PUBLIC DISCLOSURE STATEMENT

4A CENTRE FOR CONTEMPORARY ASIAN ART

ORGANISATION CERTIFICATION

CY2021

Australian Government

Climate Active
Public Disclosure Statement

4A Centre for Contemporary Asian Art

An Australian Government Initiative

Climate Active

NAME OF CERTIFIED ENTITY	Asian Australian Artists Association Incorporated
REPORTING PERIOD	1 January 2021 – 31 December 2021 Arrears report
DECLARATION	*To the best of my knowledge, the information provided in this public disclosure statement is true and correct and meets the requirements of the Climate Active Carbon Neutral Standard.* 
	Amrit Gill Artistic Director/CEO 29 September 2022

Australian Government

Department of Industry, Science, Energy and Resources

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Version March 2022. To be used for FY20/21/CY2021 reporting onwards.

1. Certification summary

TOTAL EMISSIONS OFFSET	63 tCO_2-e
OFFSETS BOUGHT	51% ACCUs, 49% VCUs
RENEWABLE ELECTRICITY	118.54%
TECHNICAL ASSESSMENT	15/07/2022 Morna McGuire Pangolin Associates Next technical assessment due: CY2024

Contents

2. Carbon neutral information

Description of certification

This inventory has been prepared for the calendar year from 1 January 2021 to 31 December 2021 and covers the Australian business operations of the Asian Australian Artists Association Incorporated, trading as 4A Centre for Contemporary Asian Art, ABN: 31 013 253 308.

"As 4A settles into the new normal post-COVID, climate responsibility is more important than ever to ensure we are an organisation that meets the needs and expectations of our community" - Amrit Gill, Artistic Director/CEO

The operational boundary has been defined based on an operational control test, in accordance with the principles of the National Greenhouse and Energy Reporting Act 2007. This includes the following locations and facilities:

- 181-187 Hay Street, Haymarket 2000 NSW
- William Street Office - 101-111 William St, Darlinghurst, Sydney, NSW 2010
- Square One Studios - 32 Bowden St, Alexandria NSW 2015
- World Square - 680 George St, Sydney NSW 2000

The methods used for collating data, performing calculations and presenting the carbon account are in accordance with the following standards:

- Climate Active Standards
- The Greenhouse Gas Protocol: A Corporate Accounting and Reporting Standard (Revised Edition)
- National Greenhouse and Energy Reporting (Measurement) Determination 2008

Where possible, the calculation methodologies and emission factors used in this inventory are derived from the National Greenhouse Accounts (NGA) Factors in accordance with "Method 1" from the National Greenhouse and Energy Reporting (Measurement) Determination 2008.

The greenhouse gases considered within the inventory are those that a

commonly reported under the Kyoto Protocol; carbon dioxide (CO_2), methane (CH_4), nitrous oxide (N_2O) and synthetic gases - hydrofluorocarbons (HFCs), perfluorocarbons (PFCs) sulphur hexafluoride (SF_6) and nitrogen trifluoride (NF_3). These have been expressed as carbon dioxide equivalents (CO_2-e) using relative global warming potentials (GWPs).

Organisation description

The Asian Australian Artists Association Incorporated, trading as 4A Centre for Contemporary Asian Art (4A), is an independent not-for-profit organisation based in Sydney, Australia (ABN: 31 013 253 308). 4A fosters excellence and innovation in contemporary culture through the commissioning, presentation, documentation and research of contemporary Asian and Asian Australian art. Our extensive program is presented throughout Australia and Asia, where we ensure that contemporary art plays a central role in understanding and developing the dynamic relationship between Australia and the wider Asian region.

Operating from our art space, the historic Corporation Building, in Sydney's Haymarket, 4A is run by a small and passionate team of arts professionals who maintain strong ties to the local community and an expanding international network. In mid-2018 4A sought to investigate how the organisation could achieve meaningful change towards more environmentally sustainable practice across both local and international operations. In its early stages of drafting, 4A's Sustainability Plan is looking at various ways to reduce energy use inside the 4A building and across all external programs and activities, with a focus on electricity usage, waste, catering, travel, freight, office IT and staff practices.

Throughout 2021, our space in the Corporation Building (181-187 Hay Street, Haymarket NSW 2000), was not accessible to staff or public due to heritage remediation works. Our team worked and delivered programs from a temporary office and exhibition space in William Street provided by the City of Sydney (101-111 William Street, Darlinghurst NSW 2010), a creative workspace at Square One Studios (32 Bowden St, Alexandria NSW 2015) and a public art space at World Square (680 George St, Sydney NSW 2000).

In early 2022, upon moving back into the Corporation Building, 4A installed an ERCO LED lighting system in the gallery space and office, the result of a two year period of research and fundraising campaign. The lighting system includes an ERCO Minirail 48V track lighting system and indoor luminaires, more specifically, ceiling wash lights. This was a massive shift for 4A in reducing energy usage inside the Corporation Building.

3. Emissions boundary

This is a small organisation certification, which uses the standard Climate Active small organisation emissions boundary. Emission sources can be excluded if they do not occur.

Inside the emissions boundary

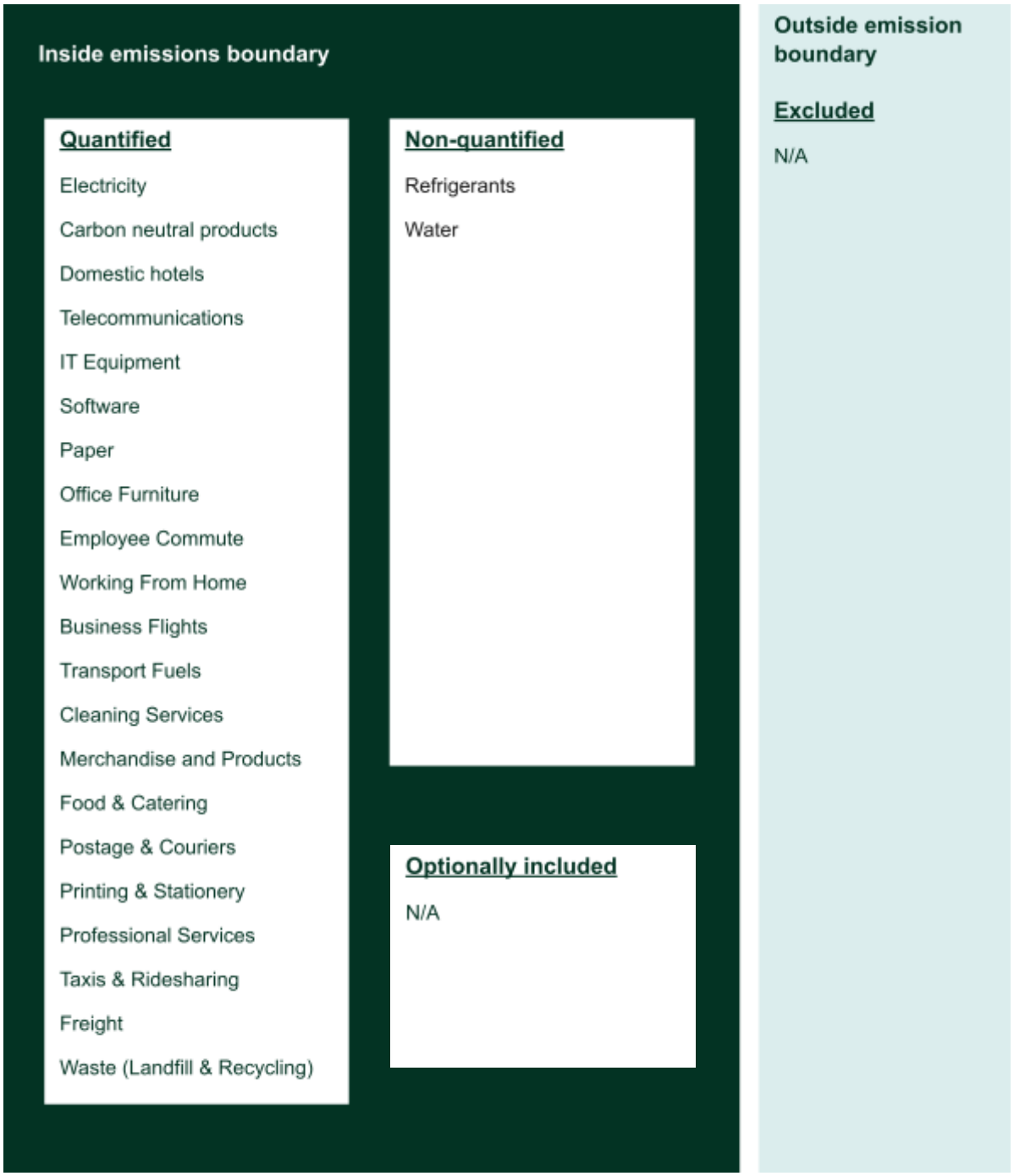
All emission sources listed in the emissions boundary are part of the carbon neutral claim.

Quantified emissions have been assessed as relevant and are quantified in the carbon inventory. This may include emissions that are not identified as arising due to the operations of the certified entity, however are **optionally included**.

Non-quantified emissions have been assessed as relevant and are captured within the emissions boundary, but are not measured (quantified) in the carbon inventory. All material emissions are accounted for through an uplift factor. Further detail is available at Appendix C.

Outside the emissions boundary

Excluded emissions are those that have been assessed as not relevant to an organisation's or precinct's operations and are outside of its emissions boundary or are outside of the scope of the certification. These emissions are not part of the carbon neutral claim. Further detail is available at Appendix D.


Inside emissions boundary
Quantified
Electricity
Carbon neutral products
Domestic hotels
Telecommunications
IT Equipment
Software
Paper
Office Furniture
Employee Commute
Working From Home
Business Flights
Transport Fuels
Cleaning Services
Merchandise and Products
Food & Catering
Postage & Couriers
Printing & Stationery
Professional Services
Taxis & Ridesharing
Freight
Waste (Landfill & Recycling)
Non-quantified
Refrigerants
Water
Optionally included
N/A
Outside emission boundary
Excluded
N/A

Data management plan for non-quantified sources

The data management plan below outlines how more rigorous quantification can be achieved for material (greater than 1%) non-quantified emission sources. 4A will work with our building manager and landlord, the City of Sydney, to conduct an audit of our systems.

- Refrigerants will be quantified by conducting an audit of refrigerant systems (e.g. AC units and fridges).
- Water is immaterial (<1% of emissions) and so will remain non-quantified.

4. Emissions reductions

Emissions reduction strategy

4A commits to reducing its total scope 1, 2 and 3 emissions from the business by 30% by 2030 compared to a 2018 baseline. This will be achieved through the following measures:

Scope 1 emissions will be reduced by:

- Action 1: Carrying out defrosting regularly of our refrigerator and ensuring that the temperature is not set not excessively low.

Scope 2 emissions will be reduced by:

- Action 1: Installing the ERCO LED lighting system in the gallery space, continuing into the gallery bathrooms, hallways and storerooms.
- Action 2: Including energy efficiency as part of our equipment purchasing policy.
- Action 3: Set aside a budget (5% of our annual energy expenditure) for ongoing improvements.
- Action 4: Bring in a NABERS system to evaluate the energy, water, waste and indoor environment performance in the existing office space. Specifically, utilising an accredited NABERS assessor recommended my Pangolin to conduct this assessment.
- Action 5: Setting days to switch off devices at the powerpoint when not in use, which will typically save some 2-5% of energy consumption.
- Action 6: Development and implementation of a green office policy by creating environmental milestones, including taking records or logs of energy savings.
- Action 7: Inclusion of an energy update in our e-news and eDMs

Scope 3 emissions will be reduced by:

- Action 1: Creating an ecological framework with and for artists that work with 4A, including additional sustainability clauses in artist agreements and encouraging artists to choose offset options when they travel inter[illegible]

- Target 2: A yearly commitment to engage with the Australian arts industry on issues of sustainability in the sector in the form of a public event and/or engagement committee.
- Target 3: A yearly commitment to engage with audiences about environmental issues, including embedding environmental conscientiousness into 4A's artistic programming.
- Target 4: A yearly commitment to support First Nations-led action on climate change by supporting First Nations' offset projects & organisations.

4A is also in correspondence with small-medium-sized organisations to see how other organisations are planning to reduce their emissions.

Emissions reduction actions

- Printing double-sided print as default and reduction in printing.
- Paper usage: shifting to recycled paper, increased online publishing.
- Daily computer shutdowns.
- Overhaul of our lighting system from halogen to LED ERCO lighting. Initiating research and planning for an overhaul of our lighting system from halogen to LED.
- Change of waste management to Cleanaway to ensure a better recycling policy and that landfill is not transported interstate.
- Initiating an environmentally-focused procurement process via looking at carbon neutral providers and environmentally-friendly organisations and products, including establishing partnerships for future food and catering needs.
- Introducing time working offsite and/or working from home where possible one working from home day during the working week, in order to reduce commuting emissions. This is provided that there is no current exhibition program on view at the gallery space.
- Including a sustainability clause into 4A's artist and partnership agreements, ensuring that the stakeholders we work with consider critically how they use their artistic materials and are aware of 4A's industry-leading climate active internal processes.

Emissions summary

Emissions over time

Emissions since base year		
		Total tCO_2-e
Base year:	2018	139.2
Year 1:	2019	166.0
Year 2:	2020	31.9
Year 3:	2021	59.5

Significant changes in emissions

With regard to freight, there was a large increase since 2021, due to 4A undertaking a large-scale international exhibition project entitled, '*I am a heart beating in the world: Diaspora Pavilion 2*' and *Drawn by stones*, which included international art freighting from the UK and Hong Kong. During 2021, 4A localised engagement with artists after the emergence from the COVID-19 lockdown. While 4A is still committed to local engagement, due to the nature of 4A's international profile, and re-opening post the COVID-19 lockdowns, and resuming exhibition making and program delivery, 4A's freight emissions have escalated. This process has been necessary for 4A to continue its operations and mission to present Asian and Asian Australian contemporary art in Australia and internationally.

Emission source name	Current year (tCO_2-e and/ or activity data)	Previous year (tCO_2-e and/ or activity data)	Detailed reason for change
Air freight ($)	18.5	0	Increase in freighting international art (re-bounding following COVID-19 disruptions).
Marine freight ($)	6.9	0	Increase in freighting international art (re-bounding

			following COVID-19 disruptions).
Road freight ($)	14.9	0	Increase in freighting international art (re-bounding following COVID-19 disruptions).

Use of Climate Active carbon neutral products and services

- Powershop (100% carbon neutral green power)
- This assessment and Climate Active submission was prepared with the assistance of Pangolin Associates and these services are also carbon neutral.

Organisation emissions summary

The electricity summary is available in the Appendix B. Electricity emissions were calculated using a market-based approach.

Emission category	Sum of Scope 1 (tCO_2-e)	Sum of Scope 2 (tCO_2-e)	Sum of Scope 3 (tCO_2-e)	Sum of total emissions (tCO_2-e)
Accommodation and facilities	0.0	0.0	0.0	0.0
Cleaning and Chemicals	0.0	0.0	0.01	0.01
Climate Active Carbon Neutral Products and Services	0.0	0.0	0.0	0.0
Electricity	0.0	0.0	0.0	0.0
Food	0.0	0.0	1.1	1.1
ICT services and equipment	0.0	0.0	4.4	4.4
Office equipment & supplies	0.0	0.0	1.2	1.2
Postage, courier and freight	0.0	0.0	43.5	43.5
Products	0.0	0.0	0.6	0.6
Professional Services	0.0	0.0	1.9	[illegible]

Transport (Air)	0.0	0.0	0.1	0.1
Transport (Land and Sea)	0.2	0.0	0.7	0.9
Waste	0.0	0.0	1.1	1.1
Working from home	0.0	0.0	0.8	0.8
Carbon neutral products and services	0.0	0.0	0.0	0.0
Construction materials and equipment	0.0	0.0	3.7	3.7
Total	**0.2**	**0.0**	**59.2**	**59.5**

Uplift factors

An uplift factor is an upwards adjustment to the total carbon inventory to account for relevant emissions, which can't be reasonably quantified or estimated. This conservative accounting approach helps ensure the integrity of the carbon neutral claim.

Reason for uplift factor	tCO_2-e
A compulsory additional 5% of the total to be added for small organisations	3.0
Total of all uplift factors	3.0
Total footprint to offset *(total net emissions from summary table + total uplifts)*	**62.4**

5. Carbon offsets

Offsets retirement approach

In arrears	
1. **Total number of eligible offsets banked from last year's report**	0
2. **Total emissions footprint to offset for this report**	63
3. **Total eligible offsets required for this report**	63
4. **Total eligible offsets purchased and retired for this report**	63
5. **Total eligible offsets banked to use toward next year's report**	0

Co-benefits

NIHT Topaiyo REDD +

NIHT Inc. has partnered with the traditional landowners of New Ireland and East New Britain to put an end to deforestation initiated by industrial logging in the region. The preservation of these rainforests is essential to not only the carbon and biodiversity benefits inherent with projects of this nature, but also for the wellbeing and prosperity of the people of New Ireland and East New Britain. The project is located in the forested areas of New Ireland and East New Britain in Papua New Guinea. The project has evolved based on the input and needs expressed by persons living in the region. What began as a traditional timber operation has been recognised as an opportunity with enormous carbon sequestering potential and has evolved into a forest protection project that w

provide substantial economic benefits to the people of Papua New Guinea. Through the avoidance of carrying out exploitative industrial commercial timber harvesting in the project area, the project expects to generate nearly 60 million tonnes of CO2 emissions reductions across the 30 year project lifetime, depending on the number and size of Project Activity Instances (PAIs) added to the project.

Tiwi Islands, NT, Aboriginal Savanna Burning Project

In the Tiwi Islands, savanna burning is an important carbon farming project that is delivered in partnership with Tiwi Land Council and Charles Darwin University. Savanna burning is a fire management method that prevents destructive bushfires (prevalent in tropical savannas of northern Australia) by reducing the fuel load in a controlled manner and therefore reducing greenhouse gas emissions. By practicing traditional patchwork burning in the early dry season when fires are cooler and by burning less country, there are fewer emissions released and more carbon is stored in the soil and plants, keeping the land healthy for the Tiwi people.

This method generates Australian Carbon Credit Units (“ACCU”) and in turn brings environmental, social and cultural co-benefits such as:

- Elders sharing traditional ecological knowledge with young people;
- Protection of rock art and sacred sites;
- Protection of the environment by Aboriginal led land and sea management;
- Meaningful employment aligning with the interests and values of Traditional Owners; and
- Contribution to increased pride and self- esteem of Aboriginal people.

Eligible offsets retirement summary

Offsets cancelled for Climate Active Carbon Neutral Certification											
Project description	**Type of offset units**	**Registry**	**Date retired**	**Serial number (and hyperlink to registry transaction record)**	**Vintage**	**Stapled quantity**	**Eligible quantity (tCO_2-e)**	**Eligible quantity used for previous reporting periods**	**Eligible quantity banked for future reporting periods**	**Eligible quantity used for this reporting period**	**Percentage of total (%)**
NIHT Topaiyo REDD +, Papua New Guinea (PG)	VCUs	Verra	8 July 2022	8799-46534109-46534140-VCS-VCU-466-VER-PG-14-2293-01062017-31122019-0	2017-2019	0	32	0	0	32	51%
The Karlantijpa North Savanna Burning Project (AbCF)	KACCUs	ANREU	17 July 2022	8,333,296,667 – 8,333,296,697	2021-2022	0	31	0	0	31	49%
									Total offsets retired this report and used in this report	63	
									Total offsets retired this report and banked for future reports	0	

Type of offset units	Quantity (used for this reporting period claim)	Percentage of total
Australian Carbon Credit Units (ACCUs)	32	51%
Verified Carbon Units (VCUs)	31	49%

7. Renewable Energy Certificate (REC) Summary

Renewable Energy Certificate (REC) summary

N/A

Appendix A: Additional Information

In recent years, conversations about sustainability, waste and environmental concern have gained more traction in the Australian arts sector. Not only are these concepts explored in creative work, but they have become a factor for consideration in the production of exhibitions, fairs, festivals, biennales, events and the operations of arts institutions in Australia and internationally.

The 2019 artwork *Maps of Gratitude, Lumps of Coal, Cones of Silence* (2019) by Melbourne-based project A Centre for Everything (Gabrielle De Vietri and Will Foster) presents an interactive map linking Australia's arts sector with the fossil fuels industry. The work provides a much-needed image of the intricate web that holds up Australia's most celebrated means of cultural production—the museum, gallery, and theatre. From the National Gallery of Australia to Wesfarmers, Rio Tinto, and the Australia Council for the Arts, *Maps of Gratitude, Lumps of Coal, Cones of Silence* traces the cash flow and influence of Australia's most prominent cultural producers through their major partners, sponsors, board members and trustees. The project questions the longevity of our industry and the role it plays in the 'art-washing'[1], as Di Vietri puts it,of multinational corporations to win public favour while they continue the ongoing destruction of Australia's environmental and cultural heritage.

The 2020 Biennale of Sydney, *NIRIN*, curated by Brook Andrew, and the 2019 NSW Visual Arts Emerging Fellowship exhibition held at Artspace Sydney presented similar examples of the artist as inconvenient truth. The artwork *Institutional Waste #1* by Sydney collaborative Make or Break (Connie Anthes and Rebecca Gallo) saw the duo collect assorted contents from the Art Gallery of New South Wales skip bin and walk it over to Artspace in Woolloomooloo. Highlighting the routine landfill of temporary exhibition infrastructure, Make or Break delivered a formally refined snapshot of the arts ecology that is primarily the unseen business of arts workers, technicians, installers and operations teams.

As part of the 2020 Biennale of Sydney, *NIRIN*, artists Lucas Ihlein and Kim Williams initiated the Plastic Free Biennale project investigating the Biennale's operational dependence on plastic while making efforts to reduce plastic

[1] Maps of Gratitude — Gabrielle de Vietri, Gabrielle de Vietri, https://www.gabrielledevietri.net/maps-of-gratitude

consumption for the event and instigate a long-term environmental policy for the organisation. Initiated six years after the Biennale was pressured by participating artists to cut ties with Transfield, Ihlein and Williams' project was a step forward, but another example of the artist leading audiences through institutional action—not the institution.

As a response to growing concerns about climate change there has been a rise in art organisations becoming carbon neutral through Climate Active certification. This undertaking promotes environmental action and bolsters an all-encompassing approach to tackling the environmental impact of arts organisations. The first Australian arts institution to become carbon neutral was the Sydney Opera House in 2018, now working towards Climate Positive certification by 2023—meaning the organisation creates environmental benefits by removing extra carbon dioxide from the atmosphere beyond the amount it emits. Following suit were Adelaide Festival and 4A Centre for Contemporary Asian Art, forming a small group of certified carbon neutral arts organisations through the Climate Active government initiative. The Australian Museum committed to becoming carbon neutral in 2020 and demonstrated a commitment to raising awareness of climate change in their Sustainability Action Plan 2019-21 demonstrated through their program, research and online resources.

While carbon neutrality promotes action on climate change, it is important to note that certification is bought. At the very least, becoming certified carbon neutral requires little to no structural improvement of an organisation's operations beyond a donation to an initiative that effectively lowers current global emissions. The amount donated—through the purchasing of carbon credits such as VCUs and ACCUs—reflects the tonnes of CO2 or equivalent (CO2-e) emitted yearly by the organisation. This amount is known as a yearly emissions footprint.

In 4A's case, the strength of carbon neutrality is the information that underpins this footprint. Measuring it on a yearly basis allows 4A to track expenditure in various avenues of production and consumption and to understand how each of these categories translates into amounts of CO2-e. This information, outlined in 4A's Public Disclosure Summary, has been key to understanding 4A's capacity to make changes. These changes include identifying operations or infrastructure that can be made more efficient and committing to doing so over a

specified time period. Some examples include upgrading the building lighting system from halogen to LED, implementing sustainable and circular procurement policies, and setting KPI targets to reduce the organisation's energy consumption and waste.

Alongside discussions of structural change in arts organisations are conversations and actions occurring on the local and grassroots levels. This is seen through groups such as EcoArts Australis and Kandos School of Cultural Adaptation and programmed events such as UNSW Galleries symposium 'From Site to Place' in 2019 that provide platforms for conversations about sustainability in the arts sector to emerge and grow. More recently, local arts events have been held with environmental sustainability as the primary focus, such as the sustainable parties and festivals held by Sydney-based collective Hiccup. Inviting local audiences to consider their consumption, Hiccup's recent event included a workshop with a psychologist to help individuals manage climate anxiety—a growing concern in mental health, particularly in the wake of Australia's 2020 bushfire season.

Excluding advocacy around the School Strike for Climate and the burst of climate rallies that occurred during the height of Australia's 2020 bushfires, commercial visual arts events, such as Sydney Contemporary and Melbourne Art Fair, have yet to disclose any long-term plans to address their environmental impact. Art fairs such as these produce large amounts of temporary infrastructure destined for landfill and accrue high amounts of emissions through freight and visitor/participant air-travel transportation.

Conversations at art fairs have surfaced internationally in recent years, with discussions such as 'Artworld talk: the carbon footprint of contemporary art' held at Art Basel Miami 2019, which included a representative of London-based Julie's Bicycle. Julie's Bicycle has worked over the last decade to deliver free creative industry green tools for arts organisations and actively works to generate knowledge, advocacy and best practice for sustainability in the arts with projects such as the Museums Environmental Framework.

Similar surveys have been conducted in Australia such as Tipping Point Australia's 2010 report 'Greening the Arts: think pieces for a zero carbon future', and the online resource 'Clever Custodians', developed in 2015 by Museums & Galleries Queensland in partnership with Museums & Galleries NSW, Regional

and Public Galleries Association of NSW, and Regional Galleries Association of Queensland to provide quick tips for small to medium arts institutions toward improving energy efficiency and promoting sustainable practice.

During 2020, 4A's carbon emissions were significantly reduced due to the impacts of the COVID-19 lockdown. 4A focussed on localised engagement with artists during that year, only choosing to initiate projects with NSW based artists in the latter half of 2020. In 2021 however, there has been a large increase in freight due to international projects taking place during the year. While 4A is still committed to local engagement, the nature of 4A's international art engagement and art centres opening back up post the COVID-19 lockdowns meant that 4A's freight emissions naturally escalated.

At this stage, our emissions are sitting at close to double the amount that we had produced during 2020. This process has been necessary for 4A to continue its operations and mission to present Asian and Asian Australian contemporary art in Australia and internationally. We are monitoring our freighting and the ways in which we develop our projects even more so in 2022 and beyond.

The need for more recent discussion, transparency and leadership by the Australian arts industry is increasingly prevalent, reflecting the shifting discourse in the wider global arts sector. The extent to which substantial changes have been made is currently still preliminary. However, with increasing pressures, this focus will become nothing other than vital.

Reina Takeuchi, Curatorial Program Producer
Zev Tropp, Gallery Operations Coordinator
Nicole Beck, Gallery Assistant
4A Centre for Contemporary Asian Art

Appendix B: Electricity summary

Electricity emissions are calculated using a market-based approach.

Location-based method

The location-based method provides a picture of a business's electricity emissions in the context of its location, and the emissions intensity of the electricity grid it relies on. It reflects the average emissions intensity of the electricity grid in the location (State) in which energy consumption occurs. The location-based method does not allow for any claims of renewable electricity from grid-imported electricity usage.

Market-based method

The market-based method provides a picture of a business's electricity emissions in the context of its renewable energy investments. It reflects the emissions intensity of different electricity products, markets and investments. It uses a residual mix factor (RMF) to allow for unique claims on the zero emissions attribute of renewables without double-counting.

Market Based Approach Summary

Market Based Approach	Activity Data (kWh)	Emissions (kgCO2e)	Renewable Percentage of total
Behind the meter consumption of electricity generated	0	0	0%
Total non-grid electricity	0	0	0%
LGC Purchased and retired (kWh) (including PPAs & Precinct LGCs)	0	0	0%
GreenPower	4,238	0	100%
Jurisdictional renewables (LGCs retired)	0	0	0%
Jurisdictional renewables (LRET) (applied to ACT grid electricity)	0	0	0%
Large Scale Renewable Energy Target (applied to grid electricity only)	786	0	19%
Residual Electricity	-786	-781	-19%
Total grid electricity	4,238	-781	100%
Total Electricity Consumed (grid + non grid)	4,238	-781	119%
Electricity renewables	5,023	0	
Residual Electricity	-786	-781	

Exported on-site generated electricity	0	0
Emissions (kgCO2e)		0

Total renewables (grid and non-grid)	**118.54%**
Mandatory	**18.54%**
Voluntary	**100.00%**
Behind the meter	**0.00%**
Residual Electricity Emission Footprint (TCO2e)	**0**

Figures may not sum due to rounding. Renewable percentage can be above 100%

Location Based Approach
Summary

Location Based Approach	Activity Data (kWh)	Scope 2 Emissions (kgCO2e)	Scope 3 Emissions (kgCO2e)
NSW	4,238	3,305	297
Grid electricity (scope 2 and 3)	**4,238**	**3,305**	**297**
NSW	0	0	0
Non-grid electricity (Behind the meter)	**0**	**0**	**0**
Total Electricity Consumed	**4,238**	**3,305**	**297**

Emission Footprint (TCO2e)	**4**
Scope 2 Emissions (TCO2e)	3
Scope 3 Emissions (TCO2e)	0

Climate Active Carbon Neutral Electricity summary

Carbon Neutral electricity offset by Climate Active Product	Activity Data (kWh)	Emissions (kgCO2e)
Powershop carbon neutral electricity	**2,312**	**0**

Climate Active carbon neutral electricity is not renewable electricity. The emissions have been offset by another Climate Active member through their Product certification.

APPENDIX C: INSIDE EMISSIONS BOUNDARY

Non-quantified emission sources

The following sources emissions have been assessed as relevant, are captured within the emissions boundary, but are not measured (quantified) in the carbon inventory. These emissions are accounted for through an uplift factor. They have been non-quantified due to one of the following reasons:

1. **Immaterial** <1% for individual items and no more than 5% collectively
2. **Cost effective** Quantification is not cost effective relative to the size of the emission but uplift applied.
3. **Data unavailable** Data is unavailable but uplift applied. A data management plan must be put in place to provide data within 5 years.
4. **Maintenance** Initial emissions non-quantified but repairs and replacements quantified.

Relevant-non-quantified emission sources	(1) Immaterial	(2) Cost effective (but uplift applied)	(3) Data unavailable (but uplift applied & data plan in place)	(4) Maintenance
Refrigerants	No	No	No	No
Water	Yes	No	No	No

APPENDIX D: OUTSIDE EMISSIONS BOUNDARY

Excluded emission sources

The below emission sources have been assessed as not relevant to an organisation's or precinct's operations and are outside of its emissions boundary. These emissions are not part of the carbon neutral claim. Emission sources considered for relevance must be included within the certification boundary if they meet two of the five relevance criteria. Those which only meet one condition of the relevance test can be excluded from the certification boundary.

Emissions tested for relevance are detailed below against each of the following criteria:

1. **Size** The emissions from a particular source are likely to be large relative to the organisation's electricity, stationary energy and fuel emissions
2. **Influence** The responsible entity has the potential to influence the reduction of emissions from a particular source.
3. **Risk** The emissions from a particular source contribute to the organisation's greenhouse gas risk exposure.
4. **Stakeholders** Key stakeholders deem the emissions from a particular source are relevant.
5. **Outsourcing** The emissions are from outsourced activities previously undertaken within the organisation's boundary, or from outsourced activities typically undertaken within the boundary for comparable organisations.

No emission sources were excluded from company A's organisation boundary in CY2021.

Emission sources tested for relevance	(1) Size	(2) Influence	(3) Risk	(4) Stakeholders	(5) Outsourcing	Included in boundary?
N/A	N/A	N/A	N/A	N/A	N/A	N/A

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