PUBLIC DISCLOSURE STATEMENT

4A CENTRE FOR CONTEMPORARY ASIAN ART

ORGANISATION CERTIFICATION
CY2020

Australian Government

Climate Active
Public Disclosure Statement

Centre for Contemporary Asian Art

An Australian Government Initiative

Climate Active

NAME OF CERTIFIED ENTITY: 4A Centre for Contemporary Asian Art

REPORTING PERIOD: Calendar year 1 January 2020 – 31 December 2020

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.

Signature  Date 5 July 2021

Name of Signatory Amrit Gill

Position of Signatory Artistic Director/CEO, 4A Centre for Contemporary Asian Art

Australian Government
Department of Industry, Science, Energy and Resources

1. CARBON NEUTRAL INFORMATION

Description of certification

This inventory has been prepared for the financial year from 1 January to 31 December 2020 and covers the Australian business operations of 4A Centre for Contemporary Asian Art, ABN: 31 013 253 308.

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 facility:

- 181-187 Hay Street, Haymarket 2000 NSW

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 are commonly reported under the Kyoto Protocol; carbon dioxide (CO2), methane (CH4), nitrous oxide (N2O) and synthetic gases - hydrofluorocarbons (HFCs), perfluorocarbons (PFCs) sulphur hexafluoride (SF6) and nitrogen trifluoride (NF3). These have been expressed as carbon dioxide equivalents (CO2-e) using relative global warming potentials (GWPs).

"Having Climate Active certification has placed 4A as a leader in the Arts and culture industry in Australia when in climate responsible practices." – Amrit Gill, Artistic Director/CEO

Organisation description

4A Centre for Contemporary Asian Art (4A) is an independent not-for-profit organisation based in Sydney, Australia that has worked in the Asian contemporary art context since 1996. 4A fosters excellence and innovation in contemporary culture through the commissioning, presentation, documentation and research of contemporary 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 Haymarket Gallery in Sydney's Chinatown, 4A is run by a small and passionate team of arts professionals who maintain strong ties to 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 Gallery building and across all external programs and activities, with a focus on electricity usage, waste, catering, travel, freight, office IT and staff practices

2. EMISSION BOUNDARY

Diagram of the certification boundary

Quantified

Electricity

Telecommunication

IT Equipment

Paper

Merchandising

Employee Commute

Working From Home

Business Flights

Transport Fuels – Rental Cars

Cleaning Services

Postage & Couriers

Printing

Domestic Hotel Accommodation

Taxis

Freight

Food & Beverage

Waste (Landfill & Recycling)

Non-quantified

Water

Office Furniture

Advertising

Stationery

Packaging

Excluded

N/A

Non-quantified sources

- Water, office furniture, advertising, stationery and packaging are non-quantified due to being immaterial.

Data management plan

N/A

Excluded sources (outside of certification boundary)

N/A

"Australia and the Asia-Pacific are some of the hardest hit regions by climate change, and also where our communities of artists and audiences are located.
4A is committed to advocating and amplifying the profile and voices of these communities through our programs and our climate responsible practices are a key part of that mission."
– Amrit Gill, Artistic Director/CEO

3. EMISSIONS SUMMARY

Emissions reduction strategy

4A Centre for Contemporary Asian Art's Sustainability Plan (2018-2020) has aimed to reduce the carbon footprint measured off base operations in 2018 and to achieve Carbon Neutral certification under Climate Active (formally NCOS) by 2019, all of which was achieved by the organisation. From within our Gallery building in Sydney the areas we identified as being in need of review since 2018 are our electricity usage, waste, advertising, paper usage and printing. In 2020, with the unprecedented events that took place, this included the operations' time working from home. Looking beyond 4A's internal program, we have also identified the impact of our offsite program that includes exhibitions, symposiums, research trips, performances and professional development opportunities for artists, writers, and curators locally and overseas. We have also identified the particular environmental costs associated with catering, travel and accommodation undertaken by our staff as well as the artists and professionals we employ to partake in exhibitions and events.

Emissions over time

In 2020, 4A reduced its total emissions by over 75% against the base year CY 2018. Our total emissions in 2018 were 139.2 tCO_2-e, while the current year recorded 31.9 tCO_2-e. This can be attributed to the shift towards working from home during the COVID-19 lockdown. Our emissions were derived predominantly from electricity usage in our gallery and the home spaces of our staff. Ultimately, we have set an organizational benchmark for what levels of sustainability can be achieved when the gallery operates on a local scale and permits flexible work arrangements.

Table 1

Emissions since base year			
	Base year: CY 2018	Year 1: CY 2019	Current year Year 2: CY 2020
Total tCO_2-e	139.2	166.0	31.9

Emissions reduction actions

- Printing double-sided print as default. Reduce in printing, shift to carbon recycled paper, increase in online publishing.
- Daily computer shutdowns.
- Transition to recycled paper.
- Initiating research and planning for an overhaul of our lighting system from halogen to LED.
- Change of waste management companies to ensure 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 one working from home day during the working week, in order to reduce emissions commuting. This is provided that there is no current exhibition program on view at the gallery space.

Emissions summary (inventory)

Table 2

Emission source category	tonnes CO_2-e
Accommodation and facilities	1.265
Air Transport (km)	7.139
Cleaning and Chemicals	0.441
Electricity	0.000
Food	2.980
ICT services and equipment	1.567
Land and Sea Transport (fuel)	0.671
Land and Sea Transport (km)	0.871
Merchandising	2.200
Office equipment & supplies	4.865
Postage, courier and freight	7.669
Taxis	0.311
Waste	1.018
Working from home	0.936
Total Net Emissions	***31.934***

Uplift factors

Table 3

Reason for uplift factor	tonnes CO_2-e
N/A	
Total footprint to offset (uplift factors + net emissions)	***31.934***

Carbon neutral products

Powershop 100% carbon neutral green power

Reflex 100% recycled carbon neutral A4 paper

This assessment and Climate Active submission was prepared with the assistance of Pangolin Associates and these services are also carbon neutral.

Electricity summary

Electricity was calculated using a market-based approach.

Market-based approach summary
Table 4

Market-based approach	Activity Data (kWh)	Emissions ($kgCO_2$-e)	Renewable %
Behind the meter consumption of electricity generated	0	0	0.0%
Total non-grid electricity	**0**	**0**	**0.0%**
LGC Purchased and retired (kWh) (including PPAs)	0	0	0.0%
GreenPower	2,709	0	100.0%
Jurisdictional renewables	0	0	0.0%
Residual Electricity	-523	-564	0.0%
Large Scale Renewable Energy Target (applied to grid electricity only)	523	0	19.3%
Total grid electricity	**2,709**	**-564**	**119.3%**
Total Electricity Consumed (grid + non grid)	**2,709**	**-564**	**119.3%**
Electricity renewables	3,232	0	
Residual Electricity	-523	-564	
Exported on-site generated electricity	**0**	**0**	
Emission Footprint ($kgCO_2$-e)		0	

Emission Footprint (tCO_2-e)	**0**
LRET renewables	**19.3%**
Voluntary Renewable Electricity	**100.0%**
Total renewables	**119.3%**

Location-based approach summary
Table 5

Location-based approach	Activity Data (kWh)	Emissions ($kgCO_2$-e)
ACT	0	0
NSW	2,709	2,438
SA	0	0
Vic	0	0
Qld	0	0
NT	0	0
WA	0	0
Tas	0	0
Grid electricity (scope 2 and 3)	**2,709**	**2,438**
ACT	0	0
NSW	0	0
SA	0	0
Vic	0	0
Qld	0	0
NT	0	0
WA	0	0
Tas	0	0
Non-grid electricity (Behind the meter)	**0**	**0**
Total Electricity Consumed	**2,709**	**2,438**

Emission Footprint (tCO_2-e)	**2**

4. CARBON OFFSETS

Offsets strategy

Table 6

Offset purchasing strategy: **In arrears**	
1. Total offsets previously forward purchased and banked for this report	*0*
2. Total emissions liability to offset for this report	*32*
3. Net offset balance for this reporting period	*32*
4. Total offsets to be forward purchased to offset the next reporting period	*0*
5. Total offsets required for this report	*32*

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 will 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.

Offsets summary

Proof of cancellation of offset units

Table 7

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**	**Eligible Quantity (tCO_2-e)**	**Quantity used for previous reporting periods**	**Quantity banked for future reporting periods**	**Quantity used for this reporting period claim**	**Percentage of total (%)**
NIHT Topaiyo REDD +	VCUs	Verra	30 Apr 2021	9895-157069409-157069424-VCS-VCU-466-VER-PG-14-2293-01062017-31122019-0	2019	16	0	0	16	50%
Tiwi Islands, NT, Aboriginal Savanna Burning Project	ACCUs	ANREU	3 May 2021	3,772,974,310 – 3,772,974,325	2018-19	16	0	0	16	50%
Total offsets retired this report and used in this report										
Total offsets retired this report and banked for future reports										

Type of offset units	Quantity (used for this reporting period claim)	Percentage of Total
Australian Carbon Credit Units (ACCUs)	16	50%
Verified Carbon Units (VCUs)	16	50%

5. USE OF TRADE MARK

Table 8

Description where trademark used	Logo type
Website	Certified organisation
Programs and gallery brochures	Certified organisation
Reports external and internal. Including for 4A Board	Certified organisation

6. 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 running operations of arts institutions in Australia and overseas.

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 to 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' (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 Sydney Biennale NIRIN curated by Brook Andrew and the 2019 Visual Arts Emerging Fellowship exhibition held at Artspace Sydney presented similar examples of 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, to present for the 2019 Fellowship exhibition. 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 gallery arts-workers, technicians, installers and operations teams.

As part of the current Sydney Biennale NIRIN, artists Lucas Ihlein and Kim Williams have undertaken the project Plastic Free Biennale that seeks to investigate the Biennale's operational dependence on plastic whilst making efforts to reduce plastic consumption for the event and instigate an long-term environmental policy for the Biennale organisation. Delivered two iterations since the Biennale was forced by its

participating artists to cut ties with Transfield in 2014, Ihlein and Williams' project is a welcome step forward, but again see's the artist leading audiences through exercises on institutional reflexivity and action—not the institution.

As a response to growing concerns about climate change there has been a rise in art organisations becoming Carbon Neutral. This undertaking promotes environmental action and has the potential to further bolster 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 the goal of becoming Climate Positive by 2023—meaning the organisation creates environmental benefit by removing extra carbon dioxide from the atmosphere beyond the amount it emits. Following suit are 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 has committed to becoming Carbon Neutral in 2020 and demonstrated a commitment to raising awareness of climate change through their Sustainability Action Plan 2019-21, program, research and online in-formation and resources.

Whilst 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 understand how each of these categories translates into amounts of CO2-e. This information, outlined in 4A's Public Disclosure Summary documents have been key to building an Environmental Management Plan 2020–23 that improves 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 organisation are conversations and actions occurring on the local and grassroots level. 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 (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 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 charity organisation 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 reports have been conducted in Australia such as Tipping Point Australia's 2010 survey Greening the Arts: thinkpieces for a zero carbon future and the online resource Clever Custodians developed in 2015 by Museums & Galleries Queensland in partnership with Museums & Galleries of New South Wales, Regional and Public Galleries Association of New South Wales, and Regional Galleries Association of Queensland to provide quick tips for small to medium arts institutions to improve energy efficiency and promote sustainable practice.

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 at the current stage still preliminary, however, with increasing pressures this focus will only become more vital.

Kai Wasikowski, Project lead

Nicole Beck, Gallery Assistant

Reina Takeuchi, Curatorial Program Producer

4A Centre for Contemporary Asian Art

APPENDIX 1

Excluded emissions

To be deemed relevant an emission must meet two of the five relevance criteria. Excluded emissions are detailed below against each of the five criteria.

Table 9

Relevance test					
Excluded emission sources	*The emissions from a particular source are likely to be large relative to the organisation's electricity, stationary energy and fuel emissions*	*The emissions from a particular source contribute to the organisation's greenhouse gas risk exposure.*	*Key stakeholders deem the emissions from a particular source are relevant.*	*The responsible entity has the potential to influence the reduction of emissions from a particular source.*	*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.*
N/A					

APPENDIX 2

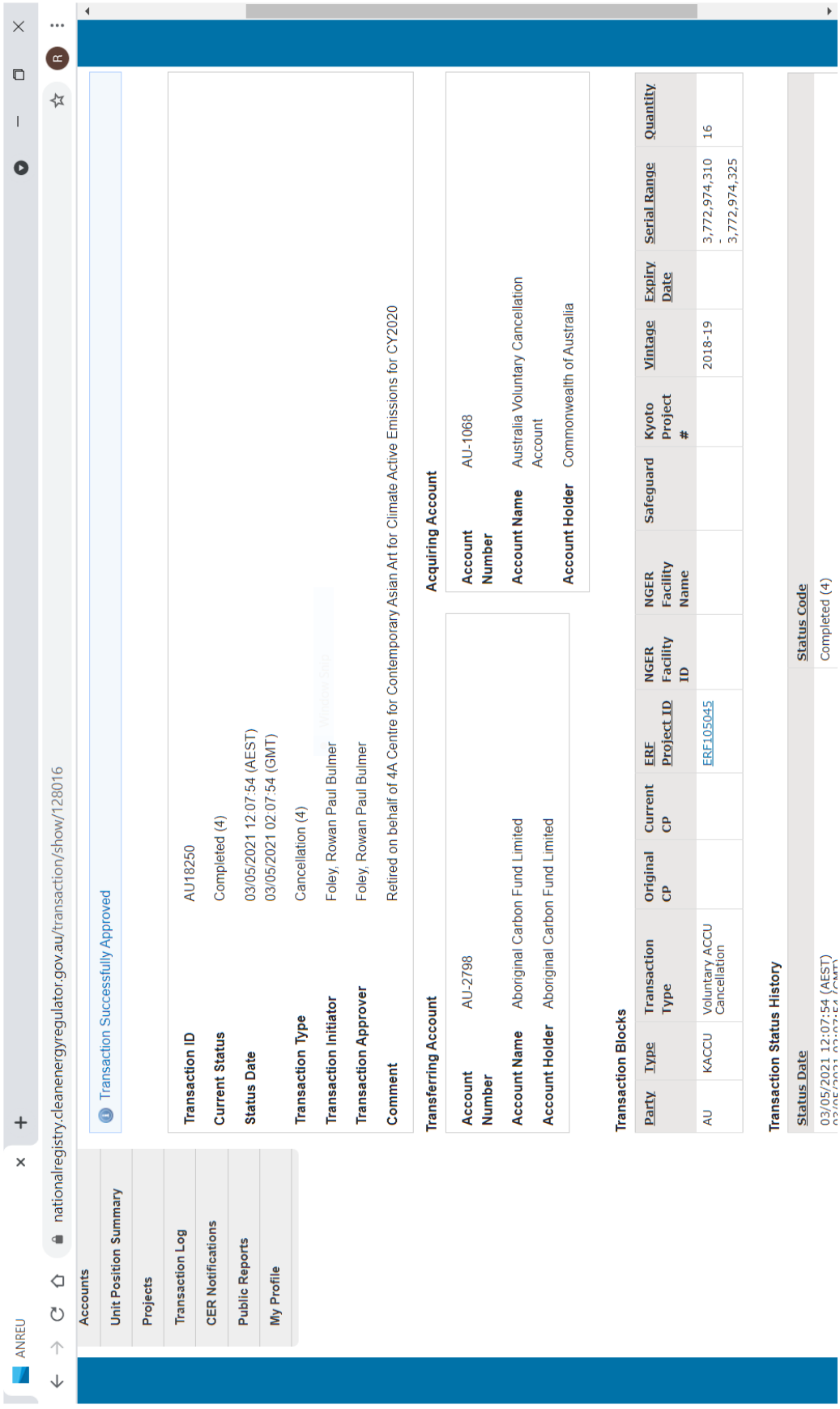
Non-quantified emissions for organisations

Table 10

Non-quantification test				
Relevant-non-quantified emission sources	*Immaterial <1% for individual items and no more than 5% collectively*	*Quantification is not cost effective relative to the size of the emission but uplift applied.*	*Data unavailable but uplift applied. A data management plan must be put in place to provide data within 5 years.*	*Initial emissions non-quantified but repairs and replacements quantified*
Water	Yes	No	No	No
Office Furniture	Yes	No	No	No
Advertising	Yes	No	No	No
Stationery	Yes	No	No	No
Packaging	Yes	No	No	No

APPENDIX 3

Proof of ACCUs retirement



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