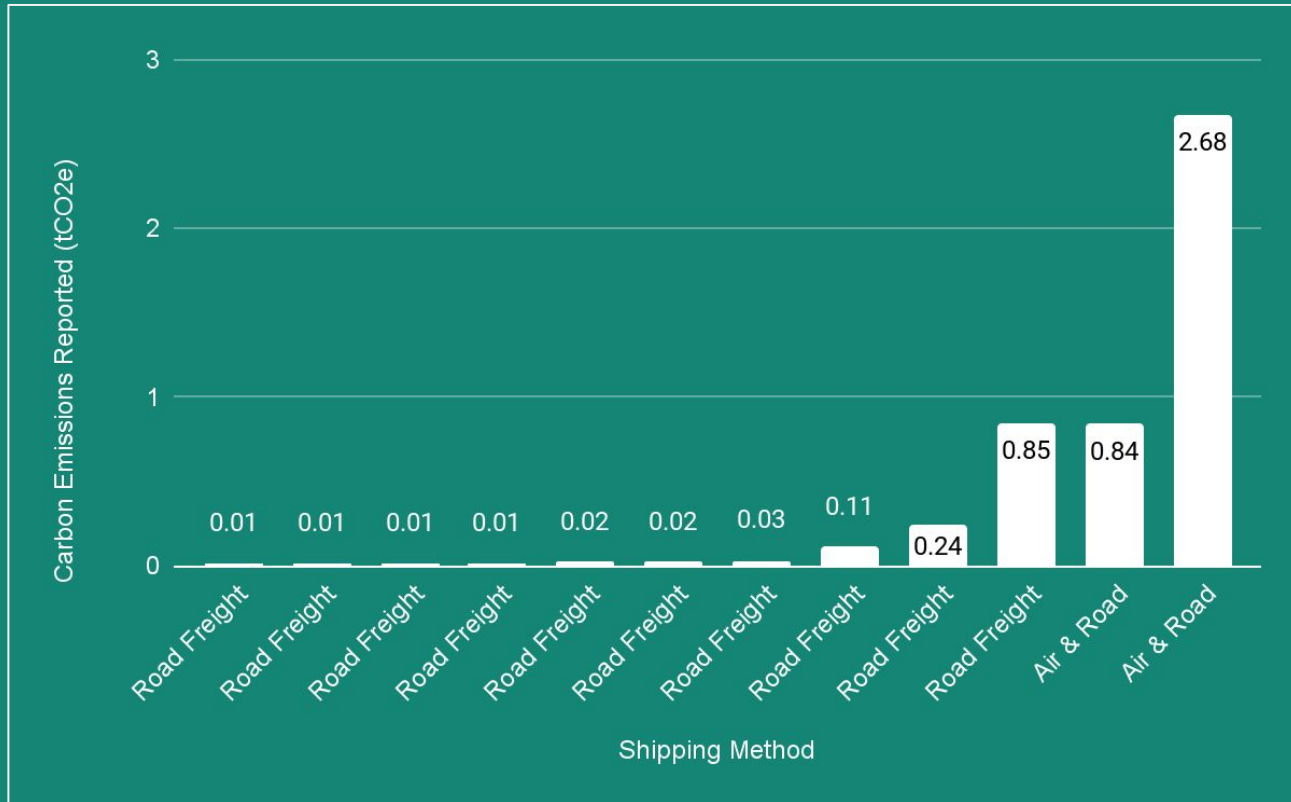


Domestic road freight shuttles are particularly popular for art fairs, a convenient and carbon responsible option if planning ahead.

A sea freight shuttle timed for the fair could provide a responsible international option, but not many galleries shipped international work.

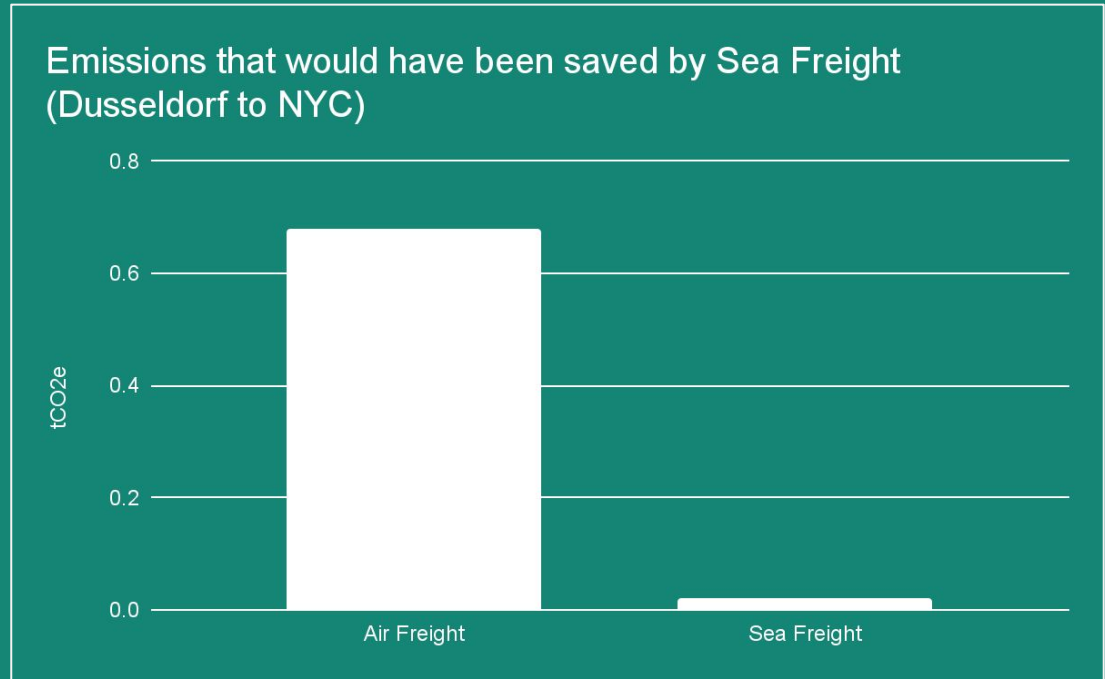
Out of 32 reporting galleries

Shipping emissions tend to increase with air freight.

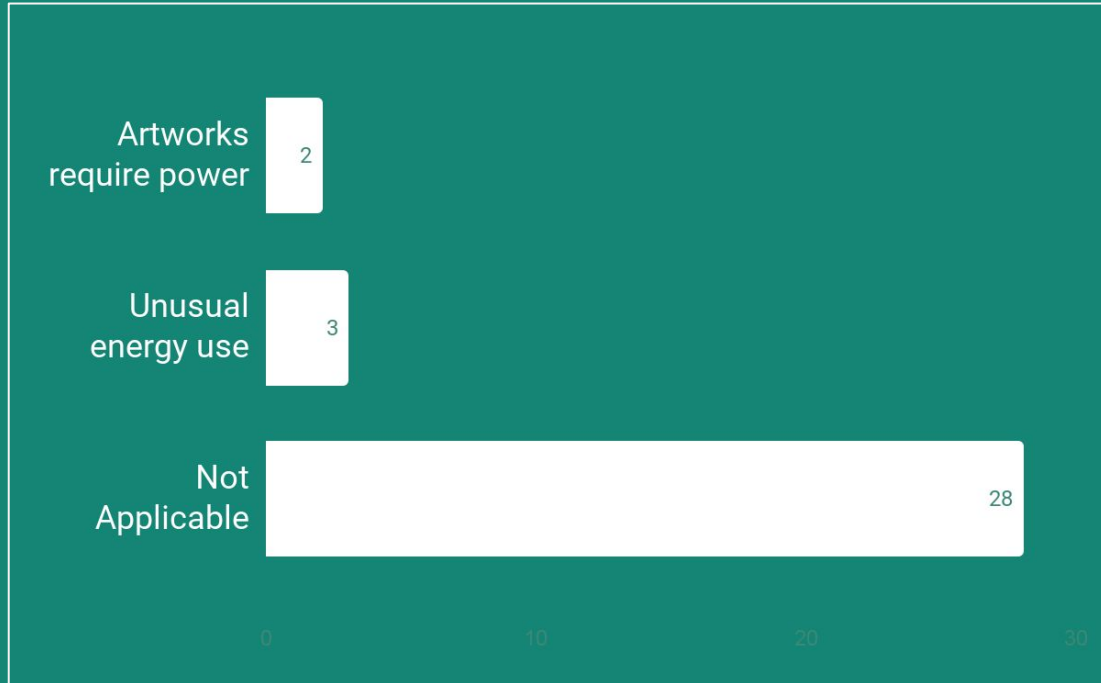


Freight choice is key to reducing emissions, and **sea freight can make a drastic reduction.**

While sea freight isn't an option for all types of artwork or routes, this gallery could have significantly reduced their emissions by opting for sea freight over air freight for their fair shipment from Dusseldorf.



Galleries didn't have access to booth energy this year, but only a few could have used it.



Emissions Overview (tCO2e)

Gallery Location	Flights	Train	Car/Taxi	Shipping	Printing	Packing	Other	Priority Emissions (Travel/Shipping)	All Emissions
New York, NY	0			.01				.01	.01
New York, NY	0			0.02				0.02	0.02
New York, NY				0.03				0.03	0.03
New York, NY	0		0.01	0.02			0.01	0.03	0.04
New York, NY	0		0.04	0.01				0.05	0.05
New York, NY	0	0.01	0.03	0.01			0.02	0.05	0.07
Boston, MA	0		0.13	0.11				0.24	0.24
Los Angeles, CA	0.64			0.01				0.65	0.65
New York, NY				0.85				0.85	0.95
New York, NY	0		0.3	2.68				2.98	2.98
San Francisco, CA	3.41	0.01	0.05	0.24	0.02	0.02		3.71	3.75
San Francisco, CA	5.81		0.09	0.84				6.74	6.74

Combined travel/shipping emissions are generally higher for galleries that are further away.



Note: Out of 8 NY and 3 CA galleries reporting emissions

Galleries are learning about the impact of their decisions to **improve emissions year over year.**

“Last year one of our artists had to fly to New York to be in the fair, and that was the majority of our carbon footprint. This year it seems (to me at least) that our emissions are quite small at 0.1.”

“In the future we would like to engage artists who live/work in NY so that there is less impact on the environment due to freight”

What is the waste impact of exhibitor booth decisions?

WASTE

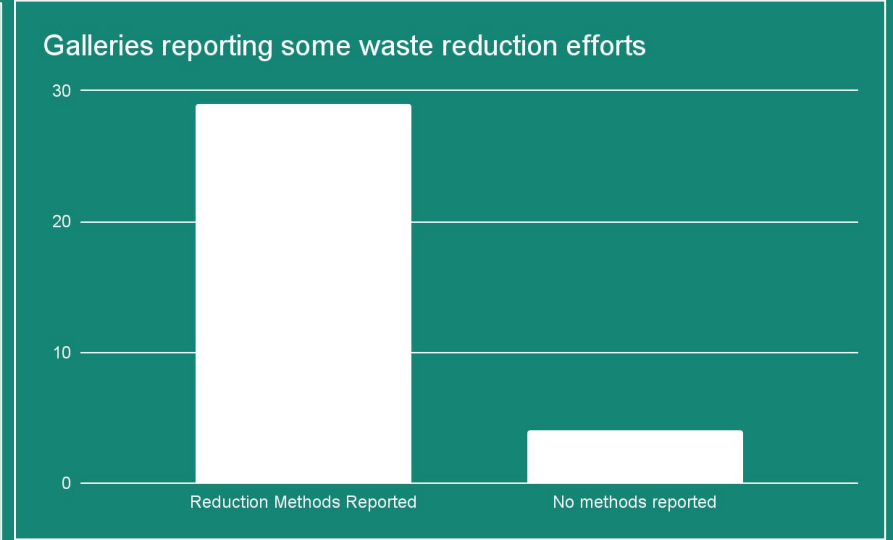
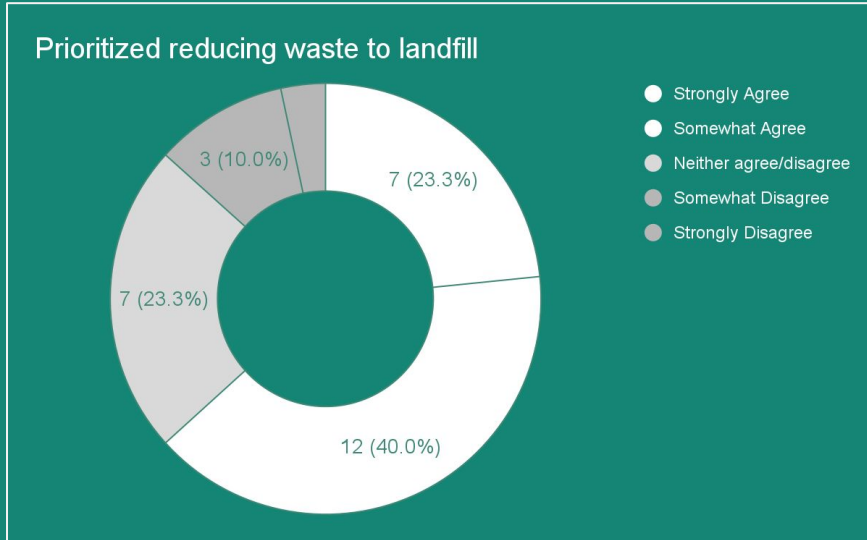
WASTE: DATA HIGHLIGHTS

30 Galleries provided information about waste types and reduction efforts. (90% of reporting, 39% overall)

9 Galleries provided a waste report summary, and 1 gallery provided a detailed material afterlife summary (27% of reporting, 12% overall)

1 Gallery provided estimated weights for paper, construction materials, and plastic waste. (3% of reporting, 1% overall)

Galleries **generally try to reduce waste** to landfill.

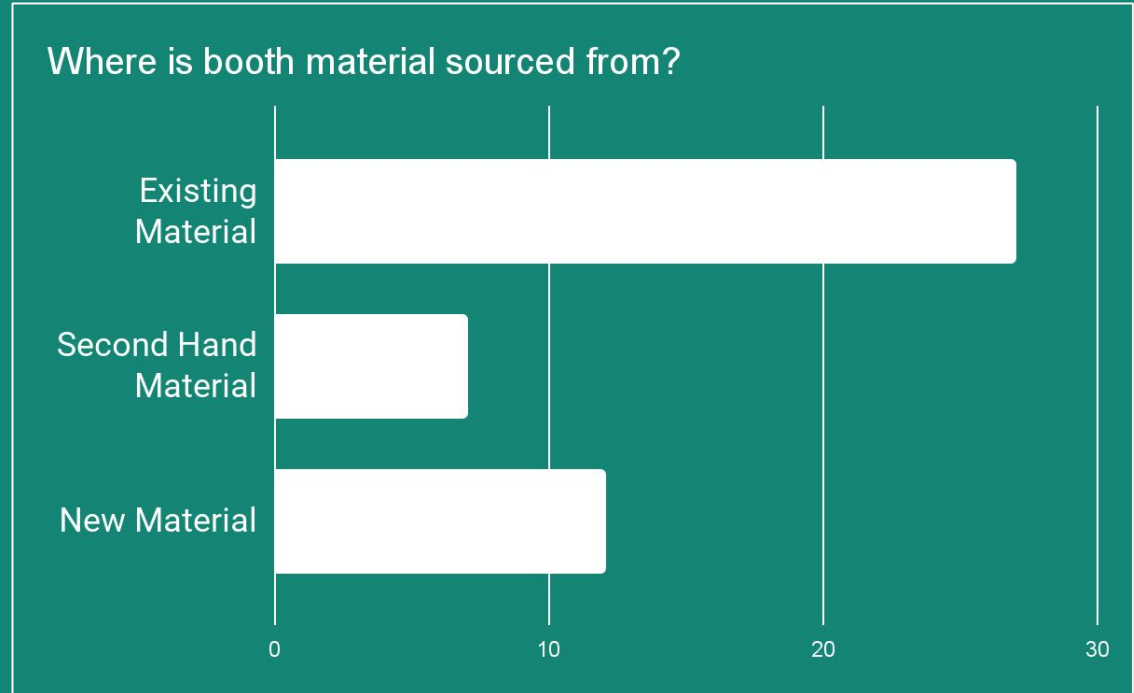


63% of reporting galleries said they prioritized reducing waste to landfill for their booth. While a quarter of galleries neither agreed nor disagreed, four galleries did indicate this was not a specific priority for their 2023 booth.

Note: Out of 30 reporting galleries

Most galleries reuse existing material for their booth presentations.

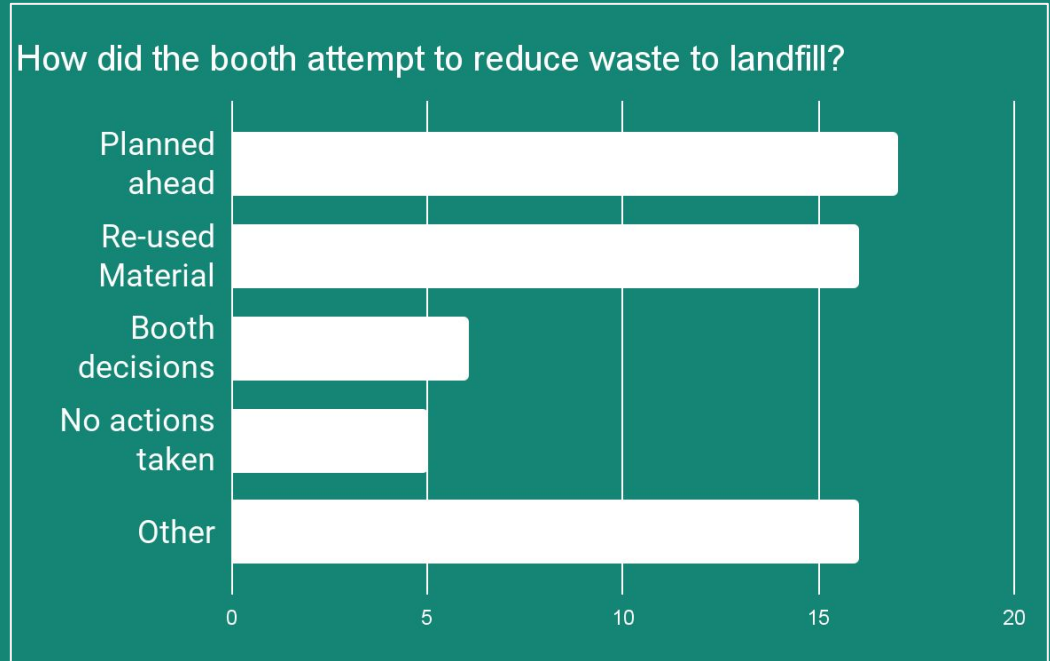
While one-third of galleries sourced new material for their fair booth presentation, we heard that **many galleries reuse material**, including galleries with fair kits used for every fair.



Planning ahead and reusing material are the most common waste reduction strategies.

Six galleries also indicated they actively **made booth build or artwork selection decisions** based on the potential waste impact.

Other actions reported included initiatives to reduce or reuse packaging material, reducing on site paper use, opting not to use fabric covered walls, ceilings, or special flooring, and regularly reusing furniture and pedestals owned by the gallery for the booth.

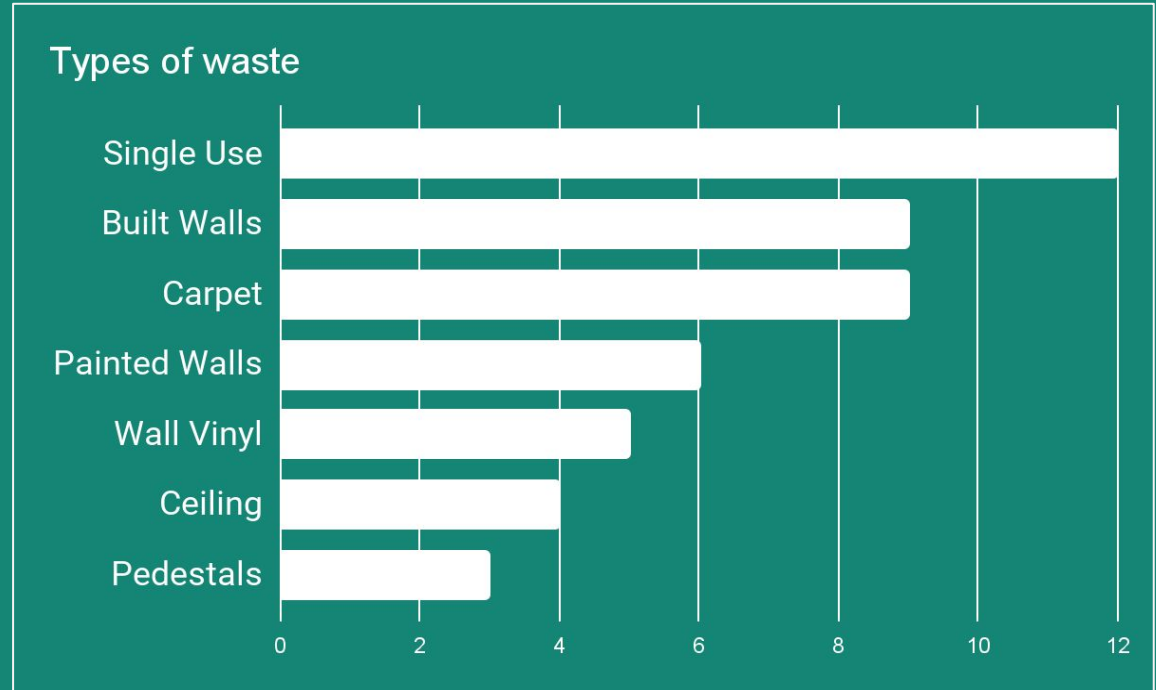


Note: Out of 32 reporting galleries

Single use packaging is the most common waste type reported.

However, this is also one of the areas that many galleries indicated reduction methods around.

Walls, flooring, and ceiling options provided by the fair production team generate waste.



Note: Out of 25 reporting galleries

Some of the ways galleries are **trying to reduce, reuse, and recycle single use packing material...**

“As always, we made sure to re-use all packing material, so that there was as little waste as possible.”

“Our only waste was tape. We reused all packing materials.”

“Reduced waste as it pertains to single-use packing materials.”

“Gallery reuses cardboard bins; artwork slipcases; book boxes and other “waste materials” from one fair to the next.”

“We reuse as much material as possible - plastic sheeting, corrugated cardboard, bubble wrap, and commercial bins. These materials usually get used multiple times before the plastic is thrown away and the cardboard is recycled.”

“I am the Head Preparator at the gallery and do a lot of the ordering in regards to packing materials and other single use supplies. I am trying to support the environment by using as many earth friendly materials as possible, especially materials that can be recycled or that are biodegradable. I am always looking for vendors that have products that are environmentally friendly.”

“We are glad to have gone to the extra effort of creating durable, reusable packaging. While it took more time on the front end, it saved time and money overall. It all ensured the work's safety in transit and is more presentable for clients.”

“C-bins were returned to the trucking company for future fair use and cardboard sheets repurposed for storage needs at the gallery and future shipping.”

“We were able to reuse poly to wrap the artworks and also reuse the slipcases that did not fit in the c-bins and we still reuse this material at the gallery now and reused the packing materials for everything none art related.”

“Although we are often thoughtful about waste, **this project definitely made the subject top of mind** while at the art fair.”

— **CRISTIN TIERNEY GALLERY**

How can TAS exhibitor booths build worker's climate capacity and contribute to community?

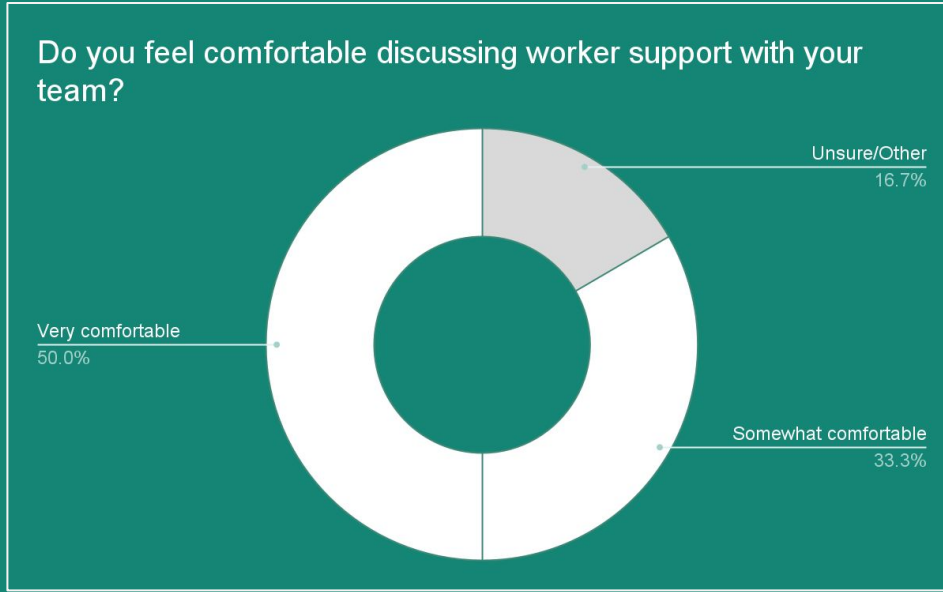
WORKERS & COMMUNITY

WORKERS & COMMUNITY: DATA NOTES

6 Galleries completed an extended report which included additional questions about worker and community engagement.

These fields were only presented to users who logged in and created a profile for an extended report. In an effort to increase participation, we created a shorter “survey” version of the report form, and most galleries opted to use the reduced version. Every gallery who opted for the “log in” version instead of the “survey” version of the report responded to Worker & Community fields. Next year, we can consider ways of more clearly presenting these questions to all participants.

Respondents are open to engaging with their team on **what they need to advance climate action**



Asking your team what they need in order to feel supported to integrate climate action into their role is one of the top recommendations for increasing climate action.

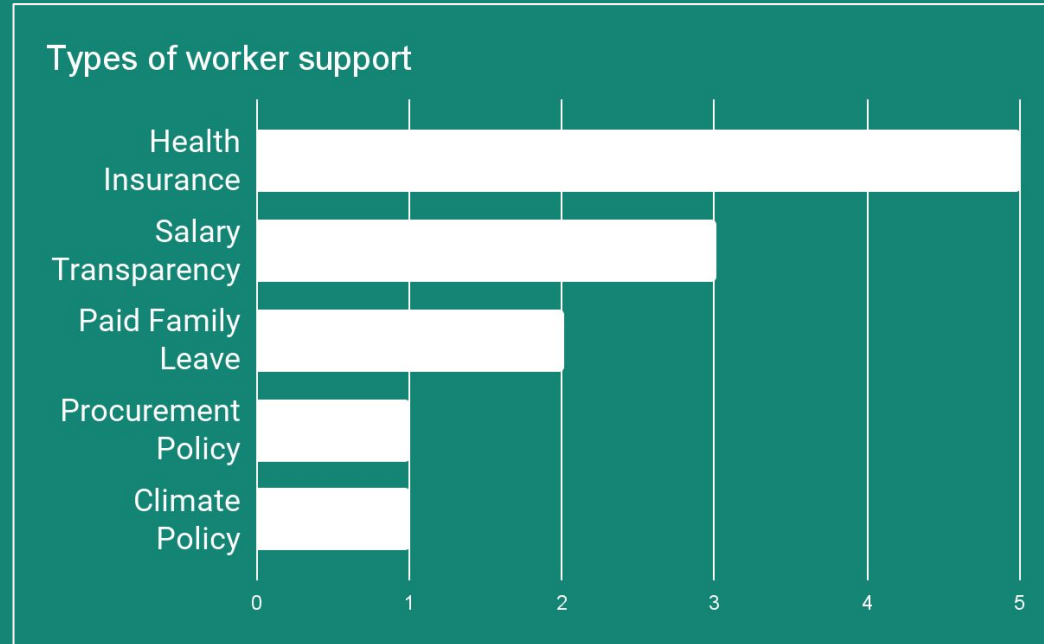
“This report was a great way to stay on top
of this and **keep each other
accountable.**”

— **ANONYMOUS PARTICIPATING GALLERY**

The most common worker support initiative in place at galleries that responded was health insurance.

Workers need basic working conditions in place in order to have the capacity to show up as creative climate contributors on projects.

A climate policy can help set the tone for decision-making in all aspects of gallery operations.

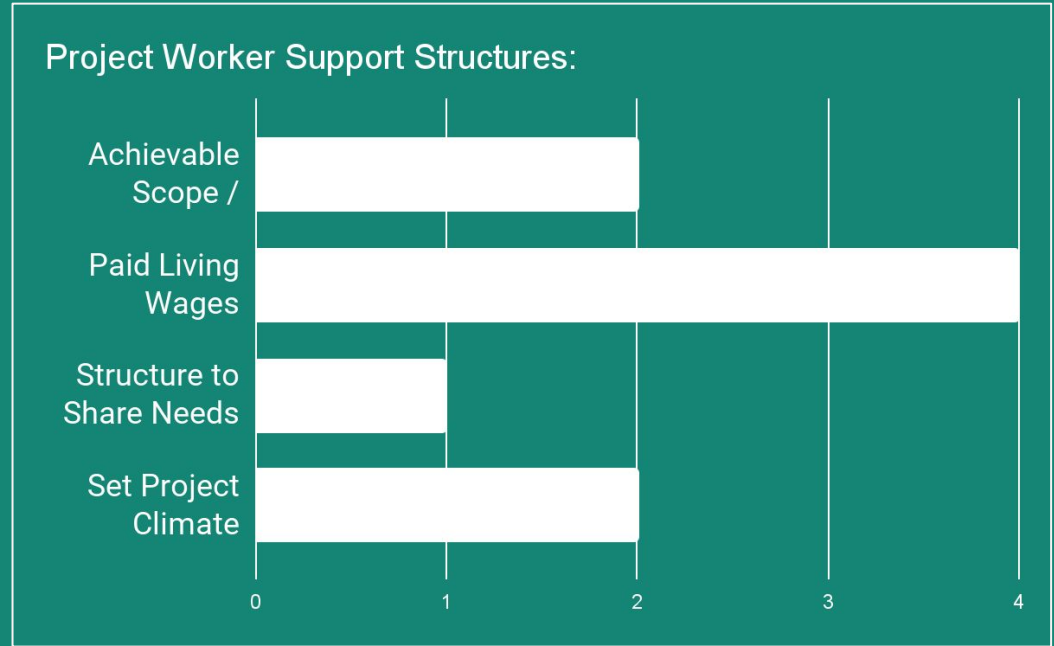


Note: Out of 6 reporting galleries

Galleries can also take action to support their team specifically for their fair booth.

For their fair booths specifically, we asked galleries about ways they supported their team to take climate action.

Encouraging **project based action** to start is proven to catalyze climate-responsible approaches within teams.

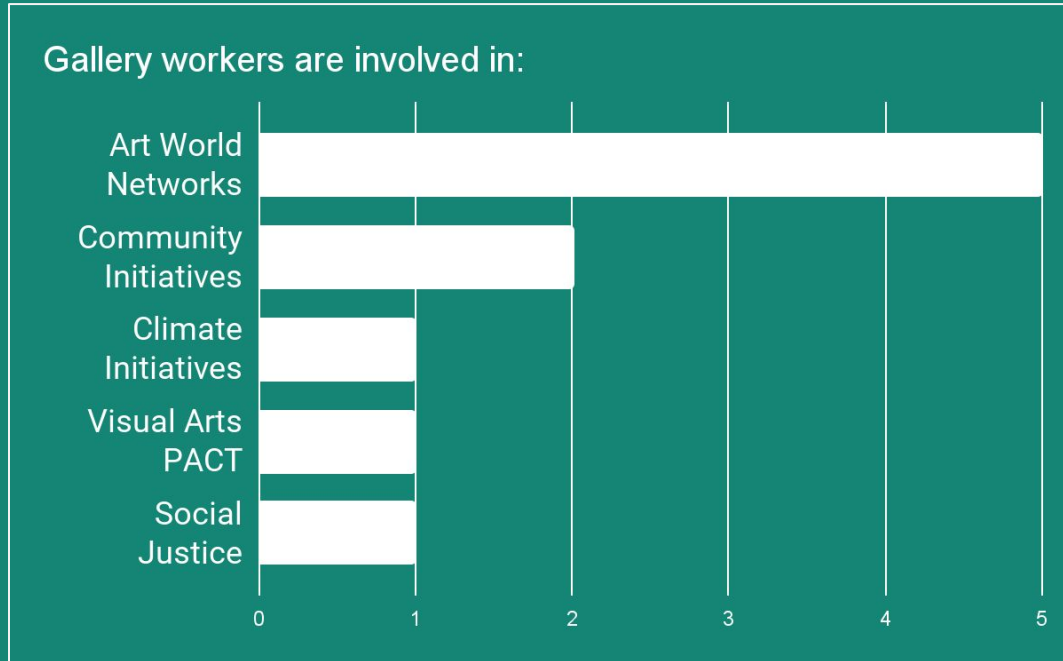


Note: Out of 6 reporting galleries

“I think it **makes the staff feel good to be part of something like this** . It’s encouraging and shows them that it’s possible to be mindful of the environment in the art business.”

— **CRISTIN TIERNEY GALLERY**

Galleries are already involved in art world networks and initiatives.

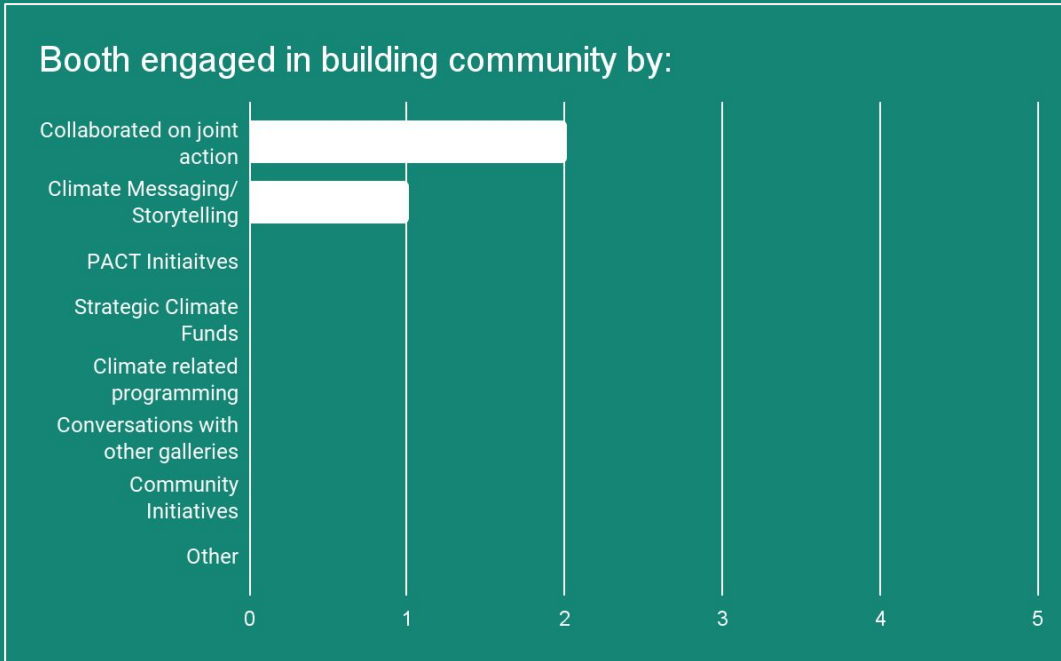


This isn't a surprise, since exhibiting galleries are ADAA members.

However, the finding highlights the opportunity available for **expanding climate action through existing participation** in art world initiatives.

Out of 6 reporting galleries

However, few galleries reported community engagement efforts for their fair booth.



While this also isn't a surprise, it **highlights a possible opportunity.**

Two galleries did report that they collaborated on joint action, and one gallery incorporated climate impact messaging.

Note: Out of 6 reporting galleries

“This is a very important topic that **we should keep discussing and growing and reflecting on** and how this fits into our larger world.”

— **ANONYMOUS PARTICIPATING GALLERY**

ADAA shared a **case study of report findings via Artists Commit.**

Climate Impact Report data is available in full from 5 galleries that volunteered to share.

Learn more at:

<https://www.artistscommit.com/reports/adaa-art-show-2023>

What did we learn from TAS exhibitor booth CIRs?

Key Performance Indicators (KPIs)

GOALS AND KPIs

ISSUE		GOAL	KPIs
Engagement	E1	Increase participation	Number of galleries submitting reports
	E2	Increase engagement	Number of galleries engaging non-staff in report
	E3	Impact gallery action	Number of galleries with existing climate action or policy
Carbon Emissions	C1	Increase carbon literacy	Number of galleries reporting emission data
	C2	Reduce emissions from travel	Galleries reporting emission efficient vs emission intensive travel
	C3	Reduce Emissions from air freight	Number of galleries shipping by air / sea
	C4	Reduce carbon emissions per booth	Average booth emissions
Waste	W1	Increase material circularity	Galleries reporting use of second hand materials
	W2	Reduce waste to landfill	Galleries reporting waste reduction efforts
Workers	A1	Cultivate climate capacity of exhibitor staff	Number of galleries with climate supportive policies
Community	B1	Build ties between exhibitors and community	Booths that engage community networks

ENGAGEMENT KPIs

	GOAL	KPIs	2022	2023
E1	Increase participation	Galleries submitting reports	5 galleries 6%	33 galleries 42%
E2	Impact gallery action	Galleries with existing climate action or policy	0 galleries 0%	1 gallery 1.3%
E3	Increase Engagement	Galleries engaging non-staff in report	3 galleries 4%	8 galleries 10%

Out of 78 exhibiting galleries

EMISSIONS KPIs

	GOAL	KPIs	2022	2023
C1	Increase carbon literacy	Galleries reporting emission data	5 galleries 6%	12 galleries 15%
C2	Reduce emissions from travel	Galleries reporting flights	–	5 galleries 6%
C3	Reduce Emissions from air freight	Galleries shipping by air / sea	–	Air: 2 Sea: 0
C4	Reduce Emissions per booth	Average booth emissions (shipping/travel)	2.024 tCO2e	1.605 tCO2e

Out of 78 exhibiting galleries

WASTE KPIs

	GOAL	KPIs	2022	2023
W1	Increase material circularity	Galleries reporting second hand materials	–	7 galleries 8.9%
W2	Reduce waste to landfill	Galleries reporting waste reduction methods	–	29 galleries 37.2%

Out of 78 exhibiting galleries

WORKER & COMMUNITY KPIs

	GOAL	KPIs	2022	2023
A1	Cultivate climate capacity of exhibitor staff	Galleries with climate supportive policies	–	5 galleries 6.4%
B1	Build ties between exhibitors and community	Booths that engage community networks	–	4 galleries 5.1%

Out of 78 exhibiting galleries



**THANK
YOU!**

Special thanks to Jodi Roberts of Art + Climate Action & Noam Freshman for support in developing this report.

Please contact support@climateconsulting.art with questions or requests