PUBLIC DISCLOSURE STATEMENT

4A CENTRE FOR CONTEMPORARY ASIAN ART

ORGANISATION CERTIFICATION

CY2022

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	1 January 2022 – 31 December 2022 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.*  Thea-Mai Baumann CEO/ Artistic Director 16 January 2024

Australian Government
Department of Climate Change, Energy, the Environment and Water

Version March 2023.

1.CERTIFICATION SUMMARY

TOTAL EMISSIONS OFFSET	53.95 tCO_2-e
OFFSETS USED	100% VCUs
RENEWABLE ELECTRICITY	119%
CARBON ACCOUNT	Prepared by: Pangolin Associates
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 2022 to 31 December 2022 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 facilities:

- 181-187 Hay Street, Haymarket 2000 NSW

The following locations were previously within the boundary, but are now removed as the sites were only temporarily occupied for specific exhibitions/ clients:

- 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 are 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

4A Centre for Contemporary Asian Art (4A), also known as Asian Australian Artists Association Incorporated, is an independent not-for-profit organisation based in Sydney, Australia, that has worked in the Asian contemporary art context since 1996 (ABN: 31 013 253 308). 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 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 Gallery building and across all external programs and activities, with a focus on electricity usage, waste, catering, travel, freight, office IT and staff practices.

3.EMISSIONS BOUNDARY

This is a small organisation certification, which uses the standard Climate Active small organisation emissions boundary.

Inside the emissions boundary

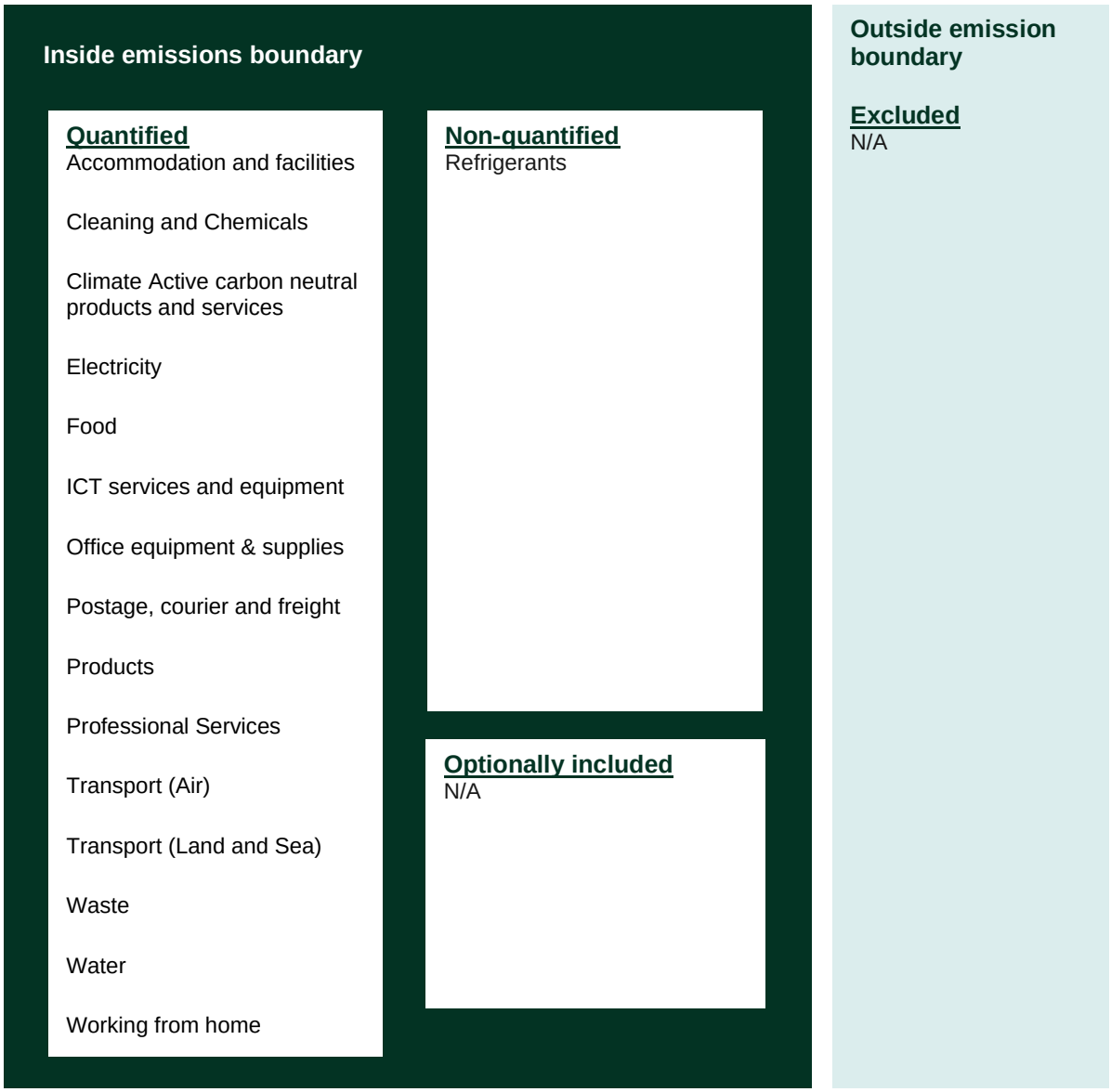
All emission sources listed in the emissions boundary are part of the carbon neutral claim.

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 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
Accommodation and facilities
Cleaning and Chemicals
Climate Active carbon neutral products and services
Electricity
Food
ICT services and equipment
Office equipment & supplies
Postage, courier and freight
Products
Professional Services
Transport (Air)
Transport (Land and Sea)
Waste
Water
Working from home
Non-quantified
Refrigerants
Optionally included
N/A
Outside emission boundary
Excluded
N/A

4.EMISSIONS REDUCTIONS

Emissions reduction strategy

4A Centre for Contemporary Asian Art 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 – Complete.
- 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 & 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 off-set options when they travel interstate.
- 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 / talk / symposium 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

- 4A installed an ERCO LED lighting system in the gallery space and office, which has taken two years of research and development to procure funding for. 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 4A gallery building as it meant reducing our energy consumption by half the amount.
- Printing double-sided print as default and reduction in printing.
- Paper usage: shifting to recycled paper, increasing in 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 off-site 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 sustainable clause into 4A's artist agreements, ensuring that the artists we work with consider critically how they use their artistic materials and are aware of 4A's industry-leading climate active internal processes.

5.EMISSIONS SUMMARY

Emissions over time

Emissions since base year			
		Total tCO_2-e (without uplift)	Total tCO_2-e (with uplift)
Base year:	2018	139.2	139.2
Year 1:	2019	163.5	166.0
Year 2:	2020	31.9	31.9
Year 3:	2021	59.5	62.4
Year 4:	2022	51.4	53.9

Significant changes in emissions

4A undertook exhibition projects which required artworks to travel regionally via road freight, including a touring exhibition project *Drawn by stones* and *Bush Diwan,* which contributed to these changes in emissions.

Emission source name	Previous year emissions (t CO_2-e)	Current year emissions (t CO_2-e)	Detailed reason for change
Printing and stationary	1.10	13.36	Natural YoY variance depending on the nature of the exhibitions and client requirements.
Advertising services	0.34	10.99	Natural YoY variance depending on the nature of the exhibitions and client requirements.

Use of Climate Active carbon neutral products, services, buildings or precincts

N/A

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 (t CO2-e)	Sum of Scope 2 (t CO2-e)	Sum of Scope 3 (t CO2-e)	Sum of total emissions (t CO_2-e)
Accommodation and facilities	0.00	0.00	1.76	1.76
Cleaning and Chemicals	0.00	0.00	0.38	0.38
Climate Active carbon neutral products and services	0.00	0.00	0.00	0.00
Construction Materials and Services	0.00	0.00	2.02	2.02
Electricity	0.00	0.00	0.00	0.00
Food	0.00	0.00	1.53	1.53
ICT services and equipment	0.00	0.00	1.44	1.44
Office equipment & supplies	0.00	0.00	13.74	13.74
Postage, courier and freight	0.00	0.00	3.47	3.47
Products	0.00	0.00	3.87	3.87
Professional Services	0.00	0.00	14.88	14.88
Transport (Air)	0.00	0.00	4.10	4.10
Transport (Land and Sea)	0.52	0.00	0.98	1.50
Waste	0.00	0.00	2.49	2.49
Water	0.00	0.00	0.13	0.13
Working from home	0.00	0.00	0.08	0.08
Total emissions	**0.52**	**0.00**	**50.86**	**51.38**

Uplift factors

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

For small organisation certifications, a 5% uplift must be applied to the emissions total, in addition to any uplifts applied to account for non-quantified and/or immaterial emission sources.

Reason for uplift factor	tCO_2-e
A compulsory additional 5% of the total to be added for small organisations	2.6
Total of all uplift factors	2.6
Total emissions footprint to offset *(total emissions from summary table + total of all uplift factors)*	**53.95**

6.CARBON OFFSETS

Offsets retirement approach

This certification has taken an in-arrears offsetting approach. The total emission to offset is 54 t CO_2-e. The total number of eligible offsets used in this report is 54. Of the total eligible offsets used, no offsets were previously banked and 54 offsets were newly purchased and retired. No offsets are remaining nor have been banked for future use.

Eligible offsets retirement summary

Offsets retired 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 retired (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 (%)**
Bundled Wind Power Project in Rajasthan, India, by Orange Renewable Power Private Limited	VCU	Verra	1 Nov 2023	7365-386895287-386895299-VCU-034-APX-IN-1-1465-01012019-30042019-0	2019		13	0	0	13	25%
86 MW Hydro Project in Himachal Pradesh, India	VCU	Verra	1 Nov 2023	6117-280150213-280150231-VCU-030-MER-IN-1-93-01012013-31122013-0	2013		19	0	0	19	35%
Rimba Raya Biodiversity Reserve Project, Indonesia	VCU	Verra	1 Nov 2023	6979-362282825-362282846-VCU-016-MER-ID-14-674-01012014-30062014-1	2014	-	22	0	0	22	40%
									Total eligible offsets retired and used for this report	54	
									Total eligible offsets retired this report and banked for use in future reports	0	

Type of offset units	**Eligible quantity (used for this reporting period)**	**Percentage of total**
Verified Carbon Units (VCUs)	54	100%

7. RENEWABLE ENERGY CERTIFICATE (REC) SUMMARY

Renewable Energy Certificate (REC) summary

N/A.

APPENDIX A: ADDITIONAL INFORMATION

In 2022, upon moving back into 4A's corporation building, 4A installed an ERCO LED lighting system in the gallery space and office, which took two years of research and development to procure funding for. 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 4A gallery building; as it meant reducing our energy consumption by half the amount.

For waste services, 4A uses Cleanaway, who offer unrivalled capacity to collect, process, treat, recycle and safely dispose of any type of waste. Cleanaway is working at the forefront to find smarter and cleaner ways to make a sustainable future possible, leading to establishing Circular Plastics Australia (CPA); a venture to close the loop on PET plastic and re-create raw material sourced from container return schemes. Where possible, 4A is working to reuse installation and artwork materials, contribute materials to spaces such as Reverse Garbage - a creative reuse centre - and rent installation goods (ie. electronic equipment).

4A is currently employing policies and practices to minimise the environmental impact of our operations. This includes a line in all agreements with artists and partners stating that 4A will adhere to best environmental sustainability practice in accordance with our Climate Active certification as well as encouraging artists to be aware of 4A's strong environmental values, in terms of artwork development and process.

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 a 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 was 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 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 information 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 CO_2 or equivalent (CO_2-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 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 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 (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 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 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 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 artists connected with New South Wales 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 galleries 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. However, this process has been necessary for 4A to continue to produce national and international art exhibitions within the Australian and Asian Great-Ocean spaces. We are monitoring our freighting and the ways in which we develop our projects even more so this coming year (2023).

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

Saira Krishan, Operations Coordinator

4A Centre for Contemporary Asian Art

APPENDIX B: ELECTRICITY SUMMARY

There are two international best-practice methods for calculating electricity emissions – the location-based method and the market-based method. Reporting electricity emissions under both methods is called dual reporting.

Dual reporting of electricity emissions is useful, as it provides different perspectives of the emissions associated with a business's electricity usage.

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.

For this certification, electricity emissions have been set by using the **market-based approach.**

Market-based approach summary

Market-based approach	Activity Data (kWh)	Emissions (kg CO_2-e)	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)	0	0	0%
GreenPower	2,593	0	100%
Climate Active precinct/building (voluntary renewables)	0	0	0%
Precinct/Building (LRET)	0	0	0%
Precinct/Building jurisdictional renewables (LGCs surrendered)	0	0	0%
Electricity products (voluntary renewables)	0	0	0%
Electricity products (LRET)	0	0	0%
Electricity products jurisdictional renewables (LGCs surrendered)	0	0	0%
Jurisdictional renewables (LGCs surrendered)	0	0	0%
Jurisdictional renewables (LRET) (applied to ACT grid electricity)	0	0	0%
Large Scale Renewable Energy Target (applied to grid electricity only)	483	0	19%
Residual Electricity	-483	-462	0%
Total renewable electricity (grid + non grid)	**3,076**	**0**	**119%**
Total grid electricity	**2,593**	**0**	**119%**
Total electricity (grid + non grid)	**2,593**	**0**	**119%**
Percentage of residual electricity consumption under operational control	100%		
Residual electricity consumption under operational control	**-483**	**-462**	
Scope 2	-427	-408	
Scope 3 (includes T&D emissions from consumption under operational control)	-56	-54	
Residual electricity consumption not under operational control	**0**	**0**	
Scope 3	0	0	.

Total renewables (grid and non-grid)	**118.64%**
Mandatory	**18.64%**
Voluntary	**100.00%**
Behind the meter	**0.00%**
Residual scope 2 emissions (t CO_2-e)	**-0.41**
Residual scope 3 emissions (t CO_2-e)	**-0.05**
Scope 2 emissions liability (adjusted for already offset carbon neutral electricity) (t CO_2-e)	**0.00**
Scope 3 emissions liability (adjusted for already offset carbon neutral electricity) (t CO_2-e)	**0.00**
Total emissions liability (t CO_2-e)	**0.00**

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

Location-based approach summary

Location-based approach	Activity Data (kWh) total	Under operational control			Not under operational control	
Percentage of grid electricity consumption under operational control	**100%**	**(kWh)**	**Scope 2 Emissions ($kgCO_2$-e)**	**Scope 3 Emissions ($kgCO_2$-e)**	**(kWh)**	**Scope 3 Emissions ($kgCO_2$-e)**
ACT	0	0	0	0	0	0
NSW	2,593	2,593	1,893	156	0	0
SA	0	0	0	0	0	0
VIC	0	0	0	0	0	0
QLD	0	0	0	0	0	0
NT	0	0	0	0	0	0
WA	0	0	0	0	0	0
TAS	0	0	0	0	0	0
Grid electricity (scope 2 and 3)	**2,593**	**2,593**	**1,893**	**156**	**0**	**0**
ACT	0	0	0	0		
NSW	0	0	0	0		
SA	0	0	0	0		
VIC	0	0	0	0		
QLD	0	0	0	0		
NT	0	0	0	0		
WA	0	0	0	0		
TAS	0	0	0	0		
Non-grid electricity (behind the meter)	**0**	**0**	**0**	**0**		
Total electricity (grid + non grid)	**2,593**					

Residual scope 2 emissions (t CO_2-e)	**1.89**
Residual scope 3 emissions (t CO^2-e)	**0.16**
Scope 2 emissions liability (adjusted for already offset carbon neutral electricity) (t CO_2-e)	**1.89**
Scope 3 emissions liability (adjusted for already offset carbon neutral electricity) (t CO_2-e)	**0.16**
Total emissions liability	**2.05**

APPENDIX C: INSIDE EMISSIONS BOUNDARY

Non-quantified emission sources

The following emissions sources have been assessed as relevant, are captured within the emissions boundary, but are not measured (quantified) in the carbon inventory. 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	Justification reason
Refrigerants	Immaterial

APPENDIX D: OUTSIDE EMISSIONS BOUNDARY

Excluded emission sources

The below emission sources have been assessed as not relevant to this organisation'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.

Excluded emissions sources summary

Emission sources tested for relevance	Size	Influence	Risk	Stakeholders	Outsourcing	Justification
N/A						

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