

Environmentally sustainable artist studio practices

– Survey Report

BY VILLA VILLA
Author Alice Bonnot

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INTRODUCTION

VILLA VILLA is a sustainable art residency programme with a focus on cultural exchange and contemporary sustainability¹. With a programme of open-ended art residencies, exhibitions, talks, workshops, and culinary food-based research, VILLA VILLA seeks to:

- Contribute to the development of new environmentally and socially sensitive art practices that are ethical and climate-conscious,
- Engage with ideas of slow, sustainable living and making,
- Reduce / improve our environmental and social impact,
- Inspire other individuals to join our actions.

As part of our public programme, we are currently working on the development of several tools to help artists and art professionals lower the impact of their practice on the environment. To develop the best tools, we decided to conduct an online survey in order to:

- Better understand the motivations and barriers artists may face when seeking to reduce the environmental impact of their studio practice,
- Gather tips, suggestions and comments from artists based on their personal experience in making their studio practice greener.

This survey aims to get a sense of how far artists have come in adopting more sustainable practices and the challenges they face. We recognise that the impact of artists' studio practices is a minor issue compared to the greater systemic damage that is occurring, with wider global power structures at play. We recognise that reducing the overall carbon footprint of the arts sector must be done collectively, as we believe that all those involved in the arts must take responsibility and work together to develop more socially and environmentally sustainable working methods. This current research is not intended to reflect the overall complexity of the negative environmental impact of the art ecosystem, but rather to slowly map out ways for artistic studio practices to be more respectful of the environment. For this reason, this research focuses on the period of time spent in the studio, whether for research or production. It does not take into account the carbon footprint associated with post-production and transport of the work.

We are pleased to share the results of the online survey 'How sustainable is your studio practice', which will be followed by public discussions, workshops, and publications. We hope to empower artists to take steps towards sustainability in their practices and to give them the tools to initiate processes of change on a larger scale.

If you are interested in this topic, you can also see our work on ['Ecologically sensitive contemporary art exhibitions'](#) here.

¹ villa villa presents the idea of contemporary sustainability as a sustainability that considers all the on-going challenges surrounding our ability to maintain ourselves over time.

CONTACT

We hope to disseminate this survey report as widely as possible. Please forward it to all artists, art professionals and contacts who might be interested in this research. We wish to work with like-minded individuals and organisations. Please get in touch at info@villavilla.co if you want to connect. We believe that together we can make a difference and drive change to ensure a sustainable future based on social and environmental justice.

SUPPORT

We are a non-profit association with the aim of making this project accessible to everyone. As an independent initiative, we rely on the financial support of our community to support the work of international artists, curators, writers, thinkers, chefs, and other cultural and environmental practitioners to be more ecologically sensitive and environmentally engaged. If you would like to support our work and research please do consider donating or subscribing to our [Patreon](#). You can find other ways to support us here, and you can join our [newsletter](#) and follow us on [social media](#).

METHODOLOGY

TARGET AUDIENCE

The aim of this survey was to reach a wide range of artists in order to best represent the disparate levels of ecological consciousness within studio practices. On a voluntary-basis and without pre-selection, artists of different ages, cultural and socio-economic backgrounds were invited to respond to the survey. In order to allow for a dialogical and inclusive approach, there were no predetermined segmentations such as artistic practices, technical experience, geographic location or interest in addressing issues of human impact on the environment.

QUESTIONNAIRE

The scope of this research was broad to include as many responses as possible. In order to collect a large number of data, we designed a questionnaire that would take no more than ten minutes to complete, as we understand that surveys that are too long or too complex can be a barrier for respondents².

The questionnaire was created using the Google Forms tool³ and was comprised of 15 questions and 3 additional sub-questions. The first 5 questions were formulated to collect information on the profile of the respondents. Yet, to ensure a comfortable survey experience we kept this section brief, avoiding the use of too many personal questions.

The aim of the remaining 10 questions was to understand the extent to which respondents seek to reduce the environmental impact of their practice in the studio, including the use of harmful materials, the level of waste involved, and what might prevent them from choosing greener options. We used a combination of qualitative and quantitative questions.

Once formulated, a test group of four people was created in order to ensure that the questions were clear, effective and unbiased. Feedback from the test group was incorporated into the second version of the questionnaire.

The final set of questions can be found in section 3.

² Choi, Bernard C K, and Anita W P Pak. "A catalog of biases in questionnaires." *Preventing chronic disease* vol. 2,1 (2005): A13

³ [Link to the Google Form](#)

ADMINISTRATION

On 9 March 2021, VILLA VILLA announced the online survey on social media, newsletter, and direct emails. The survey link was also shared on several residency group networks. During the three-week survey period, it was noticed that the survey link was circulating on third-party profiles, via Instagram posts and stories.

Survey link

ANALYSIS

The survey ended on 30 March with a total of 131 respondents and was followed by an analysis period. The Google Forms tool automatically generated statistics and charts for the 7 multiple-choice questions. The other 11 questions that required a written answer had to be analysed manually. All responses were exported unmodified into an Excel document to be used for the final report.

REPORT

This report is intended to publicly present the results of the survey in a clear and accessible manner. The detailed findings section (page 10 – 51) presents the results of each question using graphs and tables. It also includes a selection of respondents' comments (in appendix) that have been carefully selected and imported without modification to present a representative selection of comments. Where additional information is included, it is indicated in [square brackets]. We have also added our notes and comments at the end of each section to provide further information and context, which may help in the interpretation of the survey results.

Several peers including Gabriella Sà (VILLA VILLA), Johanna Rietveld and Anika Schroter (Art Switch), Laura Lupton (Artists Commit), Denise Araouzou (Curator and Ki Exhibitions Book Coordinator), Marianna TSIONKI (Curator and Researcher), Natasha Cox (Artist and Residency Manager) provided feedback and proofread the survey report.

ACKNOWLEDGMENT

We wish to thank the 131 artists who responded to the survey, including artists Felix Breidenbach, Tânia Geirotto Marcelino, Jessica Wetherly, Thomas Langlely and Jemila MacEwan for their enthusiasm and on-going discussion, and Giovana Jenkins for the design of this document.

KEY RESULTS

The results of this survey show that 59.5% of respondents stopped using a material because it was harmful to the environment, with the majority of these materials being 45.3% of materials containing plastics, 18.7% of solvents and 10% of oil-based paint.

45% of respondents who have stopped using a harmful material have found a substitute that they feel is more environmentally friendly and 12.2% have decided to change their practice in order to be more respectful of the environment.

The survey also shows that artists face several barriers to switching to greener options:

- 1) 35.7% of respondents stated that there is no alternative or substitute material they can use to achieve the same effect.
- 2) 26.2% of respondents did not opt for a greener option due to financial and time constraints.
- 3) 16.7% of respondents said they were not aware of available replacements or were not sure of the existence of other options.
- 4) 4.8% of respondents believe that materials labelled 'eco-friendly' are not necessarily better for the environment and may even mask other negative environmental impacts.

39.7% of respondents walk or cycle to their studio, 33.6% work from home or do not have a studio, 13.7% drive and 12.9% take public transport.

80.1% of respondents would consider sharing their studio if it was big enough, or already do.

36.2% of respondents believe that the insulation of their studio can be improved, 33.8% do not know and 30% believe it is not possible to.

Based on their current practice, 72.5% of respondents believe they can do more to reduce their carbon footprint in the studio, with for instance:

- 1) 52.7% Better waste management, more recycling and switching to natural materials,
- 2) 25% Improve their building and energy consumption,
- 3) 14.3% Reduce or improve transport needs,
- 4) 5.4% Switch to a more digital practice.⁴

In this survey, artists also shared many useful pieces of advice, tips and recommendations on their efforts to be more sustainable in the studio:

- List of materials they stopped using (p.55),
- Examples of alternative materials they have found (p.21),
- How they managed to reduce the waste created as a result of their practice (p. 29),
- Other steps they can take to further reduce their carbon footprint in the studio (p. 35).

Lastly, to the question 'is there anything about your efforts to reduce the impact of your studio practice that you would like to share with us:

- 1) 19.7% shared additional advice, such as grants and initiatives supporting artists who adopt sustainable working methods.
- 2) 16.5% shared personal comments about their practice.
- 3) 9.5% shared concerns, such as the time and cost pressures imposed on artists to work with short time frames, the environmental issue of storing artworks and the market pressure to make object based work that contribute to creating more waste.
- 4) 7.1% said they needed more resources, discussions and information on this topic.
- 5) 2.4% would like to take this further by suggesting, for example, that cities provide the necessary tools so that people are not asked to invent their own solutions.

CONCLUSION

The results of the survey provide evidence that there are many motivations for artists to seek to reduce their carbon footprint and waste output in the studio, as well as a number of limits and barriers they face in doing so.

RECOMMENDATIONS

We believe that the survey raises several hypotheses that require further investigation with the use of more in-depth questionnaires, interviews and focus groups.

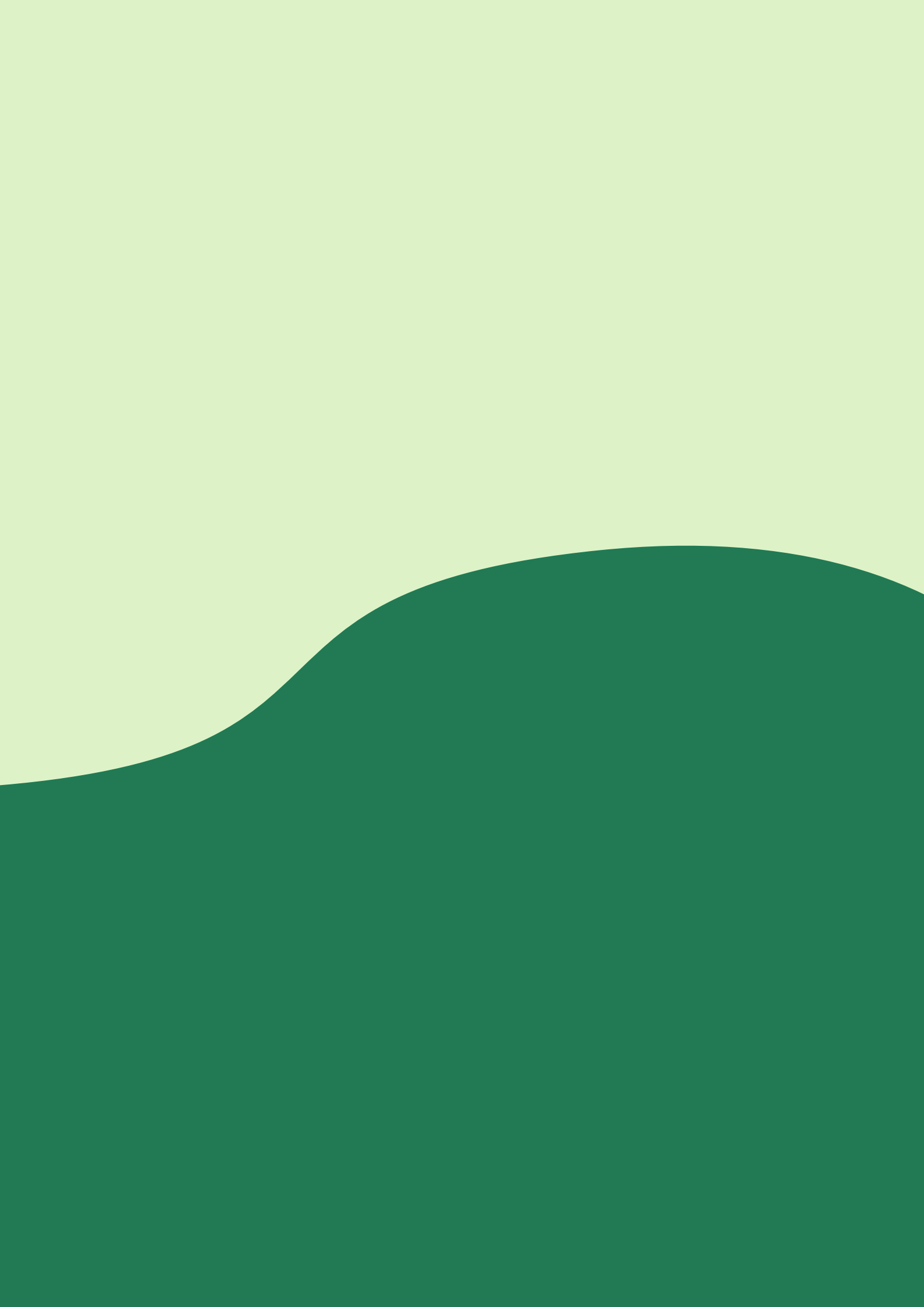
We recommend the use of a survey form tool that allows for easy correlation of multiple responses, to see for instance whether the location of the respondent (capital cities or countryside), the type of their practice (painter or performer) or their income level (high or low) has an impact on their responses.

To go a step further, it would also be interesting to know who artists think should be supporting them in their efforts (local, regional, national or international support systems, etc.)

⁴ We would like to warn that digital practices can also have a significant carbon footprint and are therefore not necessarily a low carbon alternative.

DETAILED FINDINGS





A) PROFILE OF RESPONDENTS

Where are you based?

USA (44.3%)

NYC 45%, Boston 6.9%, North Carolina 6.9%, Minneapolis 5.2%, Seattle 5.2%, New Jersey 3.4%, New Jersey 3.4%, Chicago 3.4%, Texas 3.4%, Napa countryside 0.7%, LA 0.7%, New Orleans 0.7%, Queens 0.7%, Philadelphia 0.7%, Buffalo 0.7%, Midwest 0.7%, Providence 0.7%, Buffalo 0.7%, Maryland 0.7%

UK(22.10%)

London 65.5%, Newcastle 6.9%, Norwich 6.9%, Margate 3.4%, Leeds 3.4%, Cornwall 3.4%, North Wales 3.4%, York 3.4%, Gateshead 3.4%

PORTUGAL(10.70%)

Lisbon 57.1%, Porto 14.3%, Countryside 7.1%, Barreiro 7.1%, Coimbra 7.1%, Other 7.1%

FRANCE (3.8%)

Paris 40%, Marseille 40%, France 10%

ITALY (3%)

Italy 50%, Rome 25%, Turin 25%

AUSTRALIA (3%)

Melbourne 50%, Castlemaine 25%, Australia 25%

NETHERLANDS (2.3%)

Amsterdam 100%

BELGIUM (2.3%)

Brussels 66%, Ghent 33%

GERMANY (2.3%)

Berlin 66%, Frankfurt 33%

GREECE(1.5%)

Athens 100%

DANMARK (1.5%)

Copenhagen 100%

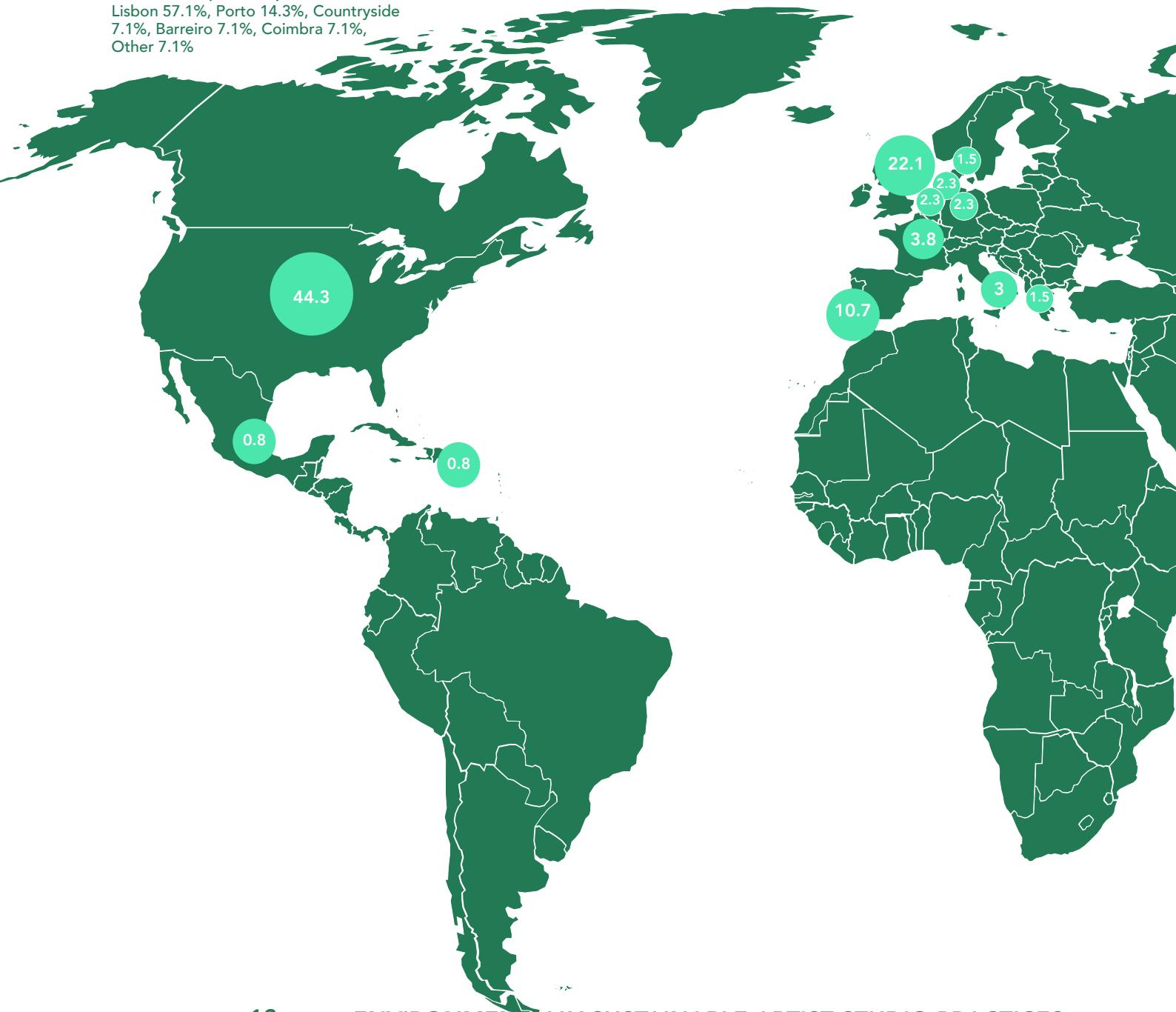
PUERTO RICO (0.8%)

HONG-KONG (0.8%)

MEXICO(0.8%)

0.8% CANADA

Montreal 100%

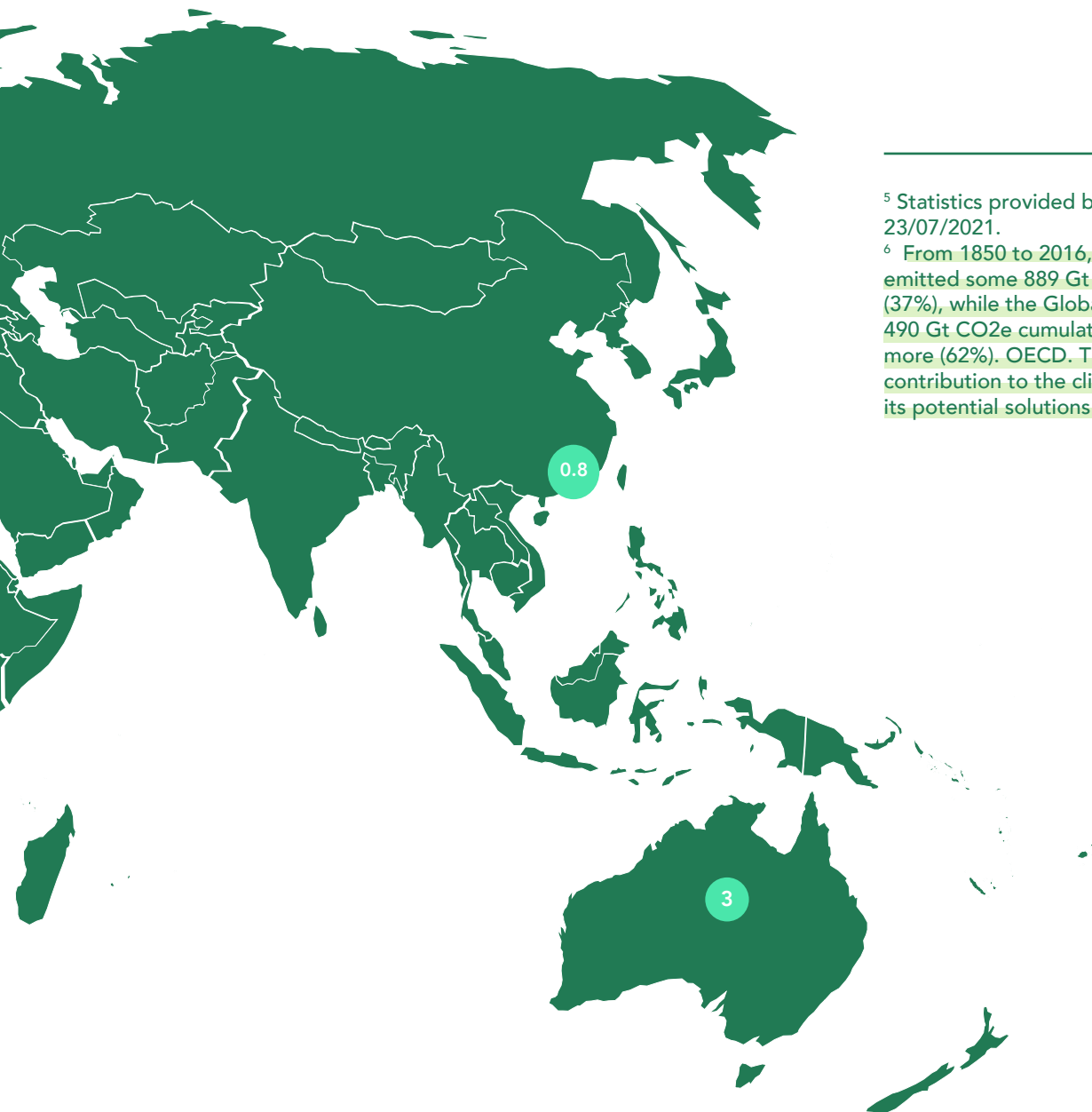


We note that the majority of respondents are from the US. This is probably due to the fact that NYC-based artist Jemila MacEwan kindly shared the questionnaire in a large number of residency group networks in the country.

We also note that 25% of our online audience is based in London, 11% in Paris, and 9% in Lisbon⁵, which seems to be consistent with the results.

The results show that 98.4% of respondents come from the Global North. We note that the carbon footprint of the Global North is higher than the South's ⁶. Therefore, in future research, it would be interesting to see whether the location of the respondent (Global North vs. Global South) has an impact on their responses.

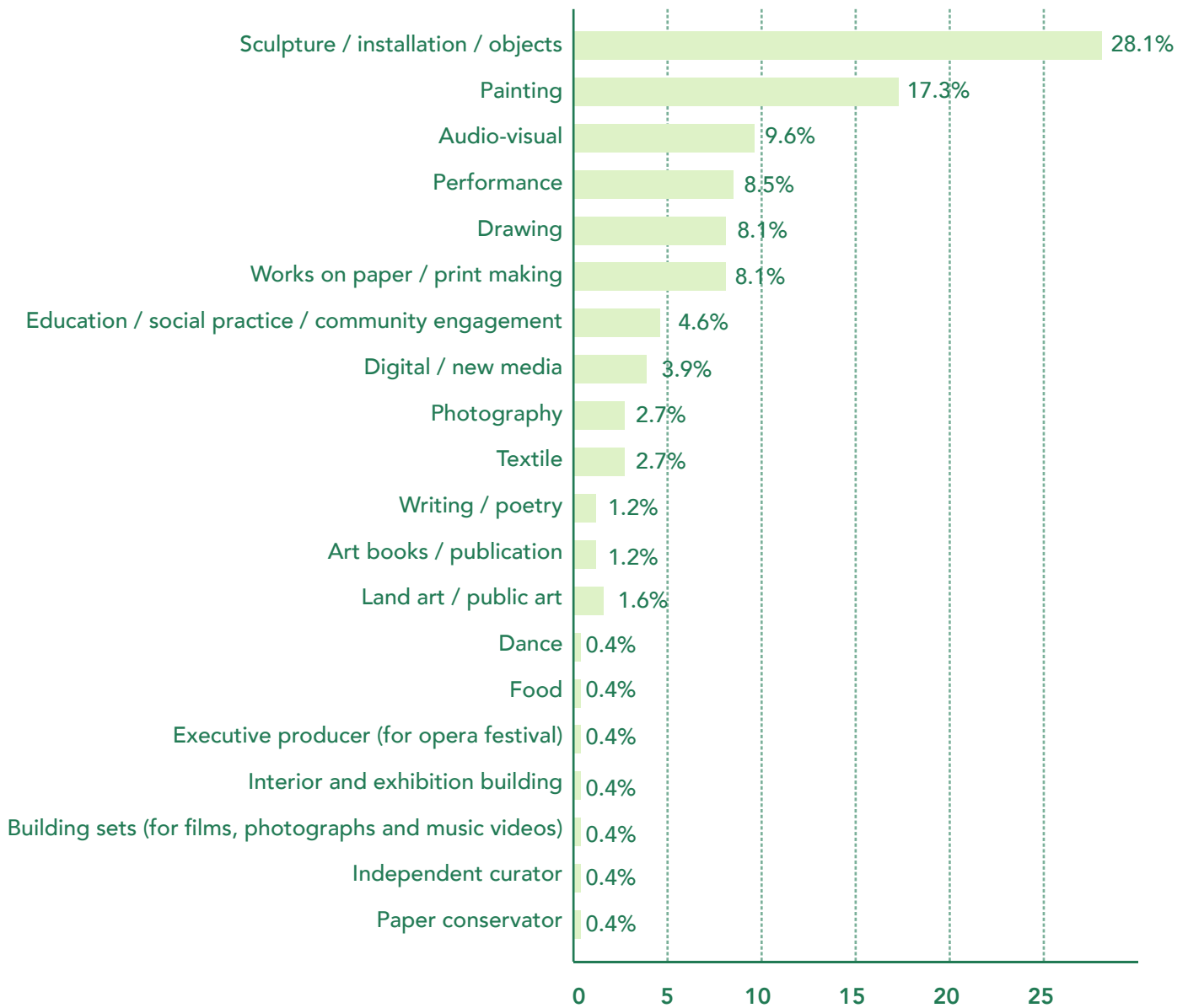
The results also show that 40% to 65% of respondents are based in a capital city. Similarly, it would be interesting to see whether the location of the respondent (capital cities vs. countryside) has an impact on their responses.



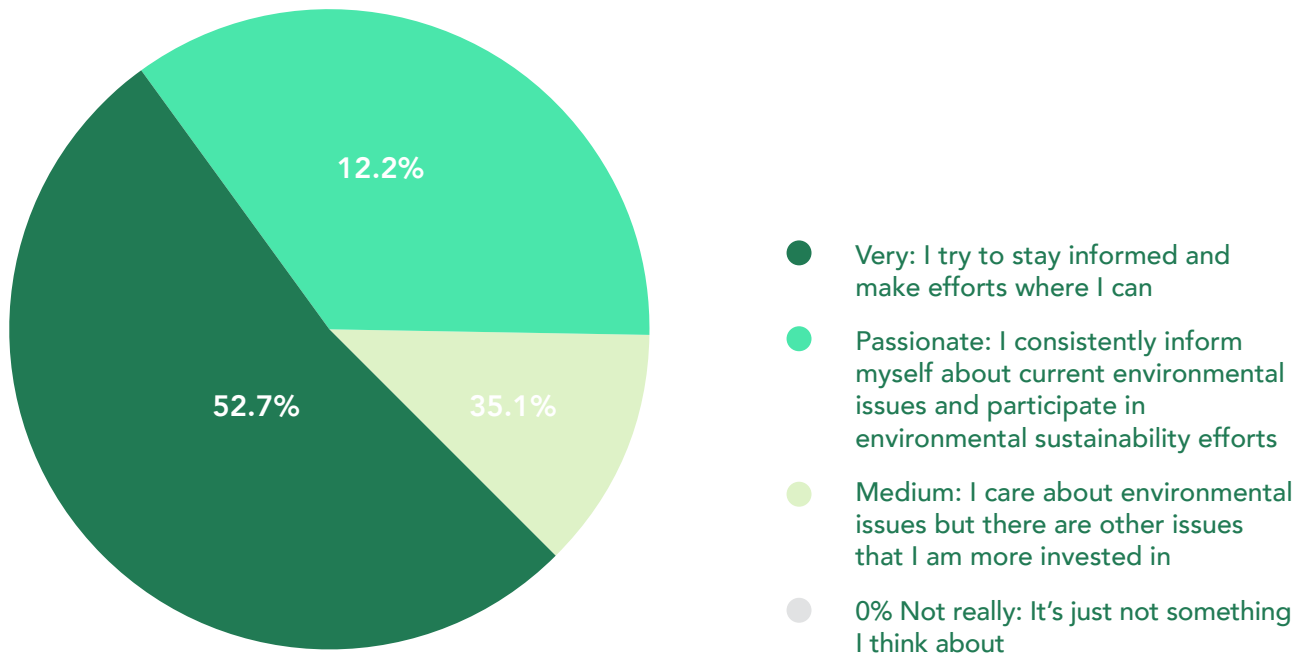
⁵ Statistics provided by Instagram on 23/07/2021.

⁶ From 1850 to 2016, the Global South emitted some 889 Gt CO₂e of GHG (37%), while the Global North with 1,490 Gt CO₂e cumulated significantly more (62%). OECD. The Global South's contribution to the climate crisis – and its potential solutions (2019).

How would you describe your artistic practice?



How invested are you in confronting issues of human impact on the environment?



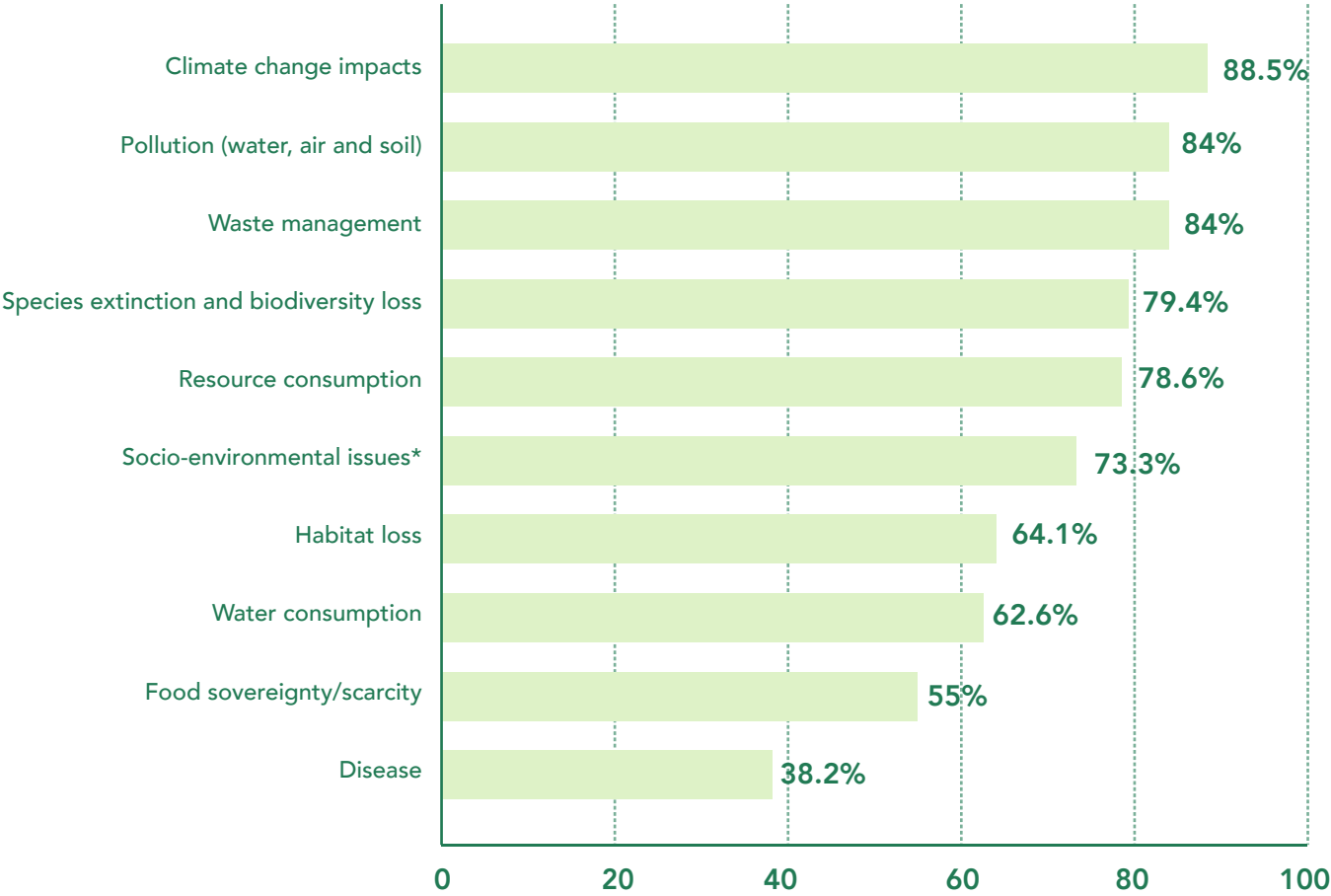
We were surprised to have 0% of respondents who were not at all invested in confronting issues of human impact of the environment, in other words, that 100% of respondents said they cared about environmental issues.

It is possible that:

- Only those interested in the topic of sustainability in the arts decided to complete the survey.
- Some may have felt embarrassed to say that they were not concerned by the impact of their practice on the environment.⁷

⁷ It was shown that survey respondents want to present a positive image and may not answer questions honestly out of embarrassment. McNeeley, S (2012) "Sensitive Issues in Surveys: Reducing Refusals While Increasing Reliability and Quality of Responses to Sensitive Survey Items". [Handbook of Survey Methodology for the Social Sciences](#) (pp.377-396).

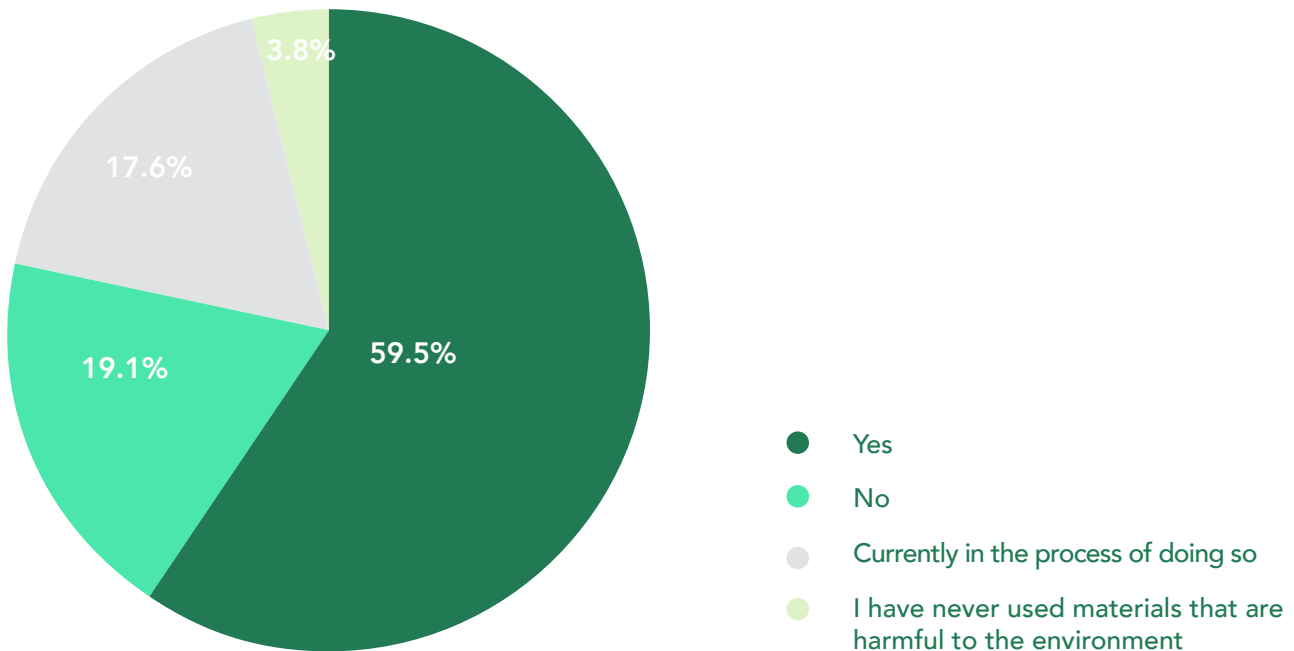
What environmental issues do you actively care about?



*such as indigenous land sovereignty or climate migration)

B) PRODUCTS AND MATERIALS

Have you ever stopped using a material because it was harmful to the environment?



The results show that 59.5% of respondents have stopped using a material because it was harmful to the environment and that 3.8% have never used any harmful material.

It is difficult to provide strong evidence behind such results. While we are confident in the respondents' willingness to provide a fair answer, we recognise that some limitations may exist:

- Some respondents may not be fully informed about the impact of the materials they use on the environment. Therefore, some answers may be biased. With online surveys, it is difficult to assess the level of knowledge of each respondent on a chosen topic. The use of more in-depth questionnaires, interviews and focus groups can help to add nuance and avoid bias.
- The term 'harmful' may have been too vague and may not have described all the different ways in which a material can be harmful to the environment (toxicity, resources needed, waste levels, etc.) A definition of what a harmful material is could have been provided to avoid confusion.

HYPOTHESIS

To provide a better understanding of the 3.8% of those who say they have never used environmentally harmful materials, we decided to examine their response in the light of their type of practice and waste levels.

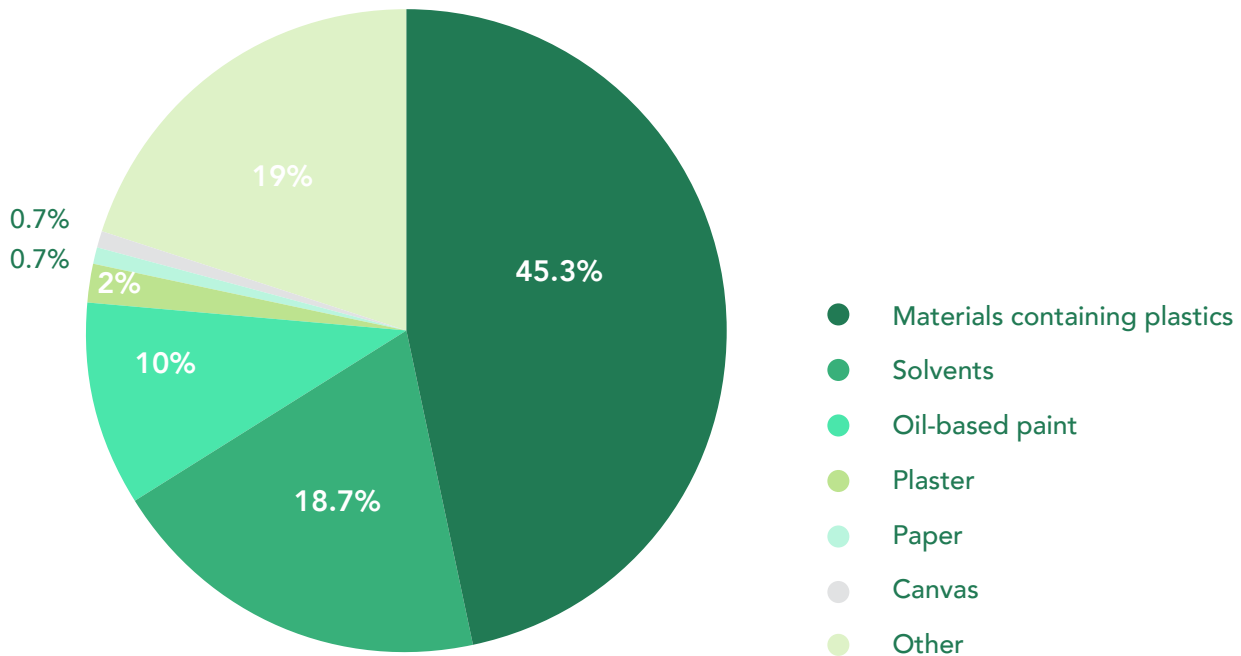
Below are their answers to these two questions.

How would you describe your artistic practice?	Do you have examples of situations in which you have successfully reduced the waste created as a result of your practice?
Photography, collage, drawing, painting	Most of my work is made from repurposed photographs
Bio art, performance, organizing, online gatherings	I typically work outside. When I do work inside I do use water and I am very conscious / keep track of my use and reuse when possible
I build immersive sets for films, photographs and music videos	I try and repurpose or pass off my used supplies to others when I am done. I also try and source a lot of repurposed materials for my own builds!
Found object installation and painting	I work largely with cast off and found materials already so most of my waste is second hand but also because I do installations that are mostly temporary I am able to reuse large amounts of material for different things (depending on the project).
Performance, Video, Photography, Sculpture, Drawing	–

We hypothesise that some respondents may not have been fully aware of the exact environmental impact of all the materials they use, or that this specific question did not provide us with enough information on how they manage to never use environmentally harmful materials with such practices.

Which harmful material(s) did you stop using?

(People who answered 'yes' or 'currently' p.15)



(See appendix for full list of materials)

When analysing the responses, we identified six clusters that led to the creation of six material categories. We would like to note that some categories might overlap. For instance, 'solvents' and 'oil-based paint' products that could have come in a plastic packaging were not included in the 'materials that contain plastics' category.

We would also like to note that the toxicity of some of the products listed below may vary depending on their level of volatile organic compounds (VOCs), their level of nuisance on the environment and on the health of the user, if they are (or can be) recycled, etc.

SELECTED COMMENTS FROM RESPONDENTS

I'm in conflict with materials vs processes, for example metal casting requires a lot of heat and waste where as resin and silicons are long lasting and bad for the environment. Plastics are also waste products of the petroleum industry and originally invented as a sustainable alternative to paper.

I build sculptures differently and work in ceramics more, however this medium also has issues: materials for glazes are mined and firing uses a lot of electricity. Waste isn't an issue like use of foam though.

I actually feel really uninformed about the potential environmental impacts of say, oil paints, acrylics and ink.

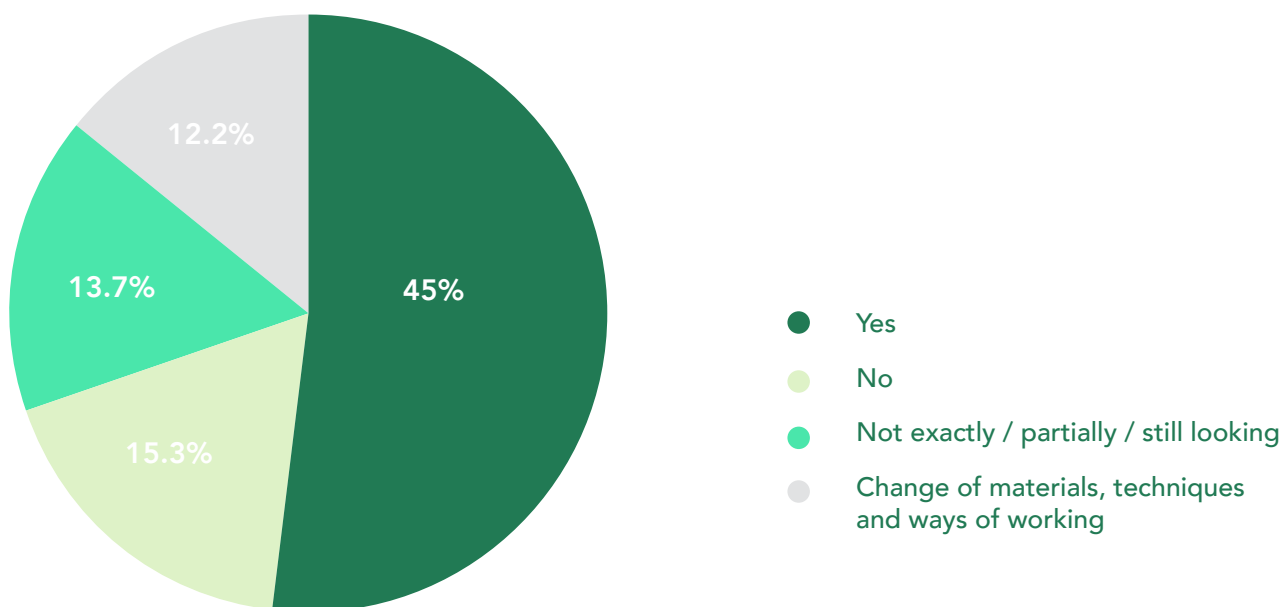
I'm using silicon but I'm not entirely sure how sustainable it is.

Now my biggest concern is how my digital footprint impacts my carbon footprint.

We note three important aspects:

- Some respondents feel poorly informed about the negative environmental impact of some of the products and materials they use.
- Certain alternatives considered more eco-friendly may mask various negative environmental impacts.
- Some practices might not be perceived as having an impact on the environment, yet they do (e.g. digital based practices).

Did you successfully find an alternative material that was less harmful to the environment?



SELECTED COMMENTS FROM RESPONDENTS

(Please note that for some respondents we added their answer to the previous question in square brackets to facilitate the understanding of the results.)

45% Yes

I am looking into 3D printers to allow recycled plastics and less waste.

Buckwheat hulls are an option for stuffing sculptures but I can't afford large quantities.

Hempcrete and jesmonite for concrete.

I've been trying many different materials and building methods. I'm using paper mache again and trying to remove silicon and resin by doing one off sculptures. Resin has mostly been entirely removed from my practice by using jesmonite or plaster. I also try and use a lot of found raw materials such as polystyrene packaging. Polystyrene is currently being used as an eco friendly cement alternative in architecture. So it is as much to the way we use these materials and their longevity which changes their environmental impact.

Refurbished phones and computers instead of using tech gear that has a lot of minerals in it.

Glass, paper, cardboard, reusable materials [instead of using plastics and resins].

I now work with totally natural and non toxic oil paint, make my own glue and inks and work solely with natural non toxic materials in ceramics [instead of using acrylic paint, glue and various substances in ceramics].

I have actively been using reclaimed wood and repurposed steel instead of purchasing new.

Acrylic [instead of using oil paint] and hand made paper.

Simple green and veg oil instead of mineral spirits for block printing.

Yes, I make my own paints.

*Yes, I sometimes use **Schmincke Mussini Oil Medium** to make oil paints water-soluble. It's not super non-toxic but it means you have to use far less turpentine or white spirits etc.*

Gamsol and using more water based media [instead of using turpentine and turpenoid], also less plastic.

***Zest it** [instead of using turpentine].*

***Sansodor thinner** [instead of using turpentine] some VOC but lower than average and odourless.*

***Langridge** non-toxic paint solvent.*

Green solvents, I follow principles of green chemistry and circular economy to replace as or reuse as many materials as I can.

*I used paint thinner/solvent and turpentine/white spirit for an ongoing series of paintings/drawings, but for mixing and thinning color purposes, I now use "**Green For Oil Sennelier Diluent**". I am still quite unsure about what products I should and should not use. [this product was also mentioned by another respondent]*

Yes, Aqua Resin [advertised as 'non-toxic composite resin'].

Eco-epoxy came onto the market in the last few years, but I haven't tried it yet [instead of using normal epoxies].

15.3% No

With oil paint, I haven't found an alternative that works as well.

Foam I have not found a replacement.

Not for polyurethane.

13.7% Not exactly / partially / still looking

At the moment I am researching eco-resins and biomaterials.

Only partially for paint thinner.

12.2% Change of materials, techniques and ways of working

I changed the way I worked instead, I went from painting with paint to painting with earth and melting waste plastic to make "paintings", now I work exclusively with foraged organic matter and waste. I found totally new ways of working with new sustainable materials.

I changed my practice, without looking for an alternative [for concrete and polystyrene].

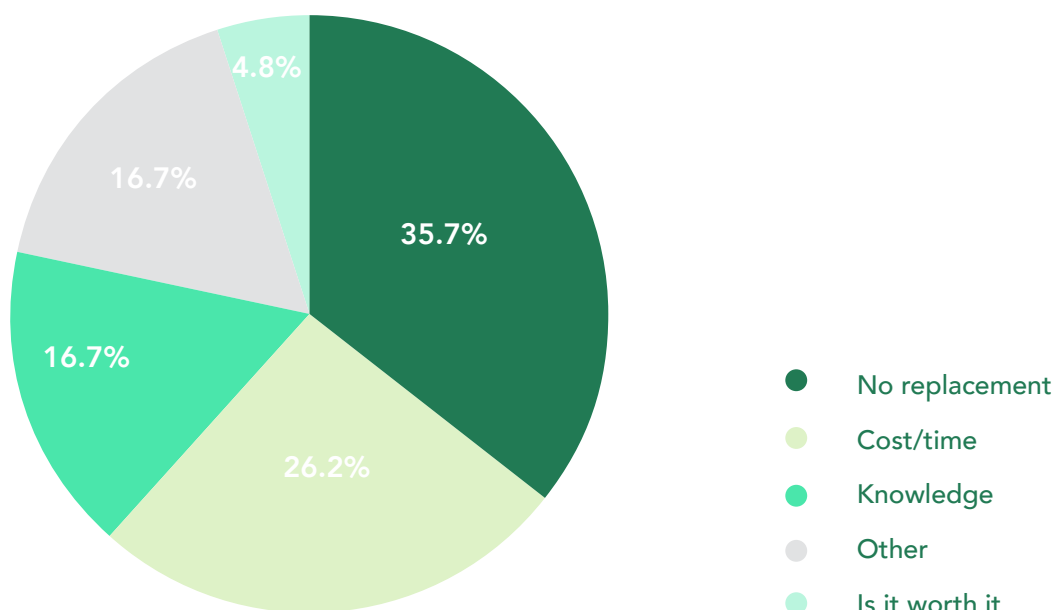
I work in a different medium [before oil paints and solvents, now watercolours].

I build sculptures differently and work in ceramics more.

I just steered away from mould making in my work [instead of using resin and rubber, metal casting].

Epoxy: I just stopped using it and changed my work.

If you did find an alternative material, but did not use it in the end, what is the reason?



It would be interesting to know whether, if third parties covered the cost of purchasing environmentally friendly materials, artists would be encouraged to change their materials.

SELECTED COMMENTS FROM RESPONDENTS

(Please note that for some respondents we added their answer to the previous question in square brackets to facilitate the understanding of the results.)

35.7% No replacement

I need to be as precise and detailed as possible so there is no alternative to pencils.

There is nothing like resin or a computer.

No foam alternatives.

It's not that easy to find alternatives with such strong colours - generally "natural" alternatives seem to have duller colour ranges and to be more expensive [I am a painter working with ink and acrylic paint].

[Acetone]: Couldn't find something to use in the same way.

[Resin/Plastic]: Not really another material that gives the same effect.

As a painter it is not an option to use nontoxic materials.

[Paints with high VOC]: The quality of the paint is different, and therefore creates a different surface.

[Acqua raggia/turpentine]: Available materials just aren't as effective. The same goes for acrylics.

Nothing sticks to plastics like enamel and spray paint!

[Plastic/Mylar]: I haven't found a replacement that can create the same effect.

My practice is a material one, I am torn on this issue as I need to migrate to more environmentally friendly products but don't know what yet. Leeds University are developing an environmentally friendly concrete - maybe plaster will catch up.

There is no alternative and often other materials have more process, higher energy use and more waste which makes the material actually more unsustainable. It often seems to be a cycle. Instead I'm trying to reduce processes and use materials sparingly and try and give the sculptures a life longer than the initial exhibition. I am also reusing or putting old sculpture inside new ones.

The alternatives weren't great. And I generally needed to stop using these things for my own health and wellbeing as well.

26.2% Cost/time

Often time and even cost. I have noticed a lot of the more sustainable methods often come at a bigger price, which does make me question my own ethics and how to proceed.

Lack of materials that work in the same way for an affordable cost.

Money is the significant limiting factor, also availability; almost all the materials I use are accessible in almost any location. Also knowledge, I am unaware of more sustainable and accessible replacements for concrete. A lot of clay substitutes are plastic based and I don't know how to calculate whether the plastics are less of a burden than firing a kiln. It is hard to compare the footprints of different materials.

16.7% Knowledge

I am not aware of accessible and affordable acrylic sheet replacements.

I have stopped using silicone and resin in my work, though I'm not sure what their impact is on the environment, I'm sure not great. I try to reuse materials as much as possible now that I don't work with toxic chemicals.

I use odorless mineral spirits and not turpentine, but other than that I'm not sure what other options are- honestly I'm not very informed about the impact of oil paint and mediums on the environment.

An alternative might be available, but I didn't take the time to research and I assumed it would be too expensive if it exists.

Unsure if anything I've used was harmful. I could probably do more research. The way we dispose of clay can impact sewage systems, which can then require more energy to clean/process, so I am careful to minimize any clay bits/slip going down the sink. In ceramics, how something is disposed of (including old glazes and plaster) matters.

4.8% Is it worth it?

Part of me thinks the quantity I use in my art is negligible and that there are other practices I can do that would be more helpful around my food, energy, and transportation consumption rather than my art practice which feels simultaneously like a luxury and a medicine.

I think even the Eco resin isn't great.

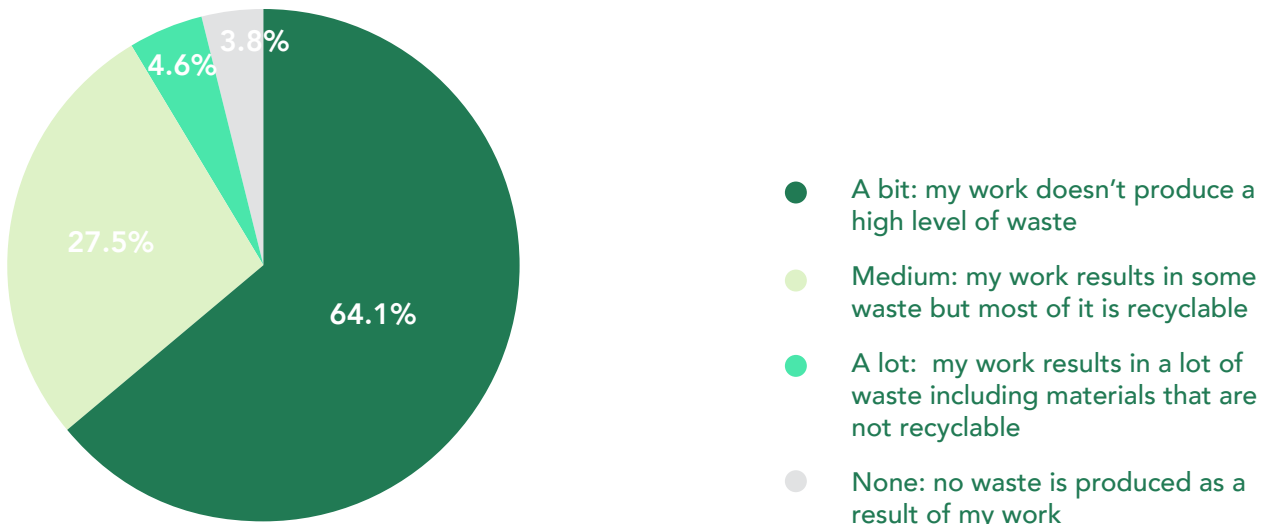
16.7% Other

Resources implemented by institutions I worked for. The main difficulty for me with any change is the level of organization I would need in order to get ahead of these problems on the forefront honestly.

Other members of household being disengaged/opposed to change.

C) WASTE

How much waste does your practice involve?



64.1% of respondents reported that their practice does not produce a high level of waste. In order to be more precise, future research could consider adding a metric to each multi choice answer, such as weight or surface (e.g. 5kg of waste, 10kg of waste or 1m², 2m² etc.), and provide a list of what this waste could be.

To provide a better understanding of those who say no waste is produced as a result of their work (3.8%), we decided to take a look at their practice.

How would you describe your artistic practice?

Forged clay ceramic sculpture

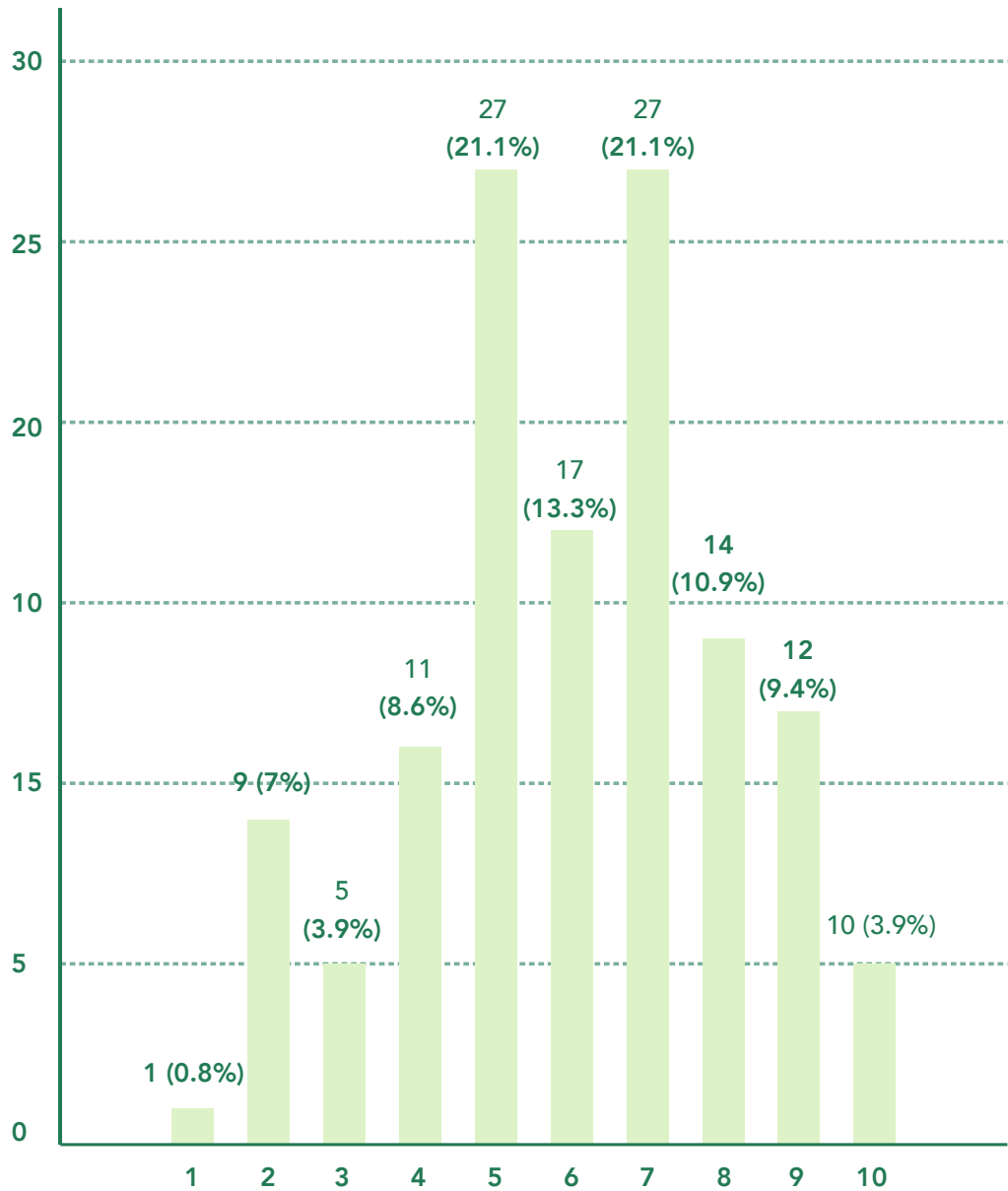
I make my own paper from waste and all the materials I am using are either found, second hand or produced in a sustainable way. As I live in my studio there is no barrier and I am using principles of permaculture to produce my work. Water from the shower, glue from cooked potatoes, etc. The paperworks can be large scale but I fold them so they are super easy to store and to ship just by mail. They don't even need an envelope.

Installation, fiber-informed mixed-media.

Mainly, I work with found objects or found parts of materials (like, piece of wood). I also tend to reuse objects of previous sculptures.

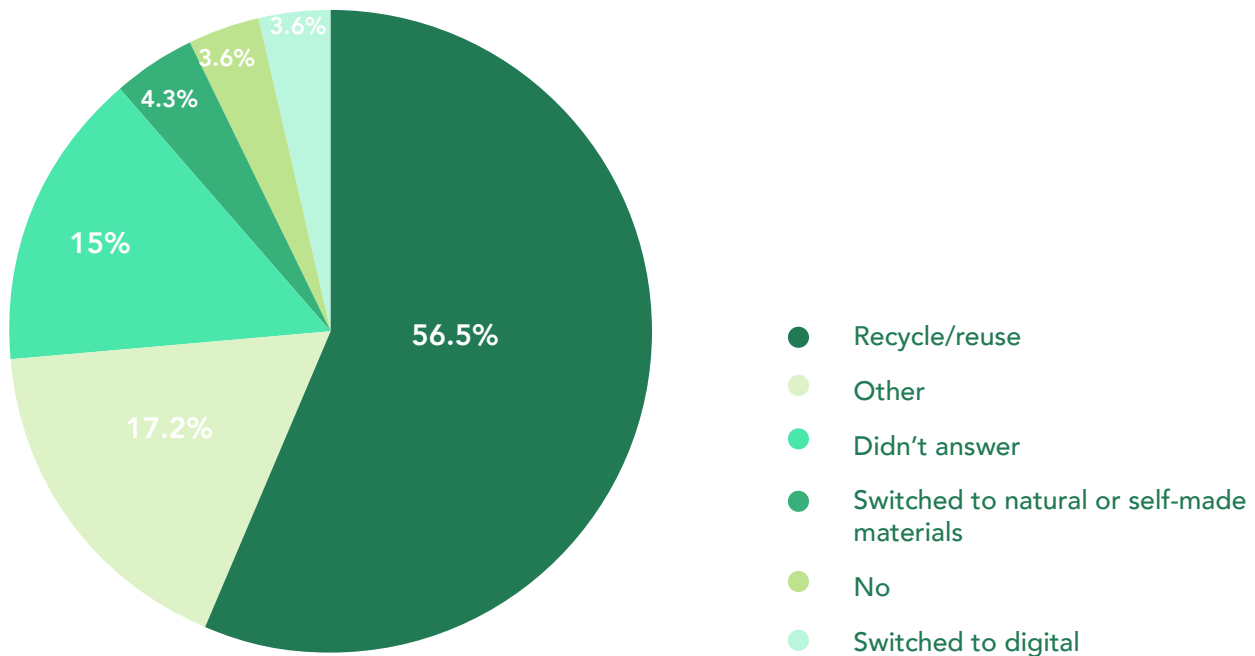
Performance, Video, Photography, Sculpture, Drawing

How easy do you think it would be to reduce this amount?



1 = Easy
10 = Not easy

Do you have examples of situations in which you have successfully reduced the waste created as a result of your practice?



SELECTED COMMENTS FROM RESPONDENTS

56.5% Recycle/reuse

I try to reuse the equipments to the point I can't use them anymore.

Whenever possible, I repurpose, reuse, or recycle materials in the appropriate way. Wood is taken apart and becomes something else, given to someone to use for something else. Wood (depending on kind and location can be composted). Steel is reusable many times over, and in the end can be recycled.

I now recycle the Aluminium sheets used for casting plaster.

I reuse paint and water containers. I try to buy materials in bulk so as not to have to buy new ones all the time.

Reusing students over pouring of paint into painting of my own.

Social media specific groups where materials are often given away to be repurposed and for free (set swap cycle, on Facebook, it's one of my favourites).

I recycle all of my clay scraps and use a bucket of water for cleaning instead of running the tap.

At my studios, a green policy has now been implemented for new studio move in the new building. There is also a waste/recycle zone where we can leave stuff we no longer wish to use to allow other artists / practitioners to re-use.

I always reuse turpentine.

I often use old paintings to paint another on.

4.3% Switched to natural or self-made materials

I now forage my own clay, use one low firing and then colour using smokes from natural materials.

The paper I am making is made of old paperwaste. The screens are made of wood I found on the streets and the water is from the shower. I rarely use packaging so the transportation leaves its marks on the work. I fold them like an envelope and put them in the mailbox.

My work is connected to reusing the waste or byproducts from my food consumption (botanical dyes made from food waste) I also aim to reuse all fabric scraps from textile artwork production.

I started out making inks from plant material rather than watercolours from earth pigment and changed this process as I was using so much energy heating the plant material and it didn't sit well with me. This is why I changed to producing watercolours from the earth. I never take more than I need and only ever make small batches of colour.

3.6% Switched to digital⁸

I just work on the computer.

Working with video avoids all waste.

Started drawing digitally so not always using paper and pens.

I don't print a high amount of photos. I try to visualize and work on the screen, so digitally.

⁸ We would like to warn that digital practices can also have a significant carbon footprint and are therefore not necessarily a low carbon alternative.

17.2% Other

I have stopped flying to openings 15 years ago.

Printed less materials such as flyers, changed printing company to a green one. We borrow e.g. clothing for performances from other theaters.

I plan sculptures ahead of time so I can have exact measurements that match to the size and amount of materials I have on hand. I also have researched programs that take the waste I create and make new materials out of it, and I also have side projects that use the waste.

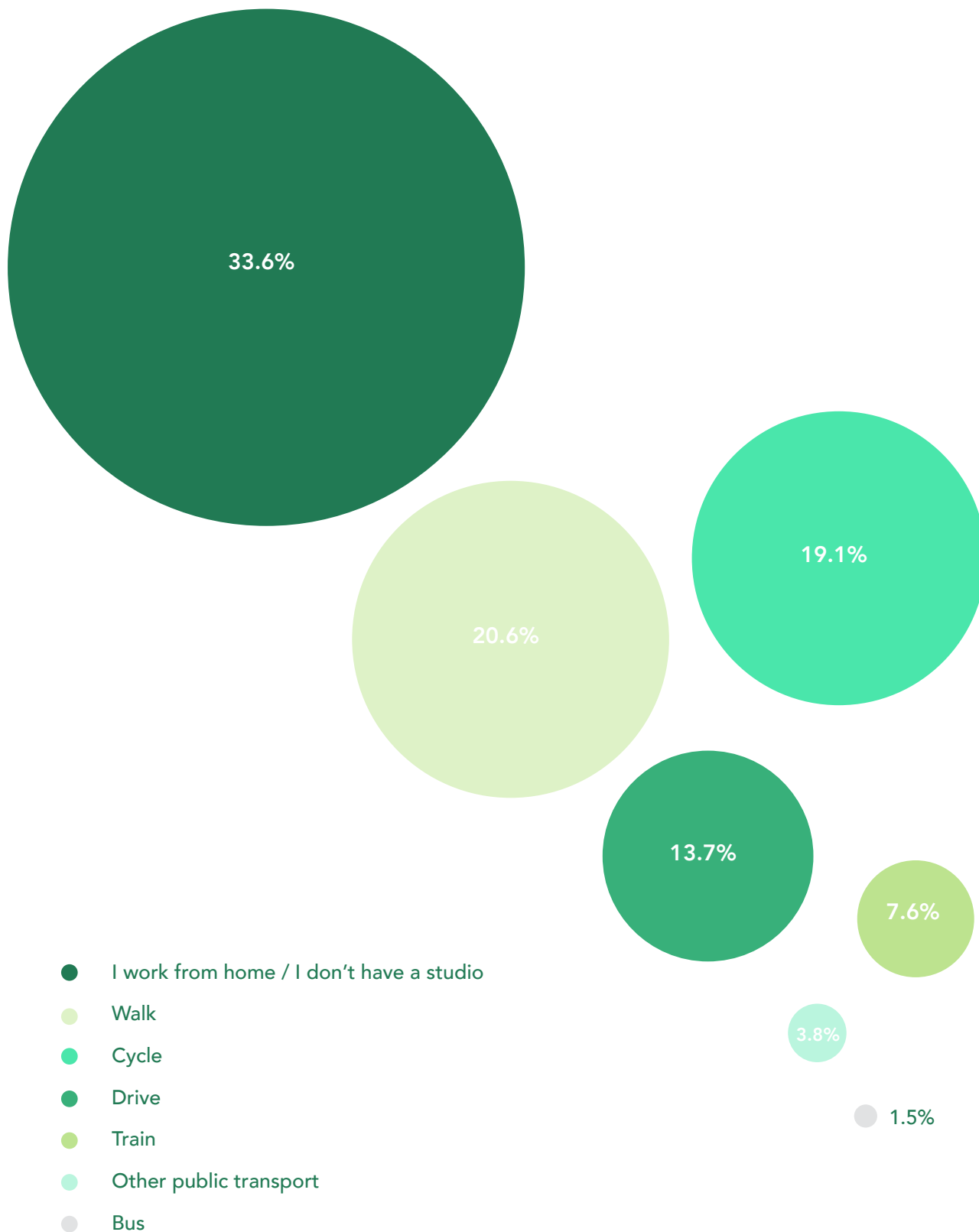
I reduced my carbon footprint by convincing 2 residency programs to allow me to do a virtual residency.

Every time I begin a project I think about my ecological impact. I choose mediums and methods based on my goals which is typically promoting social ecology.

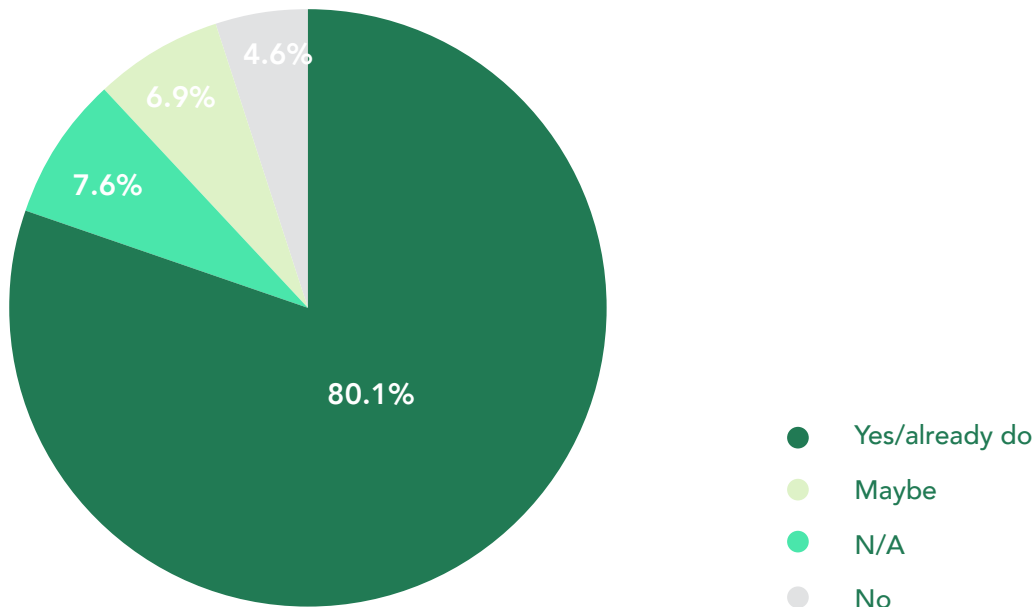
My work often needs to be fired in situ, meaning I use a large amount of wood to fire the clay. I calculated the amount of CO₂ released by this amount (ironically similar to the amount of carbon released by a single person on a flight from New York to Miami) and then built into the project the planting of native trees to offset this carbon release.

D) BUILDING

How do you commute to the studio?



Would you consider sharing your studio if it was big enough?



SELECTED COMMENTS FROM RESPONDENTS

Please note that for some respondents we added information in square brackets to facilitate the understanding of the results.

[Yes] for social reasons.

[Yes] if it was big enough.

[Maybe] It can be tricky to find a compatible person.

[N/A] I live in a live/work studio.

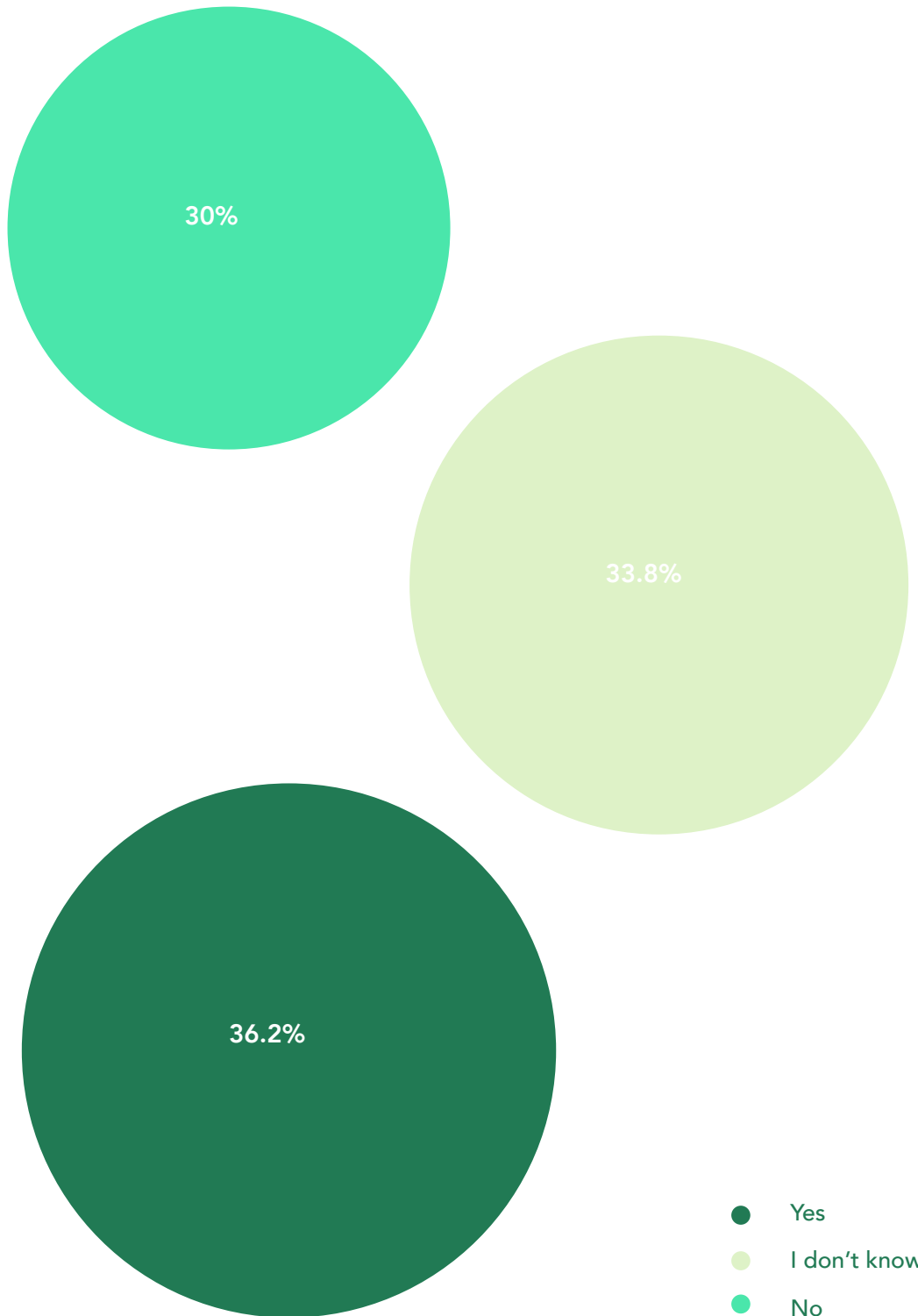
[Yes] I would share as long as the same environmental material practices were followed and chemicals used.

[Yes] for financial reasons.

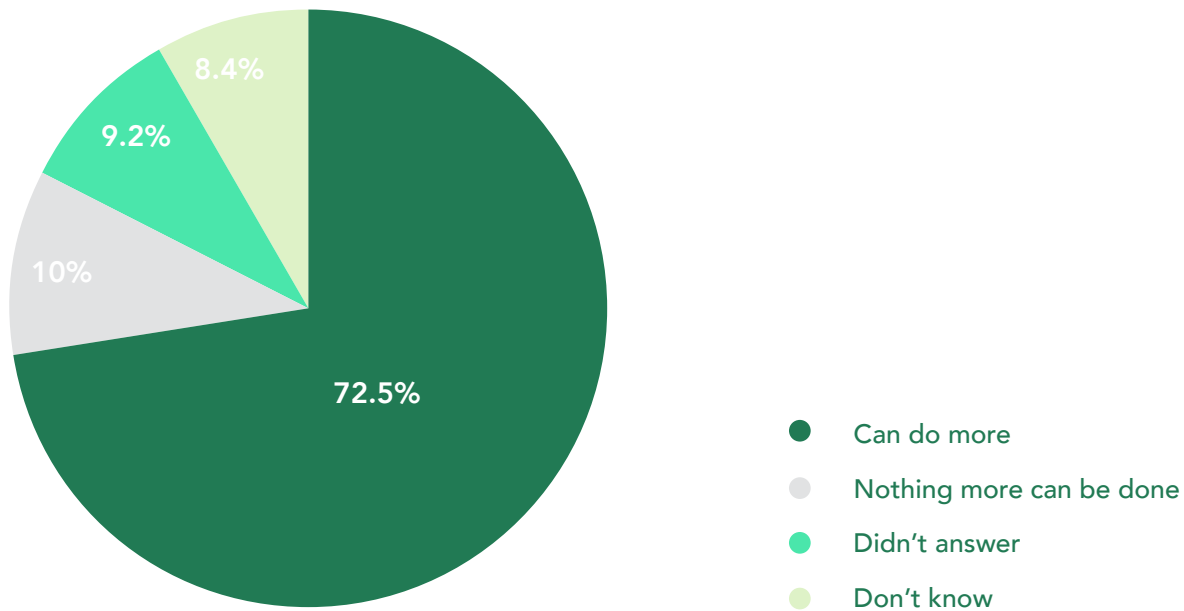
[Yes] it also makes it easier to share resources.

[Yes but] I would also require ground rules if sharing that both artist agreed on for a pleasant sharing together.

Can the insulation of your studio be improved?



Based on your current practice, what more do you think you can do to reduce your carbon footprint in the studio?



We decided to deepen the analysis of the responses of those who say they can do more to reduce their carbon footprint in the studio. Below are the five clusters that emerged as a result of this analysis.

- 52.7% Better waste management, more recycling and switching to natural materials
- 25% Improve building and energy consumption
- 14.3% Reduce or improve transport needs
- 5.4% Switch to a more digital practice
- 2.7% Adopting personal or lifestyle changes

SELECTED COMMENTS FROM RESPONDENTS

72.5% Can do more

- **52.7% Better waste management, more recycling and switching to natural materials**

I am not sure if the studio building really recycles or just pretends.

Buy more materials from sustainable manufacturers.

Stop doing film photography?

Switch to watercolours.

I am also looking into making my own brushes.

*I am concerned about packaging material when I ship editions.
I try to recycle plastics etc but would like to have better sustainable shipping materials.*

I can start using cloth towels instead of paper towels.

Use materials that don't use chemical compounds.

Research minerals in glazes and make more informed decisions. Purchase fabrics from places like FABSCRAP or obtain from Materials for the Arts.

Make my own paper.

Use steel less, or perhaps weld less, the gases are not at all environmentally friendly.

– 25% Improve building and energy consumption

Have more natural light coming in, switch to a green provider.

Starting studio days earlier so I can use more natural light and less electricity.

More insulation to keep it warm.

New doors and windows.

If I owned the building I would install solar to offset my 3D printer power use, but I'm currently not able to do so in my rental situation.

Smarter heating system. Right now the whole building is linked so my studio is also heated on days it isn't used.

Be more selective about the works I am firing to conserve electricity.

Alter the practice to utilise hand tools only.

Improve my water consumption in ceramics.

– 14.3% Reduce or improve transport needs

Make smaller/less work minimising transport requirements.

Investing more time researching shops/factories with locally produced materials.

Locate materials closer to my address rather than ordering online.

Less residencies that involve air-travel.

Maybe I can cycle to my studio instead of driving, but it is very cold in the winter here and it is not really realistic during winter.

I've grown a little skeptical of the idea of flying to work. I know it's a need, but I think in late years the idea of the jet setting artist has gone a little too far.

– 5.4% Switch to a more digital practice

Avoid using electronics.

I still use my computer a lot, and also consume energy to present audiovisual work.

Use less internet.

Ensure digital storage and sharing services are offset. Delete old/ redundant files from storage.

Work more, spend less time on screens.

– 2.7% Adopting personal or lifestyle changes

Stop snacking as much as I do their and smoking.

My studio is one room of my apartment. It is a way not to expand my carbon footprint but it is socially hard.

Taking only cold showers.

– 10% Nothing more can be done

I already do almost all I can think of. I now want to share my message with others.

I think I'm doing quite well 😊 maybe a bit more recycling where possible.

At this point, I don't think it is possible to reduce further; my carbon footprint is already very reduced.

I was one of the few artists in my Yale MFA program that seemed to really care about limited waste production. I feel pretty good about my ability to make art with very little waste production. I rarely buy studio materials anymore. And what I film tends to be organic and naturally break down. Or fly away. I film a lot of butterflies. 😊

Nothing, I am barely surviving as an artist. I restrain myself from even sketching so I don't waste paper.

I rarely have the electricity on....

My practice is so minimal at this point because I lost my studio and everything is at home. I'm not actively making work at the moment.

– 8.4% Don't know

I'm not sure but I would be interested in trying.

Not sure. I am interested in learning more about the origins of the materials I use, and perhaps one day mixing my own clay sourced from deposits in the earth. Accessing the origins of a material helps to demystify its relation to the natural world.

Unsure. I need to do more research about this!

E) BARRIERS

If you know what needs to be done to further reduce your carbon footprint in the studio, but are unable to, what is the reason?

In order to make the results easier to understand, since this question is closely linked to the previous one, we decided to present the respondents' answers next to their previous answer.

SELECTED COMMENTS FROM RESPONDENTS

72.5% Can do more

– 52.7% Better waste management, more recycling and switch to natural

What more do you think you can do to reduce your carbon footprint in the studio?	Is there something stopping you from doing so (explain what)
Waste less whilst experimenting, find uses for waste sculptures. Consider the permanence of things I make, keep researching alternative materials, keep focusing on text and 2D practice, plan more.	Just a lack of suitable alternatives to plaster and ceramic.
[...] Use only recycled material. Use only natural pigments, binders and mediums. Minimise waste further.	The above would alter the practice considerably at the moment but it is something i consider constantly and will bring in aspects as and when it is possible. above would alter the practice considerably at the moment but it is something i consider constantly and will bring in aspects as and when it is possible.
Make use/recycle old materials (non-food), be even more inquisitive about where materials come from and how they are made (for example when using fabric, clay, glue, glass jars).	Often the short time frame of projects or residencies means I have to take short-cuts in my material use or waste production. It is difficult to avoid this as it is often out of my control - but more conversations around it are definitely possible.
Prototyping projects when possible and before starting production of work. This helps me having an idea if things will work or not in the space avoiding unnecessary materials purchase.	Time pressure is definitely the main reason.

I could do more research into low impact glues and wood for my sculptures. Second-hand wood is one of the more difficult materials for me to find. All my other materials are second-hand, mostly bought locally (yarn, fabric, resin cast flowers). I could also try to find more second-hand paper to use for drawings and paintings.	COVID has definitely slowed down by ability to search for second-hand material sources because I don't want to risk exposure. Repurposing materials takes a lot more time than using new ones, as they have to be prepped beforehand (sanded smooth, hodge podged together, laundered, the actual research to find the material in the first place, etc) so yes, sometimes I don't have the time to do that prep work. It would be great to have a resource online that directs people to where they can recycle certain materials but also find second-hand materials to purchase.
I am pretty aware of it, but I do use oil paints and those tubes and rags get thrown out and I am not sure how to financially switch unless I make all my own paints. Otherwise I am very good at salvaging materials etc. I am not sure if the studio building really recycles or just pretends.	I think ideally I would spend more time bringing my own recycling home because I know it gets picked up correctly where recycling in the studio is more of a grey area. At home I am very good about composting and recycling etc.
Buy more materials from sustainable manufacturers.	Nop 😊
Stop doing film photography?	Aversion to digital photography haha
I am also looking into making my own brushes.	Nothing other than time at the moment.
I am concerned about packaging material when I ship editions. I try to recycle plastics etc but would like to have better sustainable shipping materials.	I feel that more sustainable packing materials are often much more expensive.
I can start using cloth towels instead of paper towels.	I hadn't thought about it before.
Use materials that don't use chemical compounds.	I do not have the funds to do so.
Research minerals in glazes and make more informed decisions. Purchase fabrics from places like FABSCRAP or obtain from Materials for the Arts.	Commercial glazes (store bought) do not always list the exact recipe so it's difficult to know what minerals are used (probably the same with paint colors) and sources of those minerals is really unknown.
Make my own paper.	Currently it is funds/time available as it is quite a tricky process to learn that takes expertise. I am currently waiting to hear about a grant application for this though.
Use steel less, or perhaps weld less, the gases are not at all environmentally friendly.	Nothing quite works the way welded steel does.

- 25% Related to the building

Have more natural light coming in, switch to a green provider.	Cost.
Starting studio days earlier so I can use more natural light and less electricity.	Time pressure is definitely the main reason.
More insulation to keep it warm.	I have such a low income.
New doors and windows.	Economic reasons.
If I owned the building I would install solar to offset my 3D printer power use, but I'm currently not able to do so in my rental situation.	Doesn't own the building.
Smarter heating system. Right now the whole building is linked so my studio is also heated on days it isn't used.	The landlord doesn't have the means (and will!?) to invest in this.

- 14.3% Transport

Locate materials closer to my address rather than ordering online.	Lack of material supplies in my current location pushes me to order online.
Less residencies that involve air-travel.	These residencies take me to landscapes that are the inspiration for my work.
Maybe I can cycle to my studio instead of driving.	But it is very cold in the winter here and it is not really realistic during winter.
I've grown a little skeptical of the idea of flying to work. I know it's a need, but I think in late years the idea of the jet setting artist has gone a little too far.	I've taken the initiative to stop flying especially during a pandemic as I feel it sets a bad precedent to my audience. As stated in the last question though the consequence is a lag in my career progression.

- 5.4% Digital/Electronics

I still use my computer a lot, and also consume energy to present audiovisual work.	Infrastructure. I want to be able to work with renewable energy, micro hydro, wind, solar.
Use less internet.	Habit...comfort..
Ensure digital storage and sharing services are offset. Delete old/redundant files from storage.	Lack of time.
Work more, spend less time on screen.	Addiction and wish of recognition I guess.

– 2.7% Personal/other

What more do you think you can do to reduce your carbon footprint in the studio?	Is there something stopping you from doing so (explain what)
Stop snacking as much as I do their and smoking.	Addictions.

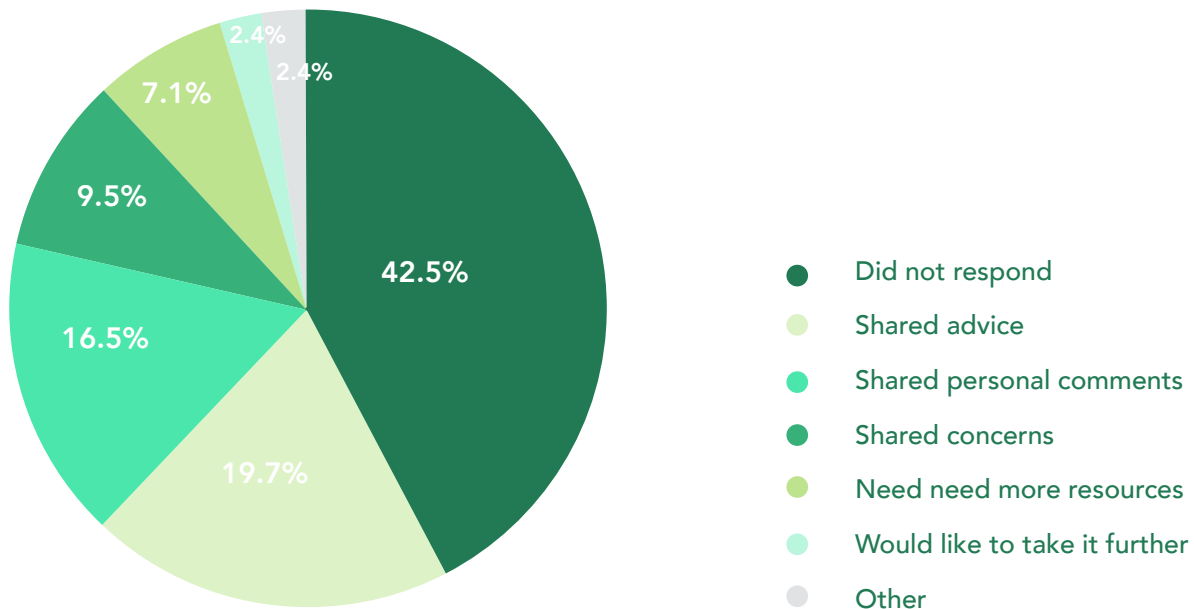
– 10% Nothing more can be done

I already do almost all I can think of. I now want to share my message with others.	Need to work out how to reach an audience, am working on this and maybe will do after lockdown!
I think I'm doing quite well 😊 maybe a bit more recycling where possible.	Some materials like plastic wrappings are not able to be recycled.
At this point, I don't think it is possible to reduce further; my carbon footprint is already very reduced.	No.
I was one of the few artists in my Yale MFA program that seemed to really care about limited waste production. I feel pretty good about my ability to make art with very little waste production. I rarely buy studio materials anymore. And what I film tends to be organic and naturally break down. Or fly away. I film a lot of butterflies. 😊	N/A

– 8.4% Don't know

I'm not sure but I would be interested in trying.	Currently I do not pay for some services that in the future I would find difficult to. Because my space is in my workplace my employer covers many of these costs
Unsure. I need to do more research about this!	Time.

Finally, is there anything about your efforts to reduce the impact of your studio practice that you would like to share with us?



SELECTED COMMENTS FROM RESPONDENTS

19.7% Shared advice

I think that reducing the environmental impact of my practice has been always a process of learning about the whole story of the materials and processes that happens outside of my studio to really understand what the bigger picture is. It's not about perfectionism it is about care, responsibility and effort.

I'm finding that careful planning is helping me to reduce waste of materials, considering a variety of ways of making things before buying materials.

Use the pareto rule, look at the biggest problem the 80 % and try to solve that with 20% effort.

Using social media recycling/repurpose groups in favour of the artist practice. Being active towards contributing to the community/studio block/businesses around you where skills sharing can naturally immerge from.

I've been making smaller works that are easier to transport, so I can send them to an exhibition instead of having to travel myself. So a large drawing might be made up of many small drawings for example.

My philosophy when it comes to material usage in the studio is that if I look hard enough, that the material I'm looking for already exists out there somewhere second hand. It's also about having a willingness to tweak your original plan in order to accommodate that philosophy. I try to look at each work I make and it's lifetime impact.

A great deal of my practice is traveling to residencies. Recently, I gave up several residencies (pre~pandemic), due to carbon footprint. I did a virtual performance instead for one residency and another I sent a video as the work made during the residency.

I received a grant from Can'd Aid, a recycling initiative to present eco conscious programming featuring an artist working in assemblage, who will provide programming in behalf of AnkhLave encouraging the recycling of materials for arts.

Simple habits, I'd like to think, matter: like filling buckets of water to use for cleaning rather than running the tap, re-using boxes to pack pieces to ship, and of course, recycling or re-using materials, be they colors on a pallet or clay scraps (or canvas, and old pieces of paper).

Sign up to Culture Declares Emergency - and look into materials that are negative CO2.

Research on ecological material (but internet is my main resource, we can also question that), building a community of low impact practices, discuss with other artists or art workers, find alternative projects or associations to work with as La Wayaka Current (the association who curates the residencies I went in Chile and Panama, which can be called into question because of the round trips by plane from France).

I use a natural coconut based brush cleaner and try to avoid toxic paints, and use lowest toxicity solvent available.

Recycle paper, use the same equipment for years, produce single pieces, use a greener internet connection, work from home or in a shared space, don't overproduce, give or sell things you don't use in the studio, have less, do more.

I don't use a lot of acrylic paint these days, but I feel like Golden Paints seemed to be responsible with materials and upfront about their recycling of materials etc. When I do buy paint, I prefer to buy from them.

Splitting a studio space up into separate compartments with thick blankets helps conserve heat, adding insulation when possible, etc.

I would like to urge artists that use shop bought paint to consider how much they use to make their work. I know many artists that use such thick layers of acrylic paint going over and over a painting until it is right. But working this way is very wasteful, even if it is part of your process, a little more time considering what you need to use may lessen the impact of waste. I would love all artists to consider if they need to make a huge run of prints or if they could make smaller runs and use eco friendly printer etc. There are many many things that I think most artists wouldn't think about or consider as they likely believe that they are just one person with very little impact.

Listening to a podcast called 'Material Matters' each cast talks to an artist, designer, crafts person and talks to them about their material of choice. Many of the those on it talk about is very thing. I highly recommend.

I really recommend taking paper that cannot be recycled easily and making your own paper pulp with it. Paper pulp is a great sculpting materials and it's useful in compost when you are done.

16.5% Shared personal comments

I changed my whole practice to reduce my impact and took on the challenge to find new ways of working with new materials which aligned with my eco goals and beliefs. Now this is fundamental to my work and I can't imagine that ever changing.

It's strange, my work addresses the saturation of materials around us, but it largely does so by indulging in the same level of excess.

I never thought to have a look at all the paints I use and the impact on marine life and waters and if there are solutions and alternatives that are less dangerous.

My studio practice is very environmentally sustainable although not economically sustainable for myself. I try to make small series of work, I don't believe in the "assembly line" way of making work, where you

produce a mountain of objects and then select what you think is good. Because I work from home and have a toddler around, I can't use nothing that is harmful or toxic. So if you want to become greener, make work as if you had a baby living in your studio.

Growing up in a family that built a lot themselves, I have learned that it's important to save some objects rather than throwing them away. So, e.g. glass jars or plastic cups are ideal for the studio practice. Also, I am thinking more clearly before I work on a project, and 99% of the time the work turns into a final piece without prototypes.

In the ceramics world, people come together to share and pack kilns to the gills. I feel this sort of community is needed to push down the environmental costs of so much of our work. I use a lot of waste from my dayjob in my practice. Although this removes materials from the waste-stream for a bit, that material will undoubtedly mostly end up back there eventually.

*Some thoughts: i don't think artists should be racked with guilt for using *some* non-renewable resources. Artists are generally mindful and forced to work with little funding, so not very often is there anything massively wasted. Perhaps it could be a useful conversation for bigger sculptural artists who are selling and/or for major filmmakers whose environmental impact goes unchecked (because making movies is perceived as godlike in the USA) but overall most of the artists i know are working really hard to keep the toxins and pollution down. However, as a media artist, i also feel electronic waste gets massively overlooked. Phones, Tvs, computers, hard drives are all thrown away too. It's too expensive to take them apart (and life threatening) and also the consumerist market has made sure to update so often that people feel they need the "new" thing. My tips would be: don't make archival sculpture?! LOL. Or invest in eco-friendly brands for materials, catering, etc in grant proposals and project execution. Hold famous artists accountable when you see bronze sculptures and major films that really do have huge environmental impacts. Imagining the waste changes the art.*

9.5% Shared concerns

I think this is a great effort from villa villa of putting this questionnaire together, as people use a lot of toxic materials and then throw them away, even when the work deals with environmental-social justice issue. This is a really urgent issue to consider. Sometimes I do work with a specific material because I want to address its concerns, which is an interesting thing to consider. Should we not touch them at all? Or is using a material to bring attention to it worth while?

Talking about materials, my materials may be more obvious because they are physical but i think a lot of artists using digital artworks are unaware of the electricity consumption through storage of data online and how to quantify that or know more. I think we need more awareness on materials from digital, printing, storage etc

Most traditional art materials are toxic. Most safe options are more expensive. This increase in cost may be a challenge for many artists. I also find most Americans don't know where their garbage goes and how it is processed. It may help artists make a decision to reduce their toxic use if they know where their garbage goes and had connections and access to places to donated excess materials for students/ young artists.

I am concerned about the time pressure often put on artists to work with short time frames, working eco-consciously often means working slower (as we take control of processes we would relinquish to other entities). I am also concerned with travel and how, due to budget and time constraints, flights are often the default for art/artists to travel - how do we address this? These are difficult subjects because, as an artist, if I say I need more time or money to produce a work/travel via train or another means of transport, I risk losing the project and my fee (as has happened before!).

Yeah i guess I've been thinking more about how, as a sculptor you can create large scale works that are 'recyclable' but also long lasting, how to you create 'art objects' without worrying about adding to the 'human stuff' pile.

I think a lot of art practices are very, very wasteful and I wish this was something that curators talked to artists about in our current era. It feels like a strange taboo in the arts that we all accept materialist consumption and waste without any critical thought. I really worry that "maximalist" art production in 2022 is a free-pass for artists to just consume and dispose of materials freely. Do other artists find it upsetting to walk into large installations made of materials that are mostly plastic or toxic to produce? [...] Why does one ever call out artists with non-sustainable practices? Why do major museums commission and exhibit artworks that are so environmentally toxic to produce? [...] Yes, I wish more art curators, galleries, institutions, collectors, art writers, and artists cared about the environmental/political issues for art production, exhibition, storage and disposal. I wish more praise was given to persons in the artworld who prioritize sustainability or that there was some type of LEED-certification for an artists's practice so curators who want to work with sustainable artists can find their community. ☺

I have a lot of anxiety around not only producing waste but also storing objects I've made as I can't afford storage. I have a strong desire to be making more large objects but also struggle to justify doing it on those grounds. This conflict does make me feel creatively frustrated and stifled at times. I work on large scale public "murals" as a result. They are site specific, participatory and don't come home with me. The paint I have to use for them is pretty gross and likely not good for the environment but it's on top of pavement that isn't either. I figure the more durable the paint, the longer it will last and not need to be repainted or recommissioned though. I really would like to see a public art movement that embraces and values more ephemerality... but ephemerality could be sustainable or very wasteful depending on what is created...

My practice has always been concerned with vibrancy (life) and the way I attempt to maintain or preserve it. Recycling for environmental concerns was not the starting point but because of my core beliefs about re-using and recycling, I became absorbed with developing a practice without the need for high fabrication and high waste. This is sometimes limiting when hundreds of other artists still use highly polluting processes and materials, this creates a problem where galleries, collectors and curators question the use of materials that are not seen as "high art" such as bronze and cast-metal, jesmonite, resin, etc. I feel there needs to be more acceptance of material use that does not conform to these norms but that pushes us collectively to consider that our carbon footprint is more important than the life-span of an individual artwork.

I think it is possible to make our practice more environmentally friendly but there is a market pressure to make more object based work which sometimes create larger waste.

7.1% Need more resources

I'm concerned about the use of hazardous materials such as aerosol canned spray paints and wondering if and when there is or will be a better substitute.

Please send any helpful resources!

Are there acrylics that are more sustainable than the common Amsterdam ones?

I'm looking forward to reading the resources you've shared on more sustainable studio practices!

I struggle to find more eco friendly replacements for plastic pens that don't refill.

Any discussion or list of resources would be really helpful.

I love this discussion and am eager to hear others' ideas. I want to keep sustainability top of mind when looking for a new space, and want to find an acrylic paint alternative.

We need more networks to share information and products/materials.

It would be awesome if there was a database of alternate materials or even just a chart of relative carbon footprints with different materials.

2.4% Would like to take it further

Would be really useful if the City would do the analyzes and share and make the infrastructure easy for small companies to use so we don't all have to invent our own solutions. It is difficult to know which things make the most impact easiest.

I think storage is an issue for a lot of people that work in sculpture, and that uses resources. It would be interesting to think about programs that allow sculptures to exist outside of storage facilities and in public spaces well they need to be stored in.

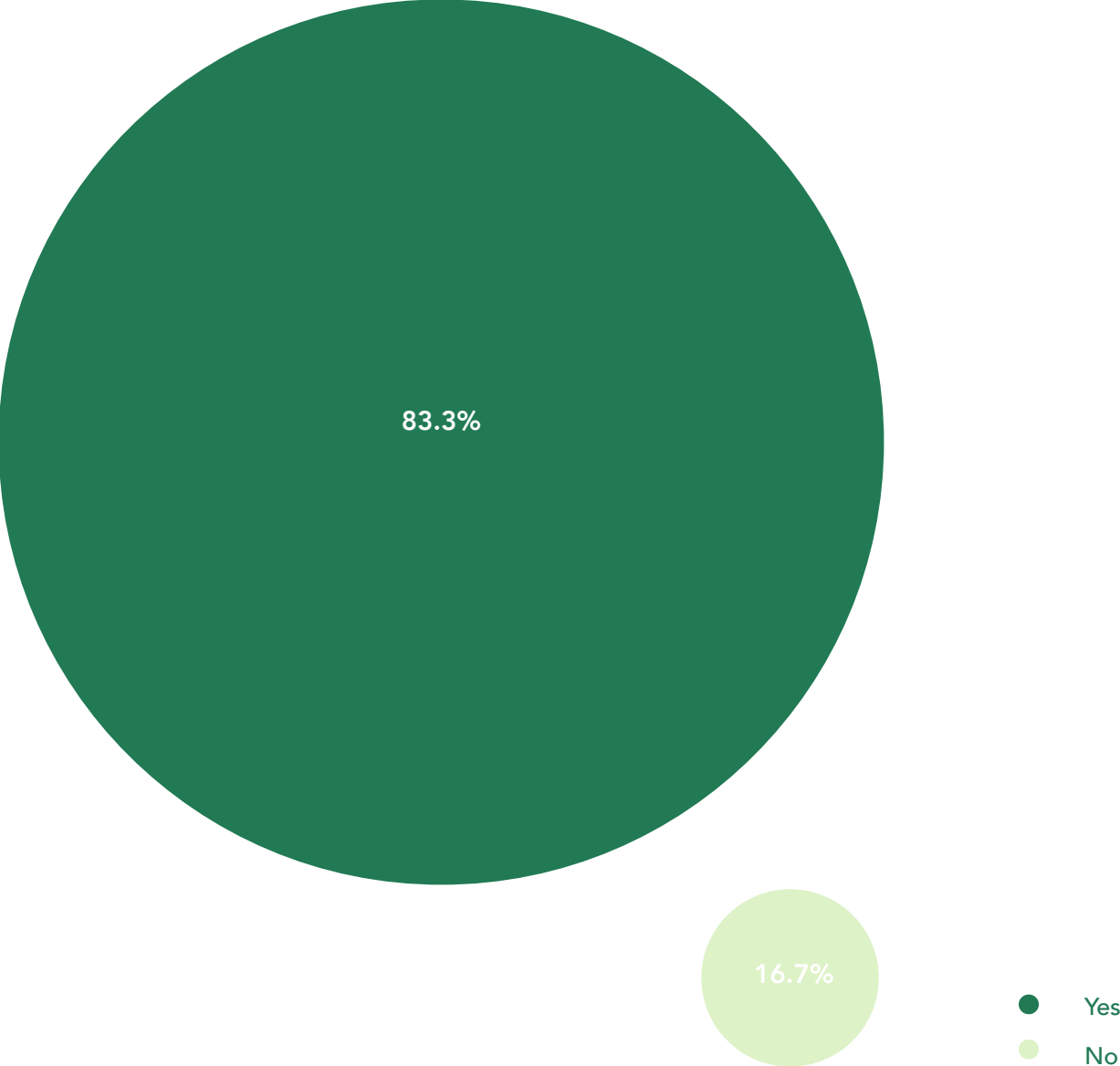
I would like to push this discussion into government public art projects through my work in that space.

2.4% Other

Be stingy, that works.

I appreciate being pushed to think more about this and what I can personally do.

Would you be interested in participating in an online discussion to discuss these topics?



APPENDIX

A) QUESTIONNAIRE

HOW SUSTAINABLE IS YOUR STUDIO PRACTICE?

We are developing a practical guide generated through open-source discussions with artists and art professionals about sustainable studio practices, in order to identify the tools and systems required for lower-impact artistic practices.

We have put these questions together to better understand the motivations and barriers that artists may face when seeking to reduce the environmental impact of their studio practice.

This survey should not take more than 10min.

Deadline for completion is 30 March 2021.

Q1. First and last name. (Question requires written answer)

Q2. Where are you based? (Question requires written answer)

Q.3 How would you describe your artistic practice?

Please include the medium(s) you work in.

Q4. How invested are you in confronting issues of human impact on the environment?

- Passionate — I consistently inform myself about current environmental issues and participate in environmental sustainability efforts.
- Very — I try to stay informed and make efforts where I can.
- Medium — I care about environmental issues but there are other issues that I am more invested in.
- A bit — I know that there are problems but they are too big. It's a problem for other people to solve.
- Not really — It's just not something I think about.

Q5. What environmental issues do you actively care about?

Pick all that apply.

- Climate change impacts
- Species extinction and biodiversity loss
- Pollution (water, air and soil)
- Waste management
- Resource consumption
- Habitat loss
- Food sovereignty/scarcity
- Water consumption
- Disease
- Socio-environmental issues (such as indigenous land sovereignty or climate migration)

Q6. Have you ever stopped using a material because it was harmful to the environment?

- Yes
- No
- Currently in the process of doing so
- I have never used materials that are harmful to the environment

Which one(s)? (Question requires written answer)

If you answered 'yes' or 'currently' to Q.6

Did you successfully find an alternative material? (Question requires written answer)

If you answered 'yes' or 'currently' to Q.6

What prevented you from doing so? (Question requires written answer)

If you answered 'no'.

Q7. How much waste does your practice involve?

- A lot — my work results in a lot of waste including materials that are not recyclable
- Medium — my work results in some waste but most of it is recyclable
- A bit — my work doesn't produce a high level of waste
- None — no waste is produced as a result of my work

Q8. How easy do you think it would be to reduce this amount?

Easy 1 2 3 4 5 6 7 8 9 10 Not easy

-

Q9. Do you have examples of situations in which you have successfully reduced the waste created as a result of your practice? (Question requires written answer)

Q10. How do you commute to the studio?

- Walk
- Cycle
- Drive
- Carpool
- Bus
- Train
- Other public transport
- I work from home / I don't have a studio

Q11. Would you consider sharing your studio if it was big enough?

(Question requires written answer)

For environmental reasons.

Q12. Can the insulation of your studio be improved?

In order to reduce heating consumption.

- Yes
- No
- I don't know

Q13. Based on your current practice, what more do you think you can do to reduce your carbon footprint in the studio? (Question requires written answer)

Q14. Is there something stopping you from doing so?

For example, you might want to recycle more but you are unable to pay for commercial recycling or you might feel time pressure.

Q15. Finally, is there anything about your efforts to reduce the impact of your studio practice that you would like to share with us? (Question requires written answer)

Such as concerns, comments, tips, recommendations, suggestions, ideas, thoughts etc.

Would you be interested in participating in an online discussion to discuss these topics?

- Yes
- No

If so, or to receive further information about greening art practices, please enter your email address below.

Thank you for your participation.

Your feedback are incredibly helpful and important resource for us to better understand the motivations and barriers artists may face when seeking to reduce the environmental impact of their studio practice.

If you would like to share this survey with other artists — whether they have an interest in environmental sustainability or not — we would love to hear from them.

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B) LIST OF MATERIALS

Materials containing plastics

Duct tape, plastic bags, printed vinyl, Styrofoam, epoxy resin, plastic moulds, mould making supplies, single use plastics, stuffing for sculptures [polyester], insulation foam, selective around packaging (especially food), bubble wrap, plastic fibres, polyurethane foams, polyester fleece, electronic devices, cable ties, polystyrene, plastic tools, plastic/Mylar, pink construction foam, expanding foam, acrylic paint.

Solvents

Solvents in printmaking, turpentine and white spirits, paint thinner, denatured alcohol, photography chemicals, toxic paint solvents or oil paint cleaning agents, Acetone (printmaking), chemical pollution, Cobalt Carbonate.

Oil based paint

Paint, paints with high VOC, oil paints, enamel, spray paint, Cadmium, spray enamel aerosols, aerosol spray paint.

Plaster

Casting plaster, pigmented plaster, concrete.

Paper

Canvas

Other

PVA glue, blue tac, toxically treated wood, ceramics, aluminium, varnish, household gloss, toxic inks, ingredients containing rapeseed oil, palm oil, lead [toxic metal], most new materials, dyed fabrics, new clothes, tech gear that has so many minerals in it, one-time use materials and containers, take-out food, clothing, fast fashion, cleaning materials, imported foods, steel, pigments, water consumption, rubber, metal casting, batting, new lumber [virgin timber], new steel.

Environmentally sustainable
artist studio practices

Survey Report
By VILLA VILLA
Author Alice Bonnot

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