# TOOLKIT

Environmental Sustainability Best Practice for the NSW Arts & Cultural Sector

# PLACES FOR THE FUTURE

### INTRODUCTION

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# INTRODUCTION

This toolkit is part of a larger resource designed to help foster and implement ecosustainability measures within the NSW arts and cultural sector, with a focus on galleries and museums. It should be read in conjunction with the report 'Places for the future: embedding environmental sustainability within the New South Wales arts and cultural sector', which investigates ways museums and galleries can integrate environmentally sustainable principles into their strategic plans, operations and artistic programming.

This practical guide aims to assist organisations in reducing their carbon footprint and to inspire, educate and collaborate with their audiences and communities on solutions for a more environmentally sustainable future. It is divided into five sections:

#### **Case Studies:**

The four case studies presented provide insights into environmentally focused artistic programming, opportunities for collaboration with communities and audiences to create social change and environmental awareness, reducing carbon emissions from gallery and museum buildings and operations, and examples of artistic practice that involves scientific research to address the impacts of climate change.

#### Sustainable materials list

A list of sustainable material options for galleries and museums.

#### Glossary

A glossary of environmental terminology, national carbon management standards, energy ratings and reporting systems.

#### Helpful links and further resources

A list of online resources including links to an online carbon calculator, examples of environmental action plans and further resources.

#### Environmental action plan template

An environmental action plan template has been developed to assist museums and galleries to set concrete and achievable goals to reduce their emissions, and integrate environmental considerations into their strategic planning. .

This toolkit is a living document which will evolve and grow over time as we collaboratively strive for a more sustainable and environmentally conscious arts and cultural sector.



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# THANK YOU

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# CASE STUDIES

Environmental Artistic Practice & Programming Collaboration for Sustainable Solutions Sustainable Building Design & Operations



# Environmental Artistic Practice & Programming

How can individual creative practitioners and arts organisations prioritise environmentally focused work and programs to enhance the community's understanding and appreciation of eco-sustainability? What opportunities exist for creative practitioners and arts organisations to collaborate with communities, scientists and environmental advocates?

The following two case studies of Wagga Wagga Art Gallery and artist Penelope Cain provide insights into artistic programming and creative practice that involve scientific research, community collaboration and storytelling to elevate current environmental issues.

### **PENELOPE CAIN**

Environmental Artistic Practice

### WAGGA WAGGA ART GALLERY

Environmental Artistic Programming

# PENELOPE CAIN

An interdisciplinary visual artist working at the science-art interstitium

Penelope Cain is an interdisciplinary artist with a research science background who works at the scienceart interstitium, in an open-ended storytelling mode. She is interested in landscape in its broadest definition, in particular, the colonised, extracted and transformed landscapes of the Anthropocene and the manifest marks and residues of humans within and on the land. Penelope has exhibited in curated exhibitions in London, Seoul, Shanghai, Taiwan and Sydney. She has been awarded residencies at the Cité International des Artes, Paris, The British School of Rome and Taipei Artist Studio. She was awarded the prestigious Fauvette Lauriero Art Scholarship (2018) and Glenfiddich Contemporary Art residency Scotland (2019). She lives and works between London and Sydney.



### The songs of lyrebirds sung to glaciers

This speculative, open-ended sound-based project explores a post-human understanding of anthropogenic landscapes: the burnt forests of the Blue Mountains and the glaciers of the New Zealand alpine ridges that hold the ash blown across the Tasman from Australia during the 2019–20 bushfires. Lyrebirds become the narrators of this work. These small forest birds mimic and document the birds in the forest around them, becoming the 'sonic historians' of the forest. The 2019–20 bushfires killed 50 percent of the Blue Mountains lyrebird population.

Month-by-month throughout 2020, Penelope mapped the changes in the post-bushfire forests of the Blue Mountains. After the fires, ash blew across the sea covering glaciers in New Zealand. Cain interviewed climate researchers from Landcare in Christchurch and Victoria University in Wellington who are modelling how future Australian bushfires will impact New Zealand's glacial melt. Cain hopes to follow the researchers to their study sites in New Zealand's Southern Alps, Kā Tiritiri o te Moana, to play the songs of the lost Blue Mountains lyrebirds to the Tasman glacier.

With this line of enquiry Cain presents a proposition that there is a non-human understanding and memory-making of anthropogenic landscapes, bookending the fires between the sonic memories of the lyrebirds and the reflective properties of ice.



Can you tell us about your artistic practice, in particular how it translated from your research science background? What made you start to investigate ideas around the Anthropocene, climate change and colonised landscapes?

I'm interested in that point between a scientific mode of thinking (being evidence-led, an incremental building of understanding over time and through independent data) and an artistic modality of inhabiting a question; of propositionally exploring its scope and of allowing intangibles and materials to inform experimentation – and of not necessarily looking for the answer to the question. There is a space between this all for the imaginative and propositional and expanded storytelling; to visually discuss anthropogenic climate change and global warming in an open and less didactic way.

How do you see the role of the arts (institutions and creative practitioners) in driving cultural change, in particular behavioural changes related to climate action?

I wonder if at this point in the climate debate if we don't need to actually debate the science or outcome anymore – its widely accepted now. Maybe the arts can now be more than simply a tool to flip any more climate deniers. Maybe it's about storytelling the present and imaginatively speculating on the future? The arts do have a role in modelling planetary care through visual and expanded methodologies, and in telling stories at the level of the granular and the poetic that get lost in the broad brush of 24-hour news cycles. Maybe even about how to better prepare for the future and document how we got here? In that regard, this is no different to what we've always done in places like Lascaux and Kimberly rock caves.

You are very mindful about how you engage and bring collaborators, scientists and the community into your work and research. What frameworks do you use to meaningfully engage and collaborate, especially when working with people and communities directly affected by environmental issues?

From the science perspective, I generally scan the scientific terrain through reading published papers to better understand the science, current research and the researchers' perspective. I then approach scientists asking to understand more about what they know and are currently researching and build a respectful dialogue. Non-commercial research scientists are generally intelligently passionate about their field and generous in communicating their research, if they have the time. Community engagement is more tricky and arts organisations and climate-focused community groups are invaluable to try to get in contact with individual people in the community.

In your opinion what can arts and cultural organisations, such as galleries, do to meaningfully support cultural change and environmental awareness and environmental action? What would you like to see change?

As I mentioned I wonder if we are beyond art as a 'conversion' tool and trying to argue with the remaining climate deniers. Maybe climate concerns can actually be a focus to unite community in an agreed territory, to engage through connection, conversation and collaboration. Not to argue, polarise or virtue signal.

How would you like to see the arts and cultural sector engage with creative practitioners to tackle environmental issues? For example, commission more work that engages audiences with environmental and sustainability issues, expand their programs beyond the institution's walls and take audiences out 'into the field'.

I wonder if we could better follow the European approach of funding for climate related cultural activities? There is so much strong, complex and evolved institutional, curatorial and artist-led work in Europe evolving over the last few years. There is so little funding in the arts sector in Australia, so maybe alternative modes of institutional support may help – such as assisted residencies, feedback initiatives, and connection modalities. "Maybe climate concerns can actually be a focus to unite community in an agreed territory, to engage through connection, conversation and collaboration."

From a programming perspective, it would be great to have more expanded, curiosityled, experience-based and communityfocused activities, acknowledging that they take time and resources to evolve from the institution and the artist (who is often not paid for their offsite audience engagement time).

I'm also curious about the persistence of cultural institutions such as galleries at times when so much art is viewed on phone screens, and part of it may be the designation of a neutral and culturally agreed space to question and experience creatively. So can we have both – gallery and expanded programs?



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# WAGGA WAGGA ART GALLERY

Interview with Dr. Lee-Anne Hall

Wagga Wagga Art Gallery has set an ambitious and innovative goal for 2023: the gallery's entire artistic program will be devoted to environmental themes. Dr Lee-Anne Hall, Director at Wagga Wagga Art Gallery, shares her vision for the forthcoming program.



What made you decide to focus your program entirely on environmental themes and what role do you think galleries and museums have in contributing to the discourse around climate change?

When you think about your organisation's programming you have to think about the wider philosophies of arts and cultural institutions: what is our purpose and why do we exist? They are some of the most important institutions that we have in this country together with universities, schools and libraries. They contribute to civil societies - They have an important role to play in leading public discussion, and representing and advocating of behalf of the public they serve. They are essential to society. So when we think about our programming, we need to think about our contribution as cultural organisations. Planning our forthcoming program, I was concerned with these questions: What are the most challenging things that we are facing? What are the key issues for our society? And there is no doubt that it is climate change.

When creating our 2023 program I was mindful that we are in an agricultural regional area and you can't just be telling people how to think or what they should be doing. Our ambition is not to turn people away but for them to engage. In dedicating our 2023 programming to the environment and climate change, our program has a greater chance to have real impact rather than a single exhibition here and there. People that live in the region are able to come in and out of the gallery throughout the year and engage with various ideas around the environment. Art is about ideas, having something to say, and having the means to communicate it. Galleries and museums are the conduit, so to speak. They are bringing audiences together with ideas and I am very mindful of how we go about this.

Tell us about your forthcoming artistic program and what exhibitions and audience engagement activities you have planned for 2023.

We are looking at a very broad sweep of what the environment means to people: the beauty of it, First Nations perspectives, the nurturing of it, the environment as a resource - for example, food production, water sustainability and so forth. We are launching 2023 with a show called 'Plastic: Unwrapping the World'. We are working with academic Professor Gay Hawkins from the Western Sydney University, who has researched and written extensively on the ethics of waste, bottled water, recycling and environmental impacts. She is currently writing about single-use plastics and plastic packaging, and this will be the focus of our exhibition. There will be a number of artists involved in the exhibition including Sarah Goffman, Blake Griffiths and Cath Barcan. Each of these artists will contribute artwork which will be exhibited alongside museum objects in consideration of old forms of wrapping before plastic.

Clearly, we are not getting rid of plastic, as it is such an amazing and useful material. Just think about its use in health and food for example – but you don't need to wrap everything in it! We need to look at plastic as precious and finite, so let's consider how we can use it in the right way. This is what the exhibition aims to explore.

Then looking across the year, we are working with Juanita MacLachlan, a Gamilaroi artist, and resident in Wagga Wagga. Juanita's work is a postcolonial exploration of intergenerational loss, and identity found, using materials wrought from the earth. We also premiere new work by digital artist Yandell Walton. This work has been developed following Yandell's recent artist residency in the Amazon, where she has been investigating how this magnificent place on earth, so necessary to capturing and storing carbon is now threatened by land clearing and forest canopy loss. In another show we have engaged Canberra artist Nicola Dickson to explore postcolonial understandings of place, trees and animals by looking closely at the environment of Wagga Wagga. We are working with Hayden Fowler on an exhibition titled 'The Earthly Uncanny' including six of his digital works which explore the environmental crisis. This exhibition will be shown alongside a commissioned installation called 'Bird Island' which still in the planning stage. It will be displayed outside on the adjacent Wollundry Lagoon, a place of great spiritual significance to Wiradjuri People.

We are also going to have an exhibition on political environmental posters from the 1970s through to today, using our own collection and borrowing from the NGA. Here we'd like to show that there is a long history of environmental thinking and activism; this is not just a topic from the last couple of years.

The program will not present a linear narrative; each exhibition will focus on its own theme but together the intention is that they all reverberate and resonate. They all speak to a larger picture of concern.

### You are also drawing on your gallery's National Glass Collection. How are you considering works from the collection that speak to environmental themes?

We are working with Blake Griffith, who is currently developing a new exhibition titled 'Glass Beach' for display in the National Glass Gallery. Blake intends on using glass and its specific associations with the layered history of Glass Beach in South Australia to understand cycles of consumption and disposal. The exhibition asks us to renegotiate our relationship to glass as a resource. As with every exhibition we are doing, each will resonate with the work of other exhibitions.

We are also commissioning Sarah Goffman, to respond to 10 individual pieces from the Glass Gallery collection using plastic. The exhibition entitled 'Precious' positions plastic alongside glass as precious, and as a fossil fuel – finite.

"Arts and cultural organisations are some of the most important institutions that we have in this country together with universities, schools and libraries. They contribute to civil societies – They have an important role to play in leading public discussion, and representing and advocating of behalf of the public they serve."

How are you engaging your audiences with sustainability themes through your public programs and what local voices and knowledge are you involving?

We are working with Aunty Cheryl Penrith, who is leading our First Nations programming. Her passion is fashion. She calls herself a fashionista and she is an amazing dresser – she recycles everything she wears.

Developing workshops on sustainable fashion, Aunty Cheryl is working on an exhibition entitled 'Hand Me Down – Style Me Up', where she investigates our changing attitudes to clothes, from lovingly kept, mended and passed on, to now fast fashion.

It is not just about rethinking fast fashion but also about building pride and confidence in local First Nations creatives and building sustainable businesses.

She is keen for people to rethink their attitudes to dress and to learn sustainable practices.

This project has multiple levels, as these projects always do. This also fits into other initiatives with our Wiradjuri community: This year we are running 'Wiradjuri Creatives' with artist Lorraine Connelly-Northey and Aunty Cheryl Penrith to teach young creatives about having their own creative practice, especially if they have professional aspirations, and to look at developing one's own iconography.

These workshops will then feed into our Wiradjuri land portraits exhibition. When developing our creative programming we always consider it not just to be one-off projects but to design them so that they connect people and build understanding, practice, skills and confidence. All these things come together over time, which means you need to have a long-term commitment to see them through.

Your programming also extends beyond the gallery walls, placing creatives on the land and within the environment through a number of collaborations with the community including farmers, the university and the local theatre.

Yes, we have partnered with the Civic Theatre and Booranga Writers at Charles Sturt University to commission a play. Tentatively titled 'Said Hanrahan – land management in the age of climate crisis', it will coincide with an exhibition with the same subject matter. With Civic Theatre expertise and young actors we will then present 15-minute readings of the draft play here at the gallery, in the museum and performed on regenerative farms in the region.

We are also working with Earth Canvas, a regional art collecting group who are passionate about art and regenerative farming practices. Earth Canvas will support an 'on farm' and 'at the gallery' artist residency. This partnership feeds into our regional artist development program for which we are mentoring younger artists and give them critical attention to develop their work and provide them with an exhibition opportunity. There will be a residency for a mid-career artist who will be staying on a regenerative farm and then work in our E-3 gallery studio to create new work and do public programs including an open studio for the public to visit, have a look and have a conversation.

Your approach to directly involve your audiences in your programs and to encourage them to become active participants in sustainable solutions for your region is really exciting. What mechanisms do you use to engage them?

All of the public programming that surrounds our exhibitions serves to communicate the themes that we are exploring. This is where the issues can be really teased out. This can be through panel discussions, events such as sustainable fashion parades, performances, open artist studios and of course by using social media to tap into new audiences and communicate what we are doing. We want people to be actively involved in the change that is necessary to become a more sustainable society. It doesn't always have to be big changes; it can be picking up the rubbish on your morning walk, planting trees, producing less waste, demanding more recycling stations - basically starting to get active. What does that look like? This is what we want to encourage audiences to think about.



# Collaboration for Sustainable Solutions



How can we collaborate with our communities to imagine and create sustainable solutions for our regions such as sustainable food production, alternative farming and urban planning?

The Kandos School of Cultural Adaptation Collective drives a new model of collaborating and engaging with communities to foster cultural and social change.

### KANDOS SCHOOL OF CULTURAL ADAPTATION

Experimentation, engagement & collaboration

# KANDOS SCHOOL OF CULTURAL ADAPTATION

Interview with Co-Founder Ian Milliss

Kandos School of Cultural Adaptation (KSCA) is a collective of artists, cultural educators, activists, scientists and writers who collaborate across disciplines to create cultural change in real-world contexts. Through workshops, exhibitions, interventions and discussion forums they examine and propose new approaches to farming, urban planning, rural industry, food production, commoning and infrastructure development. KSCA members come from many different places including urban, rural and remote parts of Australia. Many of their activities are based around Kandos in central west NSW (Wiradjuri country), yet they often collaborate across various regions and build partnerships and associations between communities and creative practitioners. KSCA members have qualifications and skills beyond conventional art including sociology, geography, soil science, architecture, corporate cultural change management, farming, teaching, media and publishing, arts writing, and arts management.



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### Can you tell us how KCSA came about and what ideas and philosophies are driving the group?

KSCA originated with a poster that I produced for the first Kandos Cementa arts festival in 2013. It was a tourist poster that described an imaginary progressive Kandos with a range of climate change related tourist attractions, one of which was Kandos University with a world-leading School of Cultural Adaptation. The poster was based on my frustration with my failure to influence local climate change policies while living in Lithgow during the previous 10 years. The imaginary Kandos that I described was based on possible ways of transitioning a coalmining-based town to a post climate change economy. In 2015 the artist Gilbert Grace proposed doing some of the projects that were described in the poster and in ensuing discussions, several more artists decided that we should form a real (if virtual) Kandos School of Cultural Adaptation. The original group of half a dozen has now grown to 15 artists. Current members are Diego Bonetto, Laura Fisher, Lucas Ihlein, Eloise Lindeback, Ian Milliss, Manu Prigioni, Georgie Pollard, Kelly Reiffer, Imogen Semmler, Peter Swain, Leanne Thompson, Erika Watson, Kim Williams, Alex Wisser and Vickie Zhang.

Your collective fosters creative work in the form of workshops, installations, events and interventions to investigate new ways of acting in the world. How do you see the role of the arts in driving cultural change?

Although we have a variety of different opinions, most of us have moved away from the conventional art world and are more interested in activities that generate new adaptive understandings of the world, and in particular, generate ways of dealing with the growing climate change crisis. We regard anyone who is using any form of media to disseminate these understandings, large or small, as artists. But if you're talking about cultural activities in the widest sense - activities more often than not done by people who don't think of themselves as artists – then we regard them as crucially important both to progressive adaptation (because cultural change comes before political and other social change) and crucial also to the maintenance of the biosphere and the best of existing human civilisation.

Do you think art can generate not just awareness about environmental issues but also drive behavioral changes? And if yes, how?

The answer is yes, but again we are not talking about conventional art. We see awareness and behavioural change as the objective, not a by-product.

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It is fairly simple to drive behavioural change by modelling future possibilities, working within communities to create new self-sustaining activities and social structures. Most of our activities function as small and large building blocks, the adaptive reuse of the ruins of the present into a positive functional future. KSCA itself is an example of that.

It is unfortunate that the conventional art world is locked into models which almost by definition serve the status quo, can only capture and subdue oppositional impulses, turning them into marketable commodities. We hope that in contrast to this we are presenting a range of positive alternative ways to be artists.

You are very mindful about how you engage and bring the community into your program. What frameworks do you use to meaningfully engage and collaborate?

We are very selfish, we are not service providers, we do projects that we dream up and that we want to do ourselves for our own reasons. But having said that, we also work in collaboration with other organisations, the Bingara Living Classroom for instance and currently with Maldhan Ngurr Ngurra Lithgow Transformation Hub, but we see these as partnerships.

Many of our projects are completely freestanding and don't necessarily involve wider community engagement. Those that do engage more directly with a community must begin with our humility and with listening to community needs. We can't just arrive saying 'Aren't you lucky we are here to save you!' especially when it is more likely to be them saving us. Instead we try to listen, to ask questions, to get as many ideas as possible from other people and to involve them not just in the process but also in the final product.

Of course, these things should all be nobrainers for anyone involved in any type of community engagement work although it is hard to be prescriptive about it, it needs personalities who are good at dealing with people and some of our members are very good at it.



### How can we create sustainable communities? What is necessary?

Equality, not just equality among humans but equality among all living creatures. Sustainability flows from this and it's not a moral precept, it's a brutally practical principle. The planet belongs to us all and we are all completely connected. Ultimately humans will learn that our failure to respect all life means we have doomed ourselves. Every aspect of life that fails the equality test has to be opposed.

In your opinion what can arts and cultural organisations (galleries, performance venues, museums, festivals etc) do as 'the sector' to meaningfully support cultural change and environmental awareness, and what would you like to see change?

There are already other organisations developing the forms and programs that cultural institutions should adopt – the bushfire resilience program of activities we are funded to develop with Western Sydney University's Maldhan Ngurr Ngurra Lithgow Transformation Hub is an example. They resemble the public programs that you might expect from a museum but they consciously aim to set up ongoing and selfsustaining community projects.

It is interesting that they have chosen to approach us to work in partnership with them when art institutions mostly do not. While we have criticisms of the institutional art world, we have been happy to work with bodies like Kaldor Public Art Projects and individual members like Lucas Ihlein and Kim Williams have been part of the Sydney Biennale.

If the opportunity arose and if the proposal suited our objectives, we would do it again in the future, but institutional involvement is not our objective.

Given that the traditional institutions are mostly owned and funded by governments that are captive to neoliberal economic delusions it is hard to see that they can do anything similar. They are more part of tourism, entertainment, gambling, money laundering industries than they are cultural enterprises. To add to the underlying problems of institutional conservatism is the fact that no institution can be conservative enough for neoliberal governments that believe they should not exist and that systematically cut their funding year after year. This means that even though their existing facilities and resources could be used in more effective ways that is unlikely to happen.



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Most of our activities function as small and large building blocks, the adaptive reuse of the ruins of the present into a positive functional future.

Probably the best that can be hoped for is that they return to their earlier roles of documenting and conserving cultural artifacts and generally acting more like social history museums than cultural entrepreneurs they all have turned into. Institutions need to recognise that currently they are part of the problem, constantly churning out shallow art entertainment. Meanwhile there is an extremely necessary role for them in conserving as much of the recent past as possible for future reference, but this role has over recent decades been mostly abandoned in pursuit of glamour, fashion and attracting a crowd rather than the pursuit of cultural significance.

### How would you like to see the sector engage with creative practitioners to tackle environmental issues?

Basically, they should use their much greater resources to act like KSCA does. Firstly, visual arts institutions need to abandon the exhibition model as their dominant activity. Gallery spaces and exhibitions only serve a very narrow concept of cultural production and at this time exhibitable artifacts are not the optimum model of cultural activity. Environmental and sustainability issues simply don't lend themselves well to exhibitions. Instead, these institutions need to consider themselves as communication nodes and as repositories for conservation. Buildings and spaces should be restructured to give free access to make available everything in their collection rather than a treadmill of endless exhibitions. This would free them up to reach other audiences in other ways, to sponsor and publicise all sorts of events, symposia, publications, education programs, debates, residencies.

Of course, most of these things they do already but the emphasis needs to be reversed; exhibitions should be seen as the lesser activity and most of these events should be moved away from the existing institutional spaces and into the spaces of normal daily life like shops in malls, schools, etc or into virtual spaces on the web or television. Overall, their major presence should be online rather than at grandiose public buildings. It should be pointed out that libraries have already been good at beginning to make this transition, and galleries and museums need to learn from them.

This would free up resources to commission artists to create or participate in these events – we have already worked like this as a group or individually with Cementa, Kaldor Public Art Projects and Maldhan Ngurr Ngurra Lithgow Transformation Hub.

# Sustainable Building Design & Operations

How can arts organisations transform their buildings and operations to be more environmentally sustainable? What infrastructure and design elements help to reduce their carbon footprint and how can they integrate sustainability principles into their operations, systems and programs?

Blue Mountains Cultural Centre in Katoomba, Blue Mountains, is a leader of environmental sustainability in the NSW arts and cultural sector. Environmental principles have been embedded into the Centre's building design, operations and artistic programs.

**BLUE MOUNTAINS CULTURAL CENTRE** 

Innovative environmental building design, sustainable operations and artistic programming

### BLUE MOUNTAINS CULTURAL CENTRE

Blue Mountains Cultural Centre, situated within a City of the Arts and surrounded by a UNESCO listed World Heritage Area, is a leading advocate of environmental sustainability. A broad range of environmental principles and practices have been integrated into the Centre's building design, and operational systems to reduce the organisation's environmental footprint.

The Centre blends a wide range of features and functions, all of which contribute in unique ways to create an environmentally sound and sustainable building, utilising its architectural design, solar energy, water re-use, a green-roof and even many of its construction materials to ensure any impacts on the environment are kept to a minimum.



### **Building design**

The building orientation itself is designed to provide protection to the open courtyard areas from prevailing south-westerly winds and exposure to northern sunlight. A fully insulated roof, double-brick air cavity walls and double-glazed windows assist to insulate the internal spaces.

### **Rainwater collection**

Harvested by the nearby Carrington Hotel, rainwater is collected, UV treated and stored onsite in an underground 50,000 litre tank. The water is re-used in a greywater system for the building's restrooms and reduces water consumption by 5.5 million litres each year.

### Efficient lighting

The Centre is lit with a combination of efficient, long-life LED lights and zones to allow separate switching and dimming of areas adjacent to windows. The City Art Gallery uses ERCO LED lighting technology which significantly reduces power consumption.

With these initiatives in place, the Centre's energy usage is reduced by 1.8 million kW hours per year – enough energy to power 246 homes in the region.



#### Green roof

The Centre has a green roof that not only provides all the benefits of a normal green roof (soaking up rain water, absorbing carbon dioxide and reducing heat) but also treats storm water runoff. The green roof filters storm water from the viewing platform before slowly releasing the water into the street storm water system. During rain events, the green roof will collect water on the surface before slowly draining through the soil.

This unique system helps to protect the Blue Mountains World Heritage area and Sydney's drinking water supply by reducing pollutants that would otherwise drain to creeks and rivers near the Centre and further into the Blue Mountains National Park and Warragamba dam. It also helps to reduce the erosive impact of storm water on local waterways by reducing the volume of runoff from the Centre. In addition it minimises energy consumption by providing thermal insulation to the roof, reducing heating and cooling requirements for the building.

The green roof has been designed to reflect the local cliff top heathland environment. It features a number of plants that are endemic to the region, sourced from the local Blue Mountains Conservation Society nursery.



**Rooftop Veggie Garden** 

In 2020 the Centre launched its rooftop veggie garden with several garden beds and a compost system. The fresh produce, including vegetables and herbs, are supplementing the Centre's Café menu.

#### **Operational initiatives**

Guided by an environmental action plan there are tangible goals in place to reduce the Centre's greenhouse gas emissions. Strategies include waste management and recycling initiatives; replacing materials used in gallery operations with sustainable alternatives; and the integration of environmental considerations in procurement protocols.

The Centre has reduced its paper usage through a number of actions including identifying all promotional materials that can be presented online instead of being printed; reducing hard copy exhibition catalogues; reducing general office printing; and emailing electronic loan agreements instead of sending hard copies.

The gallery's exhibitions team conducted an audit of gallery materials and consumables and produced a list of sustainable alternatives. For example, gallery paint was replaced with a VOC-free alternative, singleuse batteries were replaced with rechargeable brands, and bio-degradable bubble wrap replaced conventional bubble wrap.

The Centre's procurement protocols were updated to include environmental criteria: For example when selecting contractors for maintenance and building work, priority is given to those that have carbon neutral certification or take meaningful action to reduce their carbon footprint.

#### Programming

The Centre included environmental selection criteria in its artistic program development process. Emissions caused by freight, type of materials used and waste production are considered in the selection of exhibitions.

The Centre's public programs aim to use mainly recyclable or compostable materials and re-purpose materials where possible. Partnerships with community groups such as the local beekeeper club, Blue Mountains Conservation Society and Garguree Swamp Care have resulted in many engaging programs focused on sustainability themes.

To find out more see the Blue Mountains Cultural Centre Environmental Action Plan 2023-25 here:

### <u>bluemountainsculturalcentre.com.au/about-</u> <u>us/environmental-action-plan/</u>



# SUSTAINABLE MATERIAL SOLUTIONS

# FACT SHEET

### PAGE 27 Sustainable Material Solutions

Increasingly museums and galleries are looking for practical ways to reduce their carbon footprint and to become more environmentally sustainable by making a shift to greener products, services and technologies. The following list provides several suggestions for material alternatives used in exhibition installations, collection care and general building operations.

### **Exhibitions**

### Wall Paint

Most wall paint products contain volatile organic compounds (VOCs), which are carboncontaining solvents that evaporate into the air as paint dries. VOCs are not only toxic for humans, as they are absorbed through the air and through skin, but some also form groundlevel ozone by releasing odoriferous chemicals. This has environmental repercussions, with the paint industry being responsible for up to 16% of all VOC emissions in Australia. A more sustainable and less toxic alternative are low or zero VOC paints. These paints usually emit less odours and offer faster drying times and nonyellowing properties. <sup>1</sup>

### Wall Labels

Galleries commonly use adhesive paper on card or foamboard for interpretive labels. Cardboard can be recycled whereas foamboard has a polystyrene core which is not recyclable and ends up in landfill. An alternative to traditional foamboard labels is paper pinned to the wall or secured with magnets.

Alternatively, label holders can be reused. Absolute Product has a range of re-usable label holders that that provide display solutions for labels printed on paper.

### Check out these products

### Wall Paint

There are several low or VOC-free wall paint products that can replace conventional gallery paint. Examples of low or VOC brands are Resene zylone sheen VOC free, Porters's mineral paint and DULUX professional fast finish level 5 prep coat. For a list of the low or VOC-free paint products click below.



### Wall Labels

CLICK HERE

### PAGE 28

# **Sustainable Material Solutions**

### **Building Materials**

Many exhibition and set designs require the construction of new walls, plinths and shelving frequently using medium density fibreboard (MDF), timber, glue and fixings. This is not only costly but also creates a lot of waste at the end of an exhibition when materials must be disposed of.

Museums and galleries should consider building products that can be reused or recycled. For example, plinths can be reused for future displays or can be disassembled and the materials re-purposed for future plinths.

### **Alternatives to MDF**

Wheatboard, also known as Ecoboard, is the next generation of MDF made entirely from high-quality natural wheat straw, left-over from harvests, which is a by-product that is usually disposed of.

Gen-Eco is an Australian company that provides a number of environmentally friendly timber and MDF products.

### **Building Materials of the Future**

The 2022 Biennale of Sydney launched the 'New and Sustainable Materials Challenge' with Cicada Innovations and the British Council, exploring a number of alternatives to materials currently used in exhibition design. Some of these new materials are still in the research phase and are not available to the mainstream market yet. However, there are products to watch. Check out these products

### ECO BOARD or WHEAT BOARD

**CLICK HERE** 

### SUSTAINABLE MDF & TIMBER

**CLICK HERE** 

### BUILDING MATERIALS OF THE FUTURE, BIENNALE OF SYDNEY

- bioplastics from algae:
  - developed by Melbourne-based artist Jessie French (@frenchjessie), they come in large sheets in a number of colors and transparencies
- board made with recycled plastic milk bottles:
  - replacing plywood, this board is waterproof and comes in standard sheet sizes
  - once used and discarded they can be recycled into new sheets again.

CLICK HERE

### PAGE 29 Sustainable Material Solutions

### **Artwork Packaging**

There is a range of recyclable, biodegradable and compostable products that can be used to replace conventional packaging materials.

### **Bubble Wrap**

Bubble wrap is made up of low-density polyethylene (LDPE), which can not be recycled through conventional recycling bins. However, it can be brought to designated drop-offs for plastic film, which can be found at most major supermarkets. An alternative is biodegradable bubble wrap, which is available from suppliers such as Biogone. \*

### **Cable Ties**

An alternative to conventional cable ties is PCL cable ties, made from low-temperature biodegradable polycaprolactone, one of the most biodegradable plastics currently available.

### **Glassine** Paper

Used frequently in artwork protection and packaging, Glassine paper is environmentally-friendly, 100% recyclable and 100% biodegradable. Wherever possible consider the use of Glassine paper over other products. Check out these products

### **BUBBLE WRAP**

**CLICK HERE** 

### PCL CABLE TIES

**CLICK HERE** 

### **GLASSINE PAPER**

### **CLICK HERE**

\*The vast majority of biodegradable plastics cannot be placed in either kerbside recycling or organics bins and should only be placed in the rubbish bin to landfill. It may or may not be made from plant-based/renewable materials. As the environment and period in which it will microbially degrade is not known, it should be disposed of through a council kerbside rubbish bin to landfill.<sup>2</sup>

### PAGE 30

# **Sustainable Material Solutions**

### Consumables

There are numerous consumables that are used in large quantities in gallery and museum operations and often end up in landfill.

### Artwork Handling Gloves

Frequently used in galleries and museums are nitrile, vinyl and latex gloves. TerraCycle is a company that will collect your used disposable nitrile, latex and vinyl gloves and recycle them.

Biogone offers a range of biodegradable nitrile gloves.

Check out these products

### COLLECTION OF USED NITRILE GLOVES: TERRA CYCLE

CLICK HERE

BIODEGRADABLE NITRILE GLOVES: BIOGONE

CLICK HERE

### TIP

Audit of products currently used in your organisation. Which products can be replaced with more eco-friendly alternatives? Start by making small changes, for example, replace your current paint with a low or VOC-free product. As you run out of existing materials, replace them with greener alternatives.

Recycle: Screws and fixings such as D-rings are amongst the biggest consumables during exhibition installation. Consider reusing fixings as much as possible. For example, have a box into which you can drop used screws during installs. Most screws can be used a few times (if not bent). In the long run, this is also cost-effective.

### PAGE 31

# **Sustainable Material Solutions**

### **Cleaning Products**

Consider eco-friendly cleaning products for use in your facility. Consider ordering in bulk and using large containers to avoid unnecessary packaging.

### **General Cleaning**

Earth Choice provides a range of cleaning products that are plant based and non toxic:

### **Paper Towels**

Use recycled paper towels such as Beta Eco Recycled Brown Kraft Roll Towels, which are made with 100% recycled material:.

Livi Essentials 1ply Hand Towel is made from 100% virgin fiber and PEFC certified.

### **Toilet Paper**

Who gives a crap toilet paper can be ordered in bulk, is made from 100% recycled materials and 50% of the brand's profits go towards building toilets in the developing world.

### **Compostable Bin Liners**

BioTuff provides a range of products such as bin liners, which are 100% compostable and biodegradable. Their products are manufactured from renewable and sustainable resources and plant based thermoplastic corn starch that also contains no GMO. Check out these products

# EARTH CHOICE CLEANING PRODUCTS

**CLICK HERE** 

**BETA ECO PAPER TOWELS** 

**CLICK HERE** 

### LIVI ESSENTIAL HAND TOWEL

CLICK HERE

WHO GIVES A CRAP TOILET PAPER

**CLICK HERE** 

**BIOTUFF BINLINERS** 

**CLICK HERE** 

# Grossa Sollowed by a plonetic ALS USUALLY COMIC FORM OHOWING THES ALC LAKEN and is spelling system. SALLADIC IS LONG. upat of ki.ee. ri. ant a vit. R. A Short vo Primary Unstre for oct Som

# **GLOSSARY**

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### PAGE 33

This glossary provides a broad overview and explanation of environmental management terminology, national carbon management standards, energy rating and reporting systems, and links to online resources for further reading. By nature of this vast topic, it should not be considered a complete guide, and readers are encouraged to continue their own research as required.

### A

#### ACCUs

An ACCU is a unit issued by the Clean Energy Regulator (CER) for greenhouse gas abatement activities undertaken as part of the Carbon Farming Initiative. <sup>3</sup>

#### **Bizot Green Protocol**

The Bizot Group - the group of the world's leading museums - formalised the Bizot Green Protocol in 2015, a reexamination of environmental parameters for museum collections to reduce CO2 emissions. Find out more via

cimam.org/sustainability-andecology-museum-practice/bizot-greenprotocol/

С

#### **Carbon footprint**

A measure of the carbon dioxide equivalent emissions attributable to an activity, commonly used at an individual, household, organisation or product level.

#### **Carbon Accounting**

Calculating and reporting on your carbon footprint underpins your organisation's climate action and allows you to understand, manage and reduce your environmental impact. The key frameworks, protocols and reporting schemes in Australia include the Full Carbon Accounting Model (Full CAM). More info here: https://www.industry.gov.au/data-andpublications/full-carbon-accountingmodel-fullcam

#### **Carbon Neutrality**

Carbon neutrality is achieved when greenhouse gas emissions from an activity, process or for an entire organisation have been reduced to zero. For business this can be done through improvements in energy efficiency, changes to operations and procurement strategies, and using carbon credits to compensate for any remaining emissions.<sup>4</sup>

#### Carbon Offsetting, Units & Credits

Carbon offsetting is a way to reduce or offset business emissions that cannot be avoided through other emissions reduction means. Carbon offset schemes or projects allow companies to invest in environmental and ethical projects in Australia and around the world to balance out their own carbon footprint. Many of these projects are based in developing countries and are designed to reduce future emissions and investing into clean energy technologies. Some schemes work by 'eliminating' CO2 directly from the atmosphere e.g through planting of trees.

### PAGE 34

#### Continued

There are different projects generating offsets in Australia. To be certified, Climate Active members are required to use offsets that result in genuine emissions reduction. When an organisation purchases Australian Carbon Credit Units (ACCUs) the benefits go directly to Australian communities and the Australian environment. Australia's carbon marketplace is a great place to find out about carbon offset projects in Australia producing ACCUs.

Carbon offset units are generated by projects that reduce, remove or capture emissions from the atmosphere such as reforestation, renewable energy or energy efficiency. One carbon credit is issued for each tonne of emissions avoided, removed or captured from the atmosphere.<sup>5</sup>

Find out more via: https://marketplace.carbonmarketin stitute.org/participate/

https://www.climateactive.org.au/w hat-climate-active/carbon-offsets

https://www.theguardian.com/envir onment/2011/sep/16/carbon-offsetprojects-carbon-emissions

#### **Clean Energy Regulator (CER)**

The CER will administer key elements of the carbon pricing mechanism, as well as the Carbon Farming Initiative and the Australian National Registry of Emissions Units.<sup>6</sup>

#### **Climate Active Certification**

The leading carbon-neutral certification program in Australia is the Federal Government's Climate Active Carbon Neutral Program. Find our more here:

https://www.climateactive.org.au/

The Climate Active program sets requirements for carbon accounting, reporting, auditing and offsetting. It is based on the Greenhouse Gas Protocol and provides guidance on how to calculate carbon correctly. It sets integrity criteria for carbon credits used to make a carbon neutral claim. This ensures credits used represent genuine and credible emissions reductions. Organisations can engage a Carbon consultant for the measurement, verification, auditing and credit purchasing activities undertaken in the carbon neutrality or certification process. You can view a comprehensive list of carbon consultants in the Market Directory here:

https://marketplace.carbonmarketinsti tute.org/market-directory-2/

#### **Climate Change Authority**

The Climate Change Authority will review pollution caps, the future trajectory of Australia's pollution levels, and the performance of the carbon price. It will also track Australia's progress towards meeting its targets for reducing carbon pollution.<sup>7</sup>

#### **Climate Council**

Australia's leading climate change communications organisation, providing leading, authoritative expert advice to the Australian public.

### Climate Solutions Fund - Emissions Reduction Fund

Government funding available through a reverse auction scheme for approved carbon credit projects (ACCUs).

#### **Construction Material Pyramid**

Based on the food pyramid's graphical language, the Center for Industrialized Architecture (CINARK) at the Royal Danish Academy in Denmark has developed a digital version of the Construction Material Pyramid. The Construction Material Pyramid makes it possible to compare, for example, CO2 footprints between different categories of materials or between material types within the same category. It also makes it possible to view different kinds of environmental impacts across the different materials.

It provides a simple way to gain a quick overview of the relative sustainability of the individual building materials.

Based on Environmental Product Declarations (EPD), the Construction Material Pyramid shows the environmental impact of a number of relevant building materials. View the digital version here: https://www.materialepyramiden.dk/



### PAGE 35

#### COP26 & 27

COP 26 was the 26th meeting of the Conference of Parties (COP), which took place in Glasgow, Scotland from 1-12 November 2021 (a year later than planned due to the pandemic). The COP is the decision-making body of the United Nations Framework Convention on Climate Change (UNFCCC) which aims to drive countries to act on climate change. Representatives of the 197 Parties to the Convention have met every year since 1995 to review the work of the UNFCCC, and review the progress made in achieving the objectives of the convention. COP27 took place in Sharm El-Sheikh, Egypt from 7-18 November 2022.8

### E

**Environmental, social, governance (ESG)** Environmental, social, and governance (ESG) criteria are a set of standards for a company's behavior used by socially conscious investors to screen potential investments. Environmental criteria consider how a company safeguards the environment, including corporate policies addressing climate change. Social criteria examine how it manages relationships with employees, suppliers, customers, and the communities where it operates. Governance deals with a company's leadership, executive pay, audits, internal controls, and shareholder rights.

### G

#### Greenhouse gasses:

The atmospheric gasses responsible for causing global warming and climate change. The six Kyoto Protocol classes of greenhouse gasses are carbon dioxide (CO2), methane (CH4), nitrous oxide (N2O), hydrofluorocarbons (HFCs), perfluorocarbons (PFCs) and sulfur hexafluoride (SF6).<sup>9</sup>

#### Green Star Rating

Green Star is an internationally recognised sustainability rating system. From individual buildings to entire communities, Green Star is assessing the way our built environment is designed, constructed and operated. Launched by the Green Building Council of Australia in 2003, Green Star is Australia's only national, voluntary rating system for buildings and communities. The built environment is currently the world's single largest contributor to greenhouse gas emissions, and also consumes around a third of our water and generates 40 percent of our waste. Green Star offers a framework of best practice benchmarks for sustainability.<sup>10</sup>

A Green Star rating provides independent verification that a building or community project is sustainable. Undertaking voluntary Green Star certification demonstrates leadership, innovation, environmental stewardship and social responsibility.

#### Continued

Green Star-certified buildings and communities can:

• Lower operating costs and increase asset value

• Use 66% less electricity than average Australian city buildings

• Use 51% less potable water than if they had been built to meet minimum industry requirements

- Boost productivity by up to 15%
- Produce 62% fewer greenhouse gas emissions than average Australian buildings
- Improve the health and wellbeing of occupants
- Increase student learning and engagement
- Reduce risk and 'future proof' investments

• Deliver a competitive edge in a crowded marketplace

Green Star assesses and rates buildings, fitouts and communities against a range of environmental impact categories. Green Star rating tools for individual building and fitout design, construction and operations assess projects for: Management, Indoor Environment Quality, Energy, Transport, Water, Materials, Land Use, Ecology, Emissions and Innovation.

### Life cycle assessment (LCA)

The compilation and evaluation of the inputs, outputs and the potential environmental impacts of a product system throughout its life cycle.<sup>11</sup>

### Materials & Embodied Carbon Leaders' Alliance (MECLA)

A leadership body of approximately 400 professionals from the building industry and government sector who promote low emission building materials such as green steel and concrete, and products such as geo polymers. Find our more via <u>www.mecla.org.au</u>

### National Australian Built Environment Ratings System (NABERS)

NABERS is a performance-based rating system. Star ratings between 1 to 6 indicate the environmental impact of Australian buildings, tenancies and homes.

Find our more via: www.nabers.gov.au/about/what-nabers

### National Greenhouse and Energy Reporting (NGER) System

The national reporting framework for information related to the greenhouse gas emissions, and energy production and use of corporations operating in Australia. The framework is established under Commonwealth legislation, which makes registration and reporting mandatory for corporations whose greenhouse gas emissions or energy production or use meet certain thresholds.<sup>12</sup>

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#### **NSW Climate Change Policy Framework**

The NSW Climate Change Policy Framework outlines the long-term objectives to achieve net-zero emissions by 2050 and to make New South Wales more resilient to a changing climate. It guides the NSW Government's policy and programs:

Find our more here:

www.energy.nsw.gov.au/sites/default/fi les/2022-08/nsw-climate-changepolicy-framework-160618.pdf

The Net Zero Plan Stage 1: 2020–2030 is the foundation for NSW's action on climate change and goal to reach netzero emissions by 2050.

https://www.environment.nsw.gov.au/t opics/climate-change/net-zero-plan

#### Net zero carbon business

Also known as carbon neutrality, net emissions associated with a product or an organisation's activities are equal to zero.

### Recognised Energy Savings Activity (RESA)

Eligible activities that fall into the NSW State Government's Energy Savings Scheme.

### S

#### Scope 1 emissions

The release of greenhouse gas into the atmosphere as a direct result of activities at a Facility.

#### Scope 2 emissions

The release of greenhouse gas as a result of electricity generation, heating, cooling or steam that is consumed by a Facility.

#### Scope 3 emissions

The release of greenhouse gas into the atmosphere that is generated in the wider economy as a consequence of a facility's activities but that are physically produced by another Facility.

### United Nations Framework Convention on Climate Change (UNFCCC)

An international treaty, adopted in 1992, aimed at achieving the stabilisation of greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic interference with the climate system.

### United Nations Sustainability Development Goals

Sustainable Development Goals (SDGs or UNSDGs) comprise a blueprint for a better and more sustainable future. This is a collection of 17 global goals set by the UN General Assembly in 2015 for 2030.

### Verified Carbon Unit (VCU)

A unit corresponding to 1 (one) metric tonne of carbon dioxide equivalent emissions reduced, certified and issued under the Verified Carbon Standard.

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# RESOURCES, TEMPLATES & GUIDELINES

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# Examples Environmental Action Plans

### **AUSTRALIAN MUSEUM**

The Australian Museum is a Carbon Neutral organisation and is the first natural history museum in Australia to receive the Federal Government's Climate Active certification. As part of the AM's commitment to improving community understanding of climate change, the AM overcame the challenges of its historic buildings and worked internally to reduce its carbon footprint.

The implementation of the Australian Museum's Sustainability Action Plan 2019-21 has reduced green house gas emissions and together with three strategic carbon offset programs the AM is proudly carbon neutral.

AUSTRALIAN MUSEUM SUSTAINABILITY ACTION PLAN 2019-21

**CLICK HERE** 

### BLUE MOUNTAINS CULTURAL CENTRE

Blue Mountains Cultural Centre's Environmental Action Plan 2023-25 lays out strategic priorities as well as concrete goals and actions, that commit the Cultural Centre to initiatives that minimise waste and environmental impacts, preserve natural resources, and engage and inspire audiences and communities to take part in sustainable living and positive environmental actions.

BLUE MOUNTAINS CULTURAL CENTRE ENVIRONMENTAL ACTION PLAN 2023-25



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# Examples: Environmental Action Plans

### 4A CENTRE FOR CONTEMPORARY ASIAN ART

4A Centre for Contemporary Asian Art has been certified as a Climate Active carbon neutral organisation, set by the Australian Government Department of Environment and Energy.

4A has committed to measuring their carbon footprint yearly, with external auditing to occur every three years to ensure goals and KPIs are addressed long term.

Undertaking the certification process has enabled 4A to identify the different areas to address to improve sustainability. Within the gallery building these include electricity usage, freight, catering, waste-to-landfill, recycling, advertising, paper usage, printing and office IT.

### 4A's CLIMATE ACTIVE CERTIFICATION

### SYDNEY OPERA HOUSE

The Sydney Opera House has committed to the United Nations 2030 Sustainable Development Goals.

This commitment is reflected in their fourth Environmental Action Plan (2020-23), which supports global efforts to safeguard our natural environment – and sets out a number of ambitious targets:

- Achieve a 6 Star Green Star Performance Rating from the GBCA;
- Eliminate single-use plastic packaging from all venues and restaurants;
- Take steps to become climate positive; and
- Achieve Sustainable Event Management Certification, in line with International Standard (ISO 20121).

### SYDNEY OPERA HOUSE ENVIRONMENTAL ACTION PLAN 2020-2023





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# ONLINE CARBON CALCULATOR & CONSULANTS

### CARBON NEUTRAL BASIC ONLINE CARBON CALCULATOR

Carbon Neutral helps organisations minimise their impact on the environment by working with them to measure, reduce and offset greenhouse gas emissions. They have developed a basic online calculator to help you estimate your carbon footprint and how much you need to offset to compensate for your greenhouse gas emissions. Their carbon calculator is well set up for event-based activity and is useful for festivals and venues.

### CARBON MANAGEMENT CONSULTANTS: PANGOLIN ASSOCIATES

The Pangolin Associates audit team identifies and calculates GHG emissions associated with your business' activities. The final report breaks down your carbon footprint against industry benchmarking. It also contains key performance indicators critical for further greenhouse gas reporting and tracking.



### **CLICK HERE**

### JULIE'S BICYLCE GREEN TOOLS & ONLINE IMPACT CALCULATOR

Julie's Bicycle's impact calculator is free to use and helps you can track specific projects, or your overall practice impact. You can view a comprehensive list of carbon consultants in the Market Directory here:





# HELPFUL GUIDELINES & FURTHER READING

### INTERNATIONAL CONSERVATION SERVICES

### A PRACTICAL GUIDE FOR SUSTAINABLE CLIMATE CONTROL AND LIGHTING IN MUSEUMS AND GALLERIES

This guide aims to assist the sector to make informed decisions around viable, economically and environmentally sustainable methods of exhibition practice and collections care by identifying appropriate technologies, products and systems.

### CURATING TOMORROW

### MUSEUMS AND THE SUSTAINABLE DEVELOPMENT GOALS

This guide by *Curating Tomorrow* is intended to help empower museums (small, large and of any kind, anywhere), museum workers, museum networks and their partners to contribute to the United Nations' Sustainable Development Goals.



### CLICK HERE

# HELPFUL GUIDELINES & FURTHER READING

### JULIE'S BICYCLE

### ENVIRONMENTAL POLICY & ACTION PLAN GUIDELINES AND TEMPLATES

UK based Environmental Advocacy Agency Julie's Bicycle has developed guidelines to help arts organisations to develop their own environmental policy and provided examples to see what a policy should look like in practice.

### **CLICK HERE**

### JULIE'S BICYCLE

### CREATIVE CLIMATE LITERACY 101

As part of the Arts Council England environmental support programme, Julie's Bicycle ran a series of introductory webinars on creative climate action. They cover:

- The state of the climate and climate policy (where we are now and where we have to get to)
- Where Greenhouse gas (GHG) emissions come from (how we got here)
- The role of the arts (where we can be most powerful)
- Understanding data and taking action (what YOU can do now)
- How we move from individual action to big picture change)

**CLICK HERE** 

# CONNECT

Arts Organisations at the Centre of Climate Action in Australia and Overseas

### **CLIMARTE**

CLIMARTE harnesses the creative power of the arts to inform, engage and inspire action on the climate crisis. Bringing together a broad alliance from across the arts, humanities and sciences, CLIMARTE advocates for immediate, effective and creative action to restore a climate capable of sustaining all life. CLIMARTE is governed by a Committee and operated by a management team of voluntary arts professionals, academics and activists. Founded in 2010, CLIMARTE is an independent charity registered with the Australian Charities and Not-for-profits Commission.

### CLICK HERE

### **CLIMATE ACTIVE**

Climate Active is an ongoing partnership between the Australian Government and Australian businesses to drive voluntary climate action. The brand represents Australia's collective effort to measure, reduce, and offset carbon emissions to lessen our negative impact on the environment.



### PACT

PACT is an international coalition of organizations within the visual arts engaged in collaborative efforts to accelerate the sector's broad adoption of collective climate action.



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Regional and Public Galleries New South Wales Inc.

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