



Britomart Sustainability Report 2023



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Matthew Cockram on a year
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On the cover: Pou Tū te Rangi, an artwork by Chris Bailey (Ngāti Hako, Ngāti Pāoa, Te Aupouri, Ngāti Porou, Irish) in Britomart's Te Ara Tahuhu. Photo by David St George.

Left: Daily Bread's outdoor tables at the 5 Green Star Hayman Kronfeld Building in Britomart's Galway Street. Photo by Samuel Hartnett.

Letter from the CEO



As we continue our efforts to embed sustainable practices in every aspect of our business, the need to meld big-picture vision with an almost granular attention to detail becomes more obvious. Sweeping statements about sustainability are easy to make, but turning those objectives into reality is much more challenging.

Every year we are reminded that, when it comes to sustainable practice, robust day-to-day measurement and management are essential. That’s one of the reasons why we participate in externally certified programmes such as the NZ Green Building Council’s Green Star ratings, the NABERSNZ energy efficiency audits, and Toitū’s Carbonreduce certification: the rigour of external assessments means our internal processes are necessarily shaped by them.

This discipline yields positive outcomes. In this report we’re pleased to note a reduction in Britomart Group’s overall carbon emissions, one that exceeds our Carbonreduce targets. Some of these gains are due to what might seem like relatively insignificant procedural improvements in the way we manage our air-conditioning systems, for example. But improvements like these require a detailed, coordinated effort with contractors, technical experts and our own teams to achieve. As we see in our reporting, small gains like this can quickly add up.

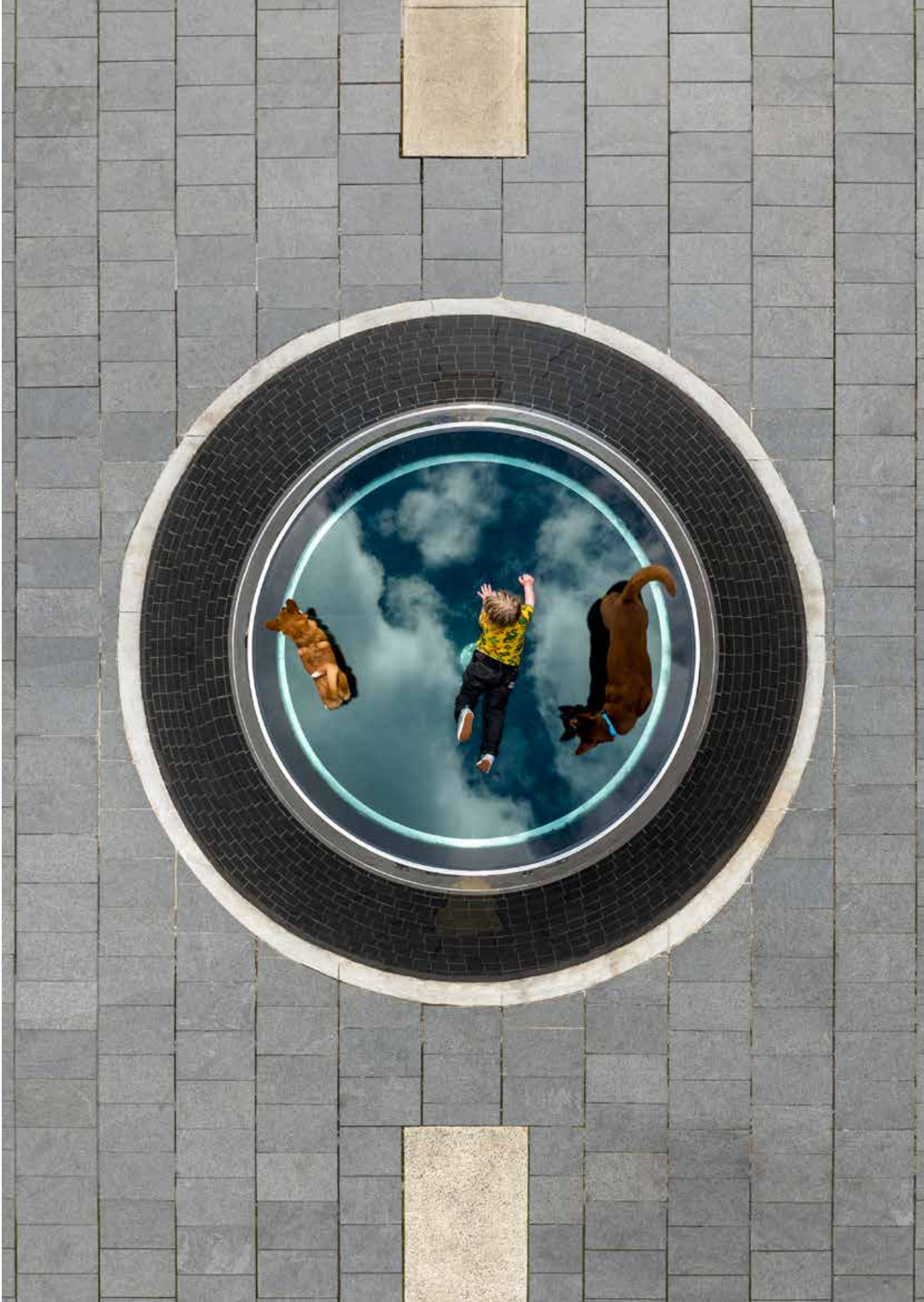
This is not to say that the work of sustainability needs to be entirely technocratic. If you take a big-picture view, sustainability is the ultimate collective endeavour (that’s why we’ve invited members of the Britomart community to talk about their sustainability successes and challenges in this report). People are more inclined to support sustainable initiatives if they feel a strong connection to place and the people they share it with. Our place, of course, is the central city, and we’ve been acutely conscious of the way flexible work patterns are reshaping people’s relationships with this part of town. Increased workplace flexibility is a welcome development, but our research has also shown how in-person work – and the constellation of social interactions that comes with it – is a fundamental connective element in our society. Auckland’s accessible central city, with its theatres, art galleries and sparkling waterfront, is the perfect place for these human connections to happen and for sustainable initiatives to be hatched.

This type of connectivity can’t easily be audited or assessed by a third-party agency, but it reminds us that sustainability is everyone’s responsibility – and that our biggest challenges must be addressed together.

A stylized, handwritten signature in black ink, appearing to read 'M. Cockram'.

Matthew Cockram
CEO, Cooper and Company

Right: One of the skylights above Britomart Transport Centre in Takutai Square. Photo by Petra Leary.





Britomart's Mid Winter Street Food Feast, a community gathering supporting small food producers. Photo by Geoffery Matautia.

An aerial photograph showing a modern building with a glass facade and a brick building with a flat roof. In the foreground, a large green lawn is filled with people sitting on red beanbag chairs. To the left, a paved area with trees and more people is visible. In the background, a large body of water (the harbour) is filled with many small boats and a large ship. A hill is visible in the distance under a blue sky with white clouds. The word 'BRITOMART' is written vertically on a black pillar in the middle ground.

Part 1. Mana Whakahaere Governance

As our sustainability policies and practices evolve and deepen, we report on key changes in our approaches and on our performance against last year's targets.

A view of Britomart's
Takutai Square
and the Waitematā
Harbour from The
Hotel Britomart.
Photo by Simon Devitt.

Britomart is a nine-block business community in downtown waterfront Auckland, offering a mix of carefully refurbished heritage buildings, new buildings designed to high environmental standards and welcoming public spaces. The Britomart Group of companies operates under the oversight of Cooper and Company.

Britomart's sustainability efforts are focused on three interrelated pillars – economic sustainability, environmental sustainability and social sustainability.

As urban investors with a long-term focus, our core work is refurbishing, designing, building and operating resource-efficient, healthy, beautiful buildings and public spaces that invite people to experience the rewards of connecting in person in a thriving central city district.

As part of this, we operate social programmes to support the wellbeing of the people who work within our organisation and pro-social activations for the benefit and enjoyment of the people who work, shop, eat and spend time in the Britomart community.

We regularly report on our sustainability efforts, both internally and externally, and work with recognised accreditation agencies to verify the value of the efforts we have made.

Right: The lawn in Britomart's Takutai Square is a popular gathering place. Photo by Samantha Totty.



Britomart’s Stakeholders

Peter Cooper
Cooper and Company’s founder and Executive Chairman.

Britomart Board of Directors
The group of people governing Britomart’s work.

Ngāti Whātua Ōrākei
The local Māori iwi who hold mana whenua over the land Britomart is built on.

Auckland Council and Auckland Transport
The local council that Britomart works alongside and the Council Controlled Organisation responsible for the Britomart Transport Centre beneath the precinct.

Britomart Group employees
The team members who develop, manage and run the Britomart neighbourhood.

Lease partners
The corporations, organisations, retailers and hospitality outlets who lease space within Britomart.

Downtown community
The residents and businesses who live and operate in the downtown area.

Visitors and guests
People who shop, eat and spend time in Britomart.

Sustainability Partners

NZGBC
The Green Star certification system, administered by the New Zealand Green Building Council, is Australasia’s foremost sustainability rating certification. Originally developed by the Green Building Council Australia, the system has been adapted for local needs and is internationally recognised. The system awards commercial buildings a rating from zero to six stars, with one representing minimum practice, five being stringently high and representing excellent performance at a national level and six indicating world-leading standards. The Hotel Britomart, East Building and Hayman Kronfeld Building hold 5 Green Star certifications.

NABERSNZ
NABERSNZ is a system for rating the energy efficiency of office buildings. It is an independent tool, backed by the government, which assigns star ratings to commercial buildings based on their level of energy efficiency. Britomart currently holds ratings of 4 stars or above for five buildings within the precinct.

Toitū Envirocare
Toitū Envirocare is New Zealand’s leading carbon emissions assessment and accreditation agency. Its name translates as ‘to actively sustain’. The agency works with all types of businesses to assess, accredit and give guidance on managing environmental impacts. Britomart is currently in its fourth year of Carbonreduce certification with the agency.

Britomart’s Values

Community
We create more than just a place to shop, work and eat. Britomart is a community where people feel they belong.

Design
We value the way thoughtful design and attention to detail, as well as the combination of heritage and modern architecture, can transform the experience of place.

Sustainability
Britomart takes pride in making decisions for the long term and working with recognised organisations to accredit our sustainability work.

Care
Britomart cares deeply about the experience of its workers and visitors, and the totality of their experience in the precinct.

Boldness
Britomart pursues the unexpected, the new and the next with confidence and in a style unique to the precinct.



Our 2024 Goals

Mana Whakahaere Governance

- Achieve a WELL Performance Certification for the Maritime Building once the building’s renovation is completed.
- Complete a material issues assessment for Britomart.
- Investigate the feasibility of securing NABERSNZ ratings for non-rated buildings.

Above: The Galway Street lobby of the newly refurbished, 5 Green Star Hayman Kronfeld Building. Photo by Mary Gaudin.

Te Tāngata People and Culture

- Work with Te Kura Kaupapa Māori o Hoani Waititi Marae to broaden Britomart’s careers orientation programme with the school and introduce students to a wide range of career opportunities and work experience options.
- Complete two further research projects relating to the future of work and the interconnected future of the central city, focusing on the benefits of in-person connection and community development.
- Continue Britomart’s community engagement through art displays, cultural performances, and social gatherings in Britomart throughout the year.

Te Taiao Environment

- Continue with our emissions reduction programme as guided by Toitū Carbonreduce.
- Work with the Restaurant Association of New Zealand to develop a food waste pilot programme in association with two of Britomart’s restaurants, and share the results of the pilot with other lease partners.

Report Card 2023

Every year we review the sustainability goals we set the previous year and report on how we did.

Mana Whakahaere Governance

01
Investigate and scope the potential for a material issues assessment for Britomart.

STATUS: SCOPED

Cooper and Company’s Director of Sustainability and Brand Sarah Hull met with a range of potential suppliers to understand the process of a material issues assessment. With a greater understanding of the process, it was decided to invest in equipping members of the Cooper and Company sustainability team with the skills to undertake material issues assessments for Britomart, as well as other companies under the Cooper and Company umbrella.

02
Achieve WELL Performance certification for the Maritime Building

STATUS: UNDER WAY BUT DELAYED

Engineering consultants Norman Disney & Young were commissioned to assist with achieving a WELL Performance rating. Air monitors have been installed on each level of the Maritime Building, which measure the particulate matter (PM), volatile organic compounds, levels of carbon dioxide and humidity in the air. As part of the monitoring, intermittent issues with air quality in the building have been identified, and a process of elimination has been undertaken to better understand the source of the issues. The Maritime Building is currently having its roof replaced and will be closed from January to June 2024. As part of this renovation, adaptations may be made to improve air quality. Further monitoring and testing will be undertaken when the building is reopened, with the aim to submit data for a WELL Performance certification in Q4 2024.

Te Tāngata People and Culture

03
Work with Te Kura Kaupapa Māori o Hoani Waititi Marae to establish a careers orientation programme that introduces their students to a range of career possibilities and work experience options at Britomart, using this as an opportunity to connect Britomart businesses with the Kura community and each other.

STATUS: ACHIEVED

Our careers orientation collaboration kicked off at the end of March 2023, with the first of three monthly careers days held for a total of 30 students in Years 12 and 13. Students visited a range of businesses to get a sense for the areas of work that might interest them. Subsequently, five students undertook a minimum of six days work experience each at a range of Britomart businesses, including EY and Cooper and Company. Next year, we intend to build on the success of this programme to encourage more students to take part in both the careers days and the work experience opportunities. Read more about the value this project created for both the students and the businesses involved in our interviews with EY’s Chad Paraone and Hare Rua from Te Kura Kaupapa Māori o Hoani Waititi Marae on pages 50 and 52.

04
Engage the Britomart community with at least six displays of art and photography around Britomart, with a focus on sustainability and social issues, and measure the impact of these activations.

STATUS: ACHIEVED

We held six art exhibitions around the precinct, including NZ Geographic Photographer of the Year, a Matariki exhibition featuring kapa haka students from Te Kura Kaupapa Māori o Hoani Waititi Marae, artworks by young takatāpui as part of Te Timatanga for Auckland Pride, and poetry in association with the Auckland Writers Festival. We also held a series of freestyle dance battles, two performances of contemporary Samoan dance during the Late Night Art festival and a series of K-Pop performances in Takutai Square.

Many of these exhibitions had a focus on celebrating people who are Māori and Pasifika, takatāpui and rangatahi, as well as on contemporary New Zealand culture and environment. These events also saw good engagement on social media, with one TikTok video featuring kapa haka performers achieving more than 1.4 million views.

05
Run at least three events to connect our Britomart lease partners with each other, centred around an element of environmental, social or economic sustainability.

STATUS: ACHIEVED

We held three Neighbourhood Drinks events where we invited members of the local business community to join us for free drinks, nibbles and talks from interesting speakers. In February, takatāpui artists whose works appeared around Britomart during the Pride festival spoke; in May Ngāti Whātua Ōrākei’s Kingi Makoare talked about Waihorotiu, the river that once ran down Queen Street; and in September urban trees expert Justin Morgenroth spoke about urban reforestation as part of the Auckland Climate Festival. We also held two Britomart Breakfast talks for the business community; one on making digital meetings more effective and another on what workplace loneliness is and how to combat it.

Te Taiao Environment

06
Continue to work towards our Toitū Carbonreduce emissions reduction goal of 5 percent by 2026.

STATUS: ON TRACK

We submitted the year’s data to Toitū Envirocare in August and are awaiting auditing confirmation and certification. Based on the unaudited results, this year our carbon-equivalent emissions decreased by 40 percent overall, largely due to a significant reduction in refrigerant losses, better refrigerant loss reporting and improvements in energy efficiency in some large buildings. See more on pages 16 and 17.

07
Run a communications campaign for our Britomart community to share our lessons around managing waste well from our 2022 waste investigation.

STATUS: ACHIEVED

Members of our sustainability, communications, operations and The Hotel Britomart teams continued to work together in early 2023 to understand the outcomes of all waste streams currently operating at Britomart and to look for ways to encourage more efficient operation. The communications team then created a Managing Waste Well guide, which was distributed to lease partners by the operations and facilities teams. Managing waste well remains an ongoing project in Britomart.

08
Continue to scope the feasibility of installing PV (solar) panels on suitable buildings at Britomart.

STATUS: SCOPED

Each upcoming building or renovation project at Britomart will be assessed for suitability of PV panels for solar energy generation. After investigation, Maritime House was deemed unsuitable for solar installation.

Greenhouse Gas Emissions: Our Progress

Britomart Group began working with Toitū Envirocare in 2019 to develop a base-case emissions profile for our group of businesses*, which gives an overall picture of our climate impact. We have developed a Toitū Carbonreduce plan to decrease our emissions over time.

Britomart precinct’s Toitū Carbonreduce plan includes a commitment to a 5 percent reduction in total emissions by 2026, to be achieved through a wide range of undertakings, from monitoring building air temperatures to increasing energy efficiency, decreasing waste and investigating solar power for some buildings.

In the 2022/2023 year, Britomart group’s total greenhouse gas emissions were 721.66 tonnes of CO₂e (carbon dioxide equivalent emissions). This represents a 40 percent reduction in emissions from the previous year.

Our emissions are reported in the following categories

- Direct emissions**
In the last year, our direct emissions reduced by 42.5 percent overall, going from 774.32 tCO₂e in 2021/22 to 445.01 tCO₂e in 2022/23. This was attributable to:
- Fewer refrigerant leaks (refrigerant has an extremely high emissions intensity).
 - More accurate reporting of the

quantity of refrigerant lost from leaks – previously this had been over-reported by suppliers.

Most refrigerant leaks in the precinct have been coming from three buildings – the East Building, the Charter Customs Building and the Excelsior Stanbeth Building. The East and Charter Customs Buildings are easily the largest in the precinct, and can be expected to generate the highest number of leaks.

For the Excelsior Stanbeth Building, the leaks are due to ongoing issues and faults related to the age of the plant. Engineering consultancy NDY has been engaged to redesign the air conditioning system in Excelsior Stanbeth with a view to replacing it when the building is refurbished. The smaller buildings’ refrigerants leaks are an expected part of building operation and maintenance is ongoing. Leaks can be caused by something as small as a nut becoming loose on an air-conditioning unit.

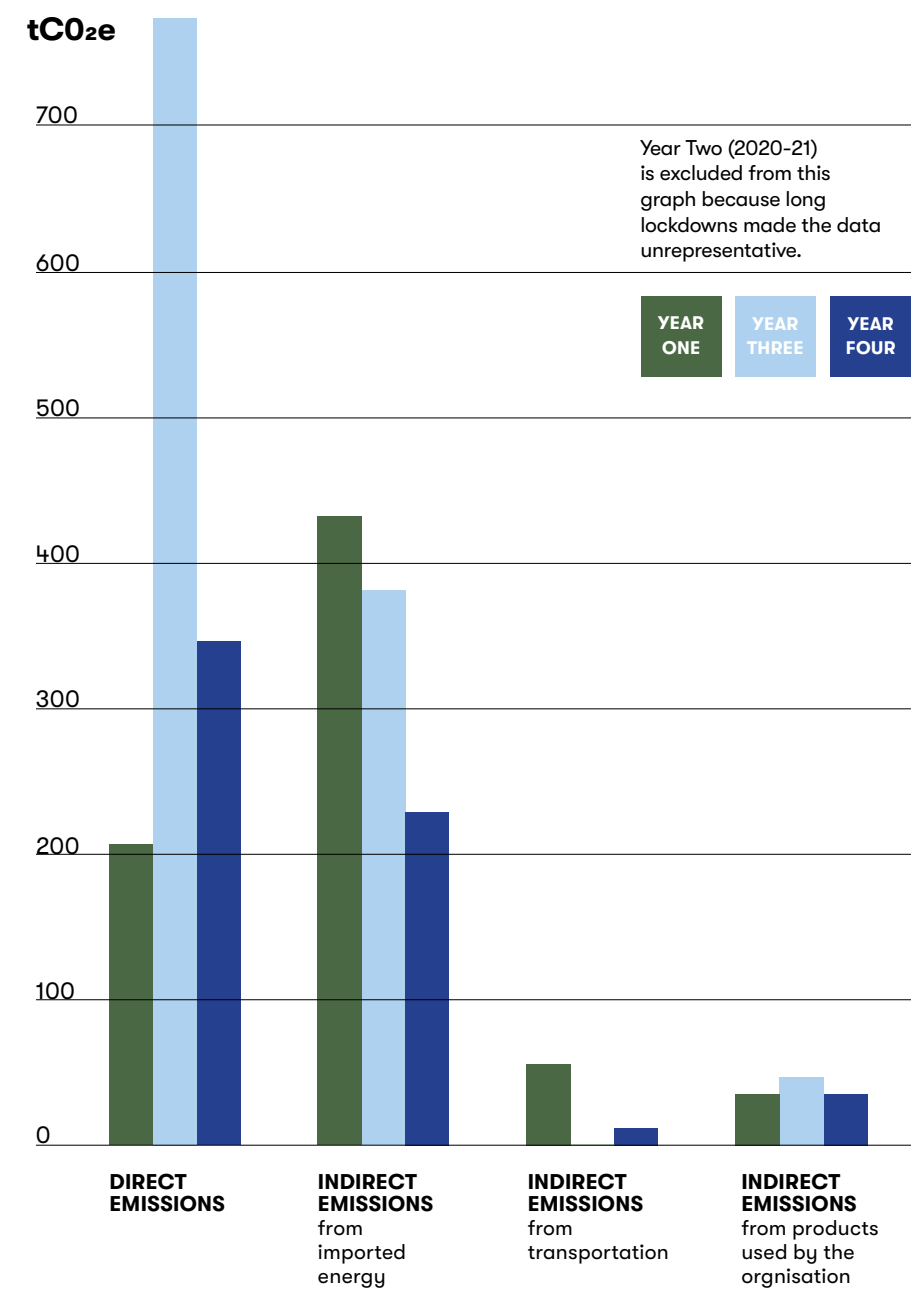
Indirect emissions from imported energy
Emissions from the use of electricity also showed a notable reduction of 40 percent, going from 381.79 tCO₂e in Year 3 to 229.07 tCO₂e in Year 4. The reasons for the decreased use of electricity included:

- More people working from home so some office spaces were not as frequently in use.
- Temporary closures of some businesses for refits.
- Improvements to the air conditioning systems within the East Building (the single largest electricity user) which improved efficiency.
- Fairy lights were replaced with more energy-efficient versions.
- The Britomart Saturday Markets operated at a smaller scale over a very wet winter.

Indirect emissions from products
This category relates to transmission losses – such as leaks or heat loss – as gas and electricity is transmitted to each building.

Indirect emissions from transport
This relates to emissions from car or air travel. In the 2020-2022 years, this category was very low due to travel restrictions. In the past year, this has increased, as expected, from virtually zero to 12.51 tCO₂e.

Britomart Group 2020-2023 Greenhouse Gas Emissions



- Ongoing activities**
- Weekly technical meetings are held to collaborate on ideas for reducing overall utilities consumption across Britomart.
 - Monitoring of building temperatures via our Building Management System is ongoing.

* Britomart’s emissions profile is calculated on the emissions of 14 buildings with the precinct, as well as emissions from outdoor activities like street lighting and electricity supply for activations in Takutai Square. The Hotel Britomart has its own Toitū Envirocare emissions profile and Carbonreduce plan. In the 2022/23 year, The Hotel Britomart’s total emissions were 251 tCO₂e.

Current measurement period: 01 April 2022 to 31 March 2023 (Year 4) | Base year period: 01 April 2019 to 31 March 2020

Toitū Calculation Changes

Since we published our last Sustainability Report, there have been some changes in the way that Toitū Envirocare, the agency that issues our greenhouse emissions accreditation, makes its calculations.

The first change occurred in August 2022. The Ministry for the Environment decided that a change in methodology was needed for calculating the electricity emissions factor in Toitū emissions assessments. This change was retrospectively applied to all emissions assessments, and affected all Toitū-rated organisations that have electricity as part of their emissions total.

Depending on how large a factor electricity is for each organisation, this change could affect overall emissions totals slightly or substantially. For Britomart, this had a moderate effect, as electricity use accounts for a reasonable portion of our emissions. All of Britomart’s emissions totals have been revised, dating back to our first assessment in 2019.

The second change was in August 2023, and will be applied to future emissions calculations. This applied to the emissions factor relating to petrol and diesel. Emissions factors change over time for a variety of reasons – such as vehicles becoming more fuel-efficient, the country using more thermal generation in one year compared to another, etc. As Britomart has no vehicle fleet, this change will have little effect on our overall totals.

Energy Efficiency: Our NABERSNZ Performance

NABERSNZ (National Australian Building Energy Ratings System New Zealand) is a system for rating the energy efficiency of buildings. At Britomart, five buildings currently hold NABERSNZ ratings.

Prior to 2022/3, Britomart used an external consulting company to manage our NABERSNZ assessments. This company collated data related to the energy efficiency of the rated buildings at Britomart using schematics and data from our energy suppliers and building management systems. As NABERSNZ-accredited assessors, they managed our annual NABERSNZ submission.

For our 2023/4 NABERSNZ rating, we changed to a new NABERSNZ-accredited assessor, who does regular site visits and provides quarterly reports and

advice at meetings alongside managing the NABERSNZ assessment.

This more frequent monitoring and data collection gave us a much deeper understanding of the limitations of our existing metering systems. We could recognise gaps where the data was insufficient to provide a fair assessment of the division between energy used by tenants and energy used in the common areas in the building (which we are responsible for as landlords).

This means that two buildings needed to change from Base Building ratings

to Whole Building ratings, which assess energy efficiency in both tenant and common spaces. This requires including additional factors in calculating the energy efficiency of these buildings, such as the number of people working on-site.

The type of business operating from the building can affect the ratings – for example, a building housing co-working spaces that have few permanent workers on-site will typically achieve a lower score than an office with a larger group of permanent workers. These variables are now included in our data.

Our NABERSNZ ratings



	EXCELSIOR STANBETH	EAST	CHARTER CUSTOMS	AUSTRALIS NATHAN	ALTRANS QUAY
2021	5.5 Base building	4.5 Base building	4.5 Base building	5 Base building	4 (2019) Whole building
2022	6 Base building	4.5 Base building	4.5 Base building	5 Base building	5.5 Whole building
2023	4 Whole building	4.5 Base building	4.5 Base building	4 Whole building	5.5 Whole Building

What’s changed with our NABERSNZ ratings

AUSTRALIS NATHAN
2022 rating
Base Building 5 Star (NZ-leading)
2023 rating
Whole Building 4 Star (Excellent)
We intend to return this building to a Base Building rating by adding additional metering to enable us to do so.

EXCELSIOR STANBETH
2022 rating
Base Building 6 Star (Aspirational)
2023 rating
Whole Building 4 Star (Excellent)
We would like to return this building to a Base Building rating and are scoping the feasibility of installing additional metering. Due to the building’s unsuitability for solar panels and the small floor area of the building, which results in a higher kWh/m2 heat loss per year than larger floor-plate buildings, we’ve been advised that even after returning to a Base Building rating, it would be unlikely to achieve a 6-star rating in the future.

ALTRANS QUAY
2022 rating
Whole Building 5.5 (NZ Leading)
2023 rating
Whole Building 5.5 (NZ Leading)
Although there was no change in this building’s rating, this was also identified by our assessor as benefiting from additional metering. We are currently scoping the feasibility of installing additional meters, enabling it to be rated as a base building.



Waste Management

We consolidated our waste management guidelines into a helpful volume.



Over the last year, the sustainability team at Cooper and Company (owners of Britomart Group) has worked with the Britomart operations team to review and fine-tune waste management practices. Team members visited waste management partners to see their operations first-hand and talk through processes. Subsequently, the communications team produced a waste management guide to be distributed to businesses within the precinct, which gives clarity on all the recycling and waste disposal streams within Britomart, along with tips on how to manage waste well within individual businesses.

Above: Britomart’s waste management guide. Top: Ricardo Viloso, Alex Cruz, Shieno Bilarca and Mauritz van Wyk from Britomart’s cleaning team. Photo by David St George.

“Every three months we meet to look at how Britomart can reduce the energy consumption in each building.” – Dave Annable



Energy efficiency ratings need good data. Dave Annable is an accredited assessor for the NABERSNZ energy efficiency ratings scheme. Here, he speaks to Britomart’s Melinda Williams about what the ratings mean – and how Britomart is progressing.

MELINDA WILLIAMS Dave, could you start by explaining what NABERSNZ ratings are and why they’re useful for building owners and lease partners?

DAVE ANNABLE NABERSNZ was introduced in New Zealand in 2013 and is based on the National Australian Building Environmental Rating System (NABERS). In New Zealand, they only apply to office buildings. They’re a way of measuring energy efficiency of the normal operation of a building. Energy just means any electricity, gas, diesel for generators, etc. The idea is that the ratings make it easy to compare buildings. A four-star building in Wellington will operate just as efficiently as a four-star building in Auckland, even though the building in Wellington might use more energy overall, because it’s colder there.

For building owners, it’s a way to show you how your building performs compared to other similar buildings, and a way to track your progress. I don’t know what the latest figures are, but after 10 years in Australia, buildings on average had achieved 30 percent savings. That’s a benefit to landlords and tenants in terms of lower costs, and it also means a reduction in carbon emissions.

MELINDA Does the NABERSNZ rating take carbon emissions into account?

DAVE It’s changed since October last year. Until then, NABERSNZ had been measured on the rated area, energy use, hours of occupancy and the location – Auckland, Wellington and Christchurch. That made it quite easy to calculate how much you’d need to reduce energy consumption in order to get a higher star rating. Now the calculation includes an emissions factor, which impacts on the rating, because gas, for example, has a higher emissions factor than electricity.

MELINDA There are three different types of NABERSNZ ratings – base building, tenancy and whole building. Could you explain how those three work?

DAVE Your base building basically relates to everything the landlord needs to provide to create a safe, comfortable building environment. That’s the lifts, HVAC [heating, ventilation, air-conditioning], lighting and power for the access and common areas, and any fire protection equipment. The tenancy rating covers the energy use that the tenants are responsible for. So that’s lighting and power on the tenant floors, and for any

supplementary air conditioning they’ve installed – for a boardroom, for example. The whole building rating includes both the base building and tenancy energy. Britomart has whole-building ratings for the Excelsior Stanbeth Building, Australis Nathan Building and the Altrans Quay Building. That’s because there isn’t sufficient metering to be able to accurately separate the tenant’s energy use from the landlord’s energy use.

MELINDA Is that something that you see more in older buildings, when the systems were installed before it became important to differentiate them for energy ratings?

DAVE Yeah, it doesn’t happen so much now in newer buildings. Although I saw a building recently from 2010 where the metering wasn’t separated.

MELINDA What role do you play in helping Britomart with its NABERSNZ ratings?

DAVE I’m a NABERSNZ-accredited assessor and I have a mechanical building services background. As an assessor, I come in and collect all the information required to do the rating – all the utility and metering data, collect data information on the hours of occupancy, any after-hours occupancy, that sort of thing. What we’ve also been doing here is regular reviews. Every three months we meet to look at how Britomart can reduce the energy consumption in each building. That’s what NABERSNZ is really intended to do – provide a benchmark to help to improve the energy-efficiency of buildings over time – although the reviews are not required to get a rating. And when you have a number of buildings with ratings, you can compare the buildings and say, well, this one’s not performing as well as the others, so what can we do to improve it?

MELINDA What can building owners do to improve the energy efficiency of their buildings?

DAVE The biggest thing is making sure that your HVAC is only running when it’s needed. It’s not just making sure that the HVAC isn’t left running all night when nobody’s in the building, but more things like questioning why the boilers are coming on so early, long before people come into work, and leaving them running until 6pm. These days, post-

Covid, people don’t really stay in the office until 6 o’clock in the evening, so they don’t need to be on that long.

When you ask building managers why their boilers are coming on at 5am, it might be that there were complaints in the past, and they want to avoid more complaints. But there are other ways of thinking about it. You might ask yourself why the building is getting so cold. When you turn the boilers on, are you also starting the ventilation systems and introducing fresh air in to the building. If you’re doing that at 5am when it’s very cold out and the building is unoccupied, you’re just unnecessarily increasing your heating demand.

But basically it’s about making sure that everything is only running when it needs to be and when it is running it’s running efficiently. It’s the mechanical systems that drive most of the efficiency gains. You can look at your lighting – make sure you have efficient lights but at the end of the day it’s the mechanical systems that have the biggest impact.

In an open-plan office where you’ve got adjustable thermostats for different areas of the office, and people are adjusting it to suit themselves, that can create inefficiencies. You can end up with one area being heated next to an area being cooled, so the fan-coil units will be working against each other. In a lot of larger buildings, to deal with this, building managers set a fixed range the system will cool or heat to, from 21 to 23 or something like that.

For Whole Building ratings, a lot of control is taken out of the landlord’s hands. If you have a tenant who occupies half a building but are never in the office and leave the lights on all the time, as a landlord doing a Whole Building rating, you’ll be penalised by that.

MELINDA Does it make a difference to the ratings if people are in the building regularly or not?

DAVE Under the Whole Building and tenancy ratings, the computer count is a factor you take into account. The idea is that everyone in the office will be working on a computer, so you count all the computers in regular use. If you have something like a bank trading floor, you might have people who have multiple computers, and that uses more energy, even though there’s only one person. That’s why you count computers instead of people.

The future of work, social connectivity and sustainability.

The rapid acceleration of flexible working habits delivered a clutch of unpredictable consequences, including a loss of social connectivity and a destabilisation of Auckland’s central city. In response, Britomart embarked on two research projects that looked at the future of work and the social and economic sustainability of the central city.

The first research project, a publication entitled *Three Views on the Future of Work*, spoke to three experts about changing workplace patterns and how to respond to them. Sarah Wright, an associate professor at the University of Canterbury’s Business School, has been studying the phenomenon of workplace loneliness for decades – and noticed a dramatic increase in reports of it since remote work became more common. Sarah’s research, which has been published in the *Harvard Business Review*, talks about the consequences of workplace loneliness and the effects it has on everything from mental health to productivity. The solution? “This is not just a worker problem, but also an organisational problem,” Sarah says.

In our interview, Sarah talked about the need for workplaces to rethink the social structures and the way they are encouraging connection and a sense of belonging among their teams. Flexible work is here to stay, but that makes forging connections even more of an imperative. These connections are the bedrock of social cohesion, a key ingredient to collective action on sustainability.

In our first Future of Work publication, we also spoke to Dallas-based architect Erin Peavey about the way companies can configure their office spaces to foster a sense of connection.

And John Kirwan, the founder of workplace wellbeing organisation Groov, discussed the importance of mental health strategies at work and the positive impact they can have on everybody’s sense of belonging.

In our second publication, *This is how we want to work now*, we asked five workers under 30 what work meant to them. The popular narrative around younger workers has sometimes suggested they are flighty and flaky – but our group was a committed range of individuals who had a deep understanding of what they wanted from their workplaces, and how important in-person connection at work was to them. Just as important, they were clear about their purpose, and how their work could be a meaningful contribution to resolving the wider issues at play in the world.

We made free printed copies of both these publications available in Britomart’s Atrium on Takutai, as well as publishing all the interviews online. We hope the research helps business leaders contemplate the fundamental role workplaces play in connecting people, and the way these connections can enrich the city and people’s lives. This work extends beyond social sustainability, as social connectivity is vital at encouraging a sense of belonging and a consequent desire to collectively tackle environmental challenges.



Sarah Wright



Erin Peavey



John Kirwan



Far right, top to bottom: The team at Monk Mackenzie’s Britomart offices; Britomart’s two publications relating to the future of work; Renee Black (second from left) and her colleagues at EY’s Britomart offices. Photos by Geoffery Matautia.

“I like to see the report as a call to action for what Auckland wants to be.” – Pam Ford



Lockdowns, closed borders and the acceleration of flexible working all had unpredictable effects on Auckland. They also resulted in deep collaboration among city centre stakeholders, including Britomart Group, to examine the central city’s purpose and chart a positive future. Pam Ford is the Director of Investment and Industry at Tātaki Auckland Unlimited, the city agency charged with tourism and economic development initiatives. In mid-2023, she was one of the authors of an important report that benchmarked Auckland against comparable global cities. Here, she speaks to Britomart’s Jeremy Hansen about how the city stacks up – and what its future opportunities are.

JEREMY HANSEN Pam, could you start by telling me a little bit about the context in which the report was commissioned?

PAM FORD Sure. It goes back to immediately after the first lockdown in 2020. Tātaki Auckland Unlimited brought together leaders across the city to a conference called Auckland’s Future Now, where we discussed the immediate issues that we needed to deal with coming out of Covid. That led to the report *Reimagining Tāmaki Makaurau Auckland* by Koi Tū: The Centre for Informed Futures at the University of Auckland. It was driven by Sir Peter Gluckman and asked why we weren’t looking a few generations ahead. It put out nine provocations of what Auckland could be if it really put its mind towards it. This is a recurring theme and continues through our report.

Since borders reopened, our closest neighbours in Australia have been quite aggressive in getting back into the world stage, so we thought it would be worth doing a proper benchmarking exercise comparing Auckland’s performance in a range of areas to a selected group of global cities of a similar size.

JEREMY The report you and the Committee for Auckland commissioned from the London-based group The Business of Cities is entitled *The State of the City: Insights and Opportunities for Auckland*. One of the things I enjoyed about it is that it’s not a ranking of quality of life for expatriate workers, which many of these surveys seem to focus on, but takes a wider lens on quality of life. Can you sum up what the report finds in comparing Auckland to cities like Brisbane, Fukuoka, Helsinki, Vancouver and Tel Aviv?

PAM The report compares Auckland to these other cities across five domains: connectivity and place, experience and culture, knowledge and innovation, opportunity and prosperity, and sustainability and resilience. It found that Auckland, compared to its peers, is doing fairly well overall, certainly buoyed up by our natural advantages. However, the areas that I’m focused on, which are about Auckland being a great place for people to live and work and visit and do business, the report identified a lot of opportunity to improve in the areas of innovation, knowledge and skills, and connectivity, especially in terms of transport. I like to see the report as a call to action for what Auckland wants to be.

The biggest opportunity in the report for me, or the area where we need to focus, is the situation with talent – how we retain our own and keep attracting quality talent from overseas. We need to be providing the opportunity for our young people to have high-quality jobs. I hone in on that area because we can have all the wonderful experiences and beautiful landscapes but we also need the people who are creating great livelihoods so Auckland workers aren’t moving to comparable cities that seem to offer higher wages, more affordable housing and a higher quality of life.

JEREMY One of the things that’s striking about the report is how clear it is on the interconnected factors that contribute to the issues it identifies. You’re talking about this need to attract and retain and nurture talent, but the report also notes that New Zealand has comparatively low wages and, especially in Auckland, very high housing prices.

PAM One thing I’d like to see is for this report to rise above the short-term election year rhetoric. We can be so insular in comparing Auckland to other New Zealand regions, but we really should be comparing Auckland to peer cities and how we compete on the international stage.

What the report also highlights, which I think is important, is that there are very few levers that you can pull at local level to make a difference for Auckland. Those levers are at central government; there has to be more emphasis in Wellington on ensuring Auckland is internationally competitive. This isn’t to say it’s the responsibility of government

to provide all the solutions. Infrastructure is incredibly important, but we’re more than just a city with transport problems. We can work with central government to make Auckland rise up in some of those rankings that affect people’s livelihoods and their ability to own houses and bring up families here.

JEREMY Just to zoom out a little bit, we’ve talked about this pre- and post-Covid context. Now that remote work is so much more of a possibility, what is the case for cities?

PAM Globally, the rise of cities just continues. I think it very simply comes down to that base need that people have for sharing great experiences. You get those through agglomeration in cities. What we need in Auckland is what this report highlights; more people living in the city, more people enjoying the amenity value that a city provides.

JEREMY Within that, what role do central cities play, given that many cities in the report are facing particular challenges in this era of flexible working?

PAM It’s significant. Auckland, as we all know, is very spread out, but 19 percent of the GDP of Auckland is from the city centre. It’s the economic and cultural hub of the region. It’s where we showcase our unique arts and culture. It’s the place where locals and visitors congregate and where trade flows in and out. That’s why at the moment, safety and crime have become such a talking point in our city centre: because it’s something we’re not used to, and it’s not something that we want if we’re going to continue to revitalise this part of town.

JEREMY The report really hones in on the importance of place, and I wondered if you could talk about what place means in this context, especially its ability to foster high-quality, in-person connection – because the need for that seems to be greater than ever.

PAM In terms of place, Auckland ranks fairly highly in comparison to the other cities, partly because of our green spaces and beautiful natural setting. What pulls us down is connectivity, those transport links into the city. A lot of great work has gone on to give the central city its vibrancy, and we need more people living in the central city to enhance that further.

I do believe that City Rail Link will be an incredible game-changer. So will the New Zealand International Convention Centre – it’ll bring thousands of people into the city more regularly. We’re also going to see the Victoria Street Linear Park, Te Hā Noa, another great addition to the city. I think there’s lots of potential for place to be even better compared to our peers in the coming years. We are going through a development cycle with lots of construction at the moment, but by the late 2020s we’ll have an incredibly beautiful city centre that’s safe and thriving as more people come to live in it.

I’m incredibly optimistic about Auckland. I think we have all of the elements of a truly international city. We have some insights now on areas that we could improve, and we need to improve those by collectively working together towards a clear vision of what we really want the city to be.

I think if we all believe that we can be this amazing city that has incredible jobs for our young people, a place where we can experience the environment, the arts, culture, shopping, dining, all of those things, it’ll be really fascinating to see how we compare with these other cities over the next 10 years. By that time, I really do see Auckland being quite a different place: a more multicultural, sustainable and resilient city that people really want to be in.

“Imagine you go to your doctor for a health check and get told that you were healthy six months ago. Wouldn’t you respond that, while this is good, you want to know if you are healthy right now?”
– Christoph Schumacher



Real-time data is a key component of economic sustainability, enabling rapid responses to constantly changing situations. For the past five years, GDP Live – with seed funding from Massey University – has been providing publicly available GDP data that monitors the performance of the New Zealand economy in almost real time. This year Britomart’s parent company, Cooper and Company, joined other businesses in a three-year sponsorship commitment to support and further develop GDP Live under the supervision of the Pro Vice Chancellor of the Massey Business School. Professor Christoph Schumacher is the founder of GDP Live.

Above right:
Outside Daily
Bread in Britomart’s
Galway Street.
Photo by Sam
Hartnett.



JEREMY HANSEN We’re all accustomed to hearing GDP figures. What does GDP Live do to change the way we currently receive that information?

CHRISTOPH SCHUMACHER Currently, official figures are announced with a three-to-six-month delay. For example, the most current official information on GDP is that during the period 1 April to 30 June 2023, our economy grew by 0.9 percent. And if you go back to the first quarter of the year, we were told that we had negative growth of -0.1 percent. We were also told we were in a recession. We then had to wait another three months for the next announcement to see if the economy continued to shrink or if we are in recovery. This creates uncertainty and anxiety.

Imagine you go to your doctor for a health check and get told that you were healthy six months ago. Wouldn’t you respond that, while this is good, you want to know if you are healthy right now? This is what GDP Live does. It doesn’t tell you what the economy was doing several months ago, but what it is doing right now. GDP Live tracks GDP in almost real time – we receive our data

every morning at 2am, so we are a few hours behind – so if you are wondering how the economy is performing, you can check what the economy is doing right now compared to being told what the economy was doing six months ago.

JEREMY Why has the official system been so sluggish at reporting this data in the past?

CHRISTOPH GDP Live takes a very different approach in estimating GDP. StatsNZ collects official data from government agencies in order to compute the GDP value. This takes time. Imagine having to wait until a variety of agencies transfer their data to you. GDP Live receives daily data from several data partners; every day, we know what is going on in New Zealand. We then feed this data into a machine-learning algorithm which was trained with nine years of official data. This way, we get a good estimate based on how changes in our daily data relate to changes in GDP.

JEREMY How useful is GDP as a measure of economic health, and what other data should it be combined with to give a robust picture?

CHRISTOPH Up-to-date data helps organisations in their planning. GDP measures consumption. If you are a manufacturer, retailer, or in the logistics business, wouldn’t you want to know if the economy is growing right now or shrinking? Having more up-to-date data also helps you to make financial decisions, as GDP is related to interest rates, exchange rates and inflation.

GDP is the most often-used measure of economic health. Given that it is recognised internationally, it also allows for comparisons. This is important, especially if we look at exports. The amount of products we sell internationally is related to how well our trading partners are doing, but GDP is very focused on consumption and production. GDP doesn’t measure wellbeing. It measures how much we consume but not what we have to do to afford consumption or produce output. So GDP is one measure amongst others to evaluate how our economy is doing.



Part 2. Te Tāngata People and Culture

People are more likely to live sustainably if they feel connected to each other and to place. Britomart is a place created to foster in-person connection: our social sustainability programme brings art, performance and conversation into the heart of the precinct. This section of the report covers some of the highlights of our efforts to bring people together.

Left: Performers
from Te Wharekura o
Hoani Waititi Marae's
kapa haka group in
Britomart's Takutai
Square. Photo by
David St George.

Bon Voyage Good Trip Be Good

Our summer 2022/23 exhibition of the vintage photographs of John Rykenberg celebrated the maritime heritage of central Auckland.

In the 1950s and early 1960s, before mass air travel, John Rykenberg roamed Auckland's Princes Wharf with his Leica 35mm camera and memorialised heady occasions full of new beginnings and emotional farewells.

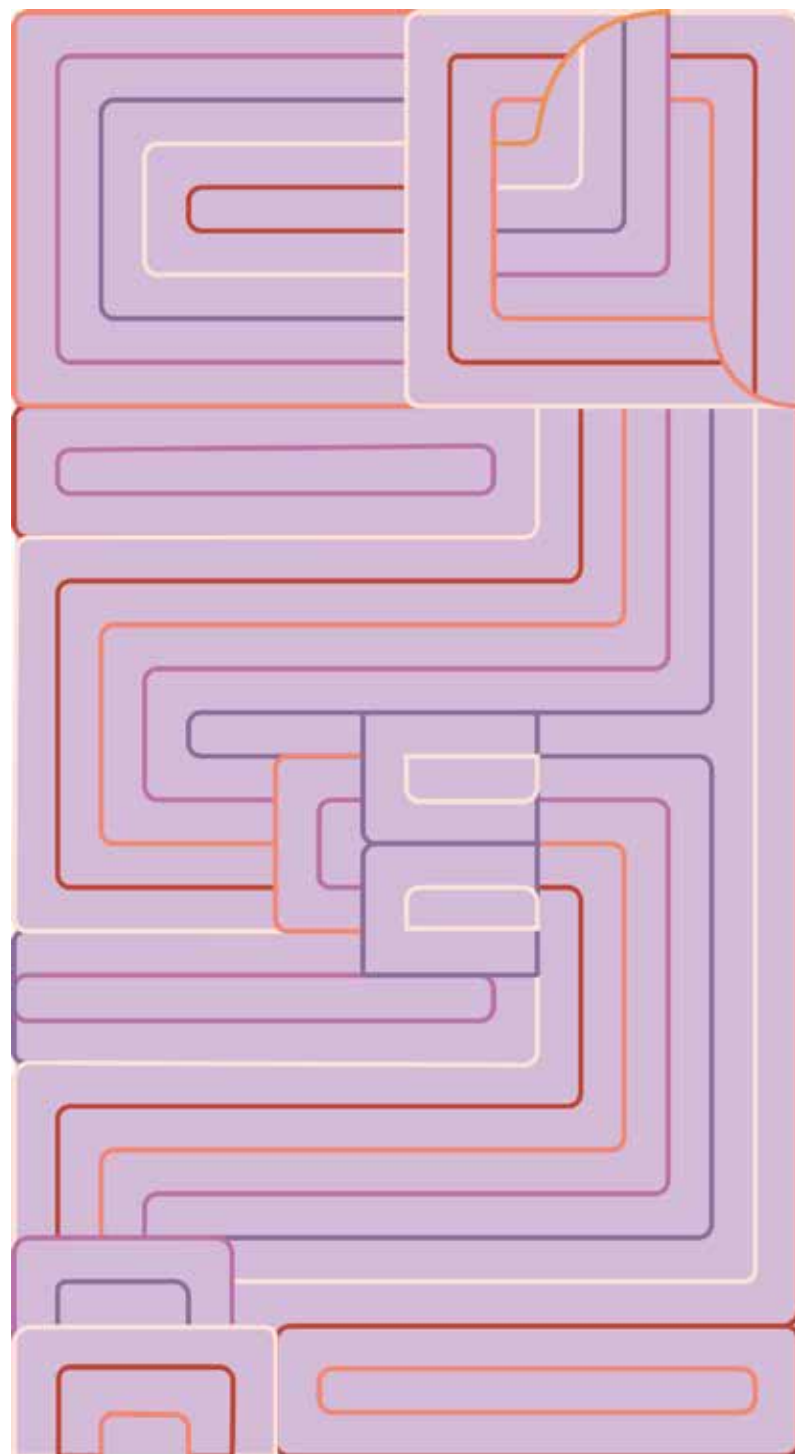
At Britomart, we worked with curator Frances Walsh, Auckland Libraries and the New Zealand Maritime Museum Hui te Ananui a Tangaroa to create an exhibition of some of Rykenberg's more memorable photographs, along with ephemera such as menus and baggage tags from the ships leaving Auckland for the Pacific Islands and other ports around the world.

The exhibition was a glimpse of another era, when downtown Auckland was the place that connected New Zealand to the rest of the world. It was supported by a small publication that visitors to the exhibition were invited to take home with them.



These pages: John Rykenberg's photographs of departures from Auckland's wharves featured in Britomart's Atrium on Takutai and in an accompanying publication. Atrium photos by Samantha Totty.





Te Timatanga at Britomart

A celebration of Takatāpui Māori creatives for Auckland Pride in February.

For Pride celebrations in February 2023, Britomart collaborated with Auckland Pride Kaiwhakahaere Takatāpui, Hāmiora Bailey, to showcase the work of three Takatāpui Māori artists: Maia Keane, Pounamu Wharekawa and Renati Waaka.

Flags on Te Ara Tahuu and high above Britomart (above and top right) were created by Pounamu Wharekawa (Ngāi te Rangi, they/ themme/ ia), who “wanted to concentrate on rangatahi in urban spaces and our connections to the water. Drawing from traditional knowledge of taniwha being kaitiaki of bodies of water, I’ve put my own spin on it and created an urban baddie kind of taniwha.”

Left: Works by Maia Keane on Britomart’s Pavilion Panels.
Top left and right: Flags by Pounamu Wharekawa. Photos by Samantha Totty.

In the Atrium on Takutai (right), a selection of photographs by Renati Waaka (He/Him, Te Arawa, Tainui) wove together “stories of love, ancestry, and identity and express our inherent spiritual connection we have to Te Taiao,” Renati says. “This series of images was taken over the past year as a part of an ongoing project which explores themes of fluidity and the strength that we carry as we find our way back to ourselves. Elements of these images imitate the push and pull of the tides, the waves, and the currents, and reflect the motions in our navigation of self and place.”

On the Pavilion Panels around Te Ara Tahuu, Maia Keane (she/her, Ngāi Tāmanuhiri, Rongowhakaata) created a series of contemporary depictions of Manaia (left), the messengers between the earthly and spirit worlds. Each panel, Maia says, “is directly inspired by Manaia in carved poupou from various Marae I’ve visited throughout Aotearoa.” The series of works was entitled KO MANA A IA, and Maia says collectively they “represent a celebration of the flow of one’s identity. Each line that runs through these bodies tells a story of self-discovery. It can also be interpreted as the power in exploring and smashing the boundaries between the gender binary.”



Above and left: Photos by Renati Waaka featured in Britomart’s Atrium on Takutai for Pride 2023. Photo at left by Samantha Totty.

New artwork in the Hayman Kronfeld Building

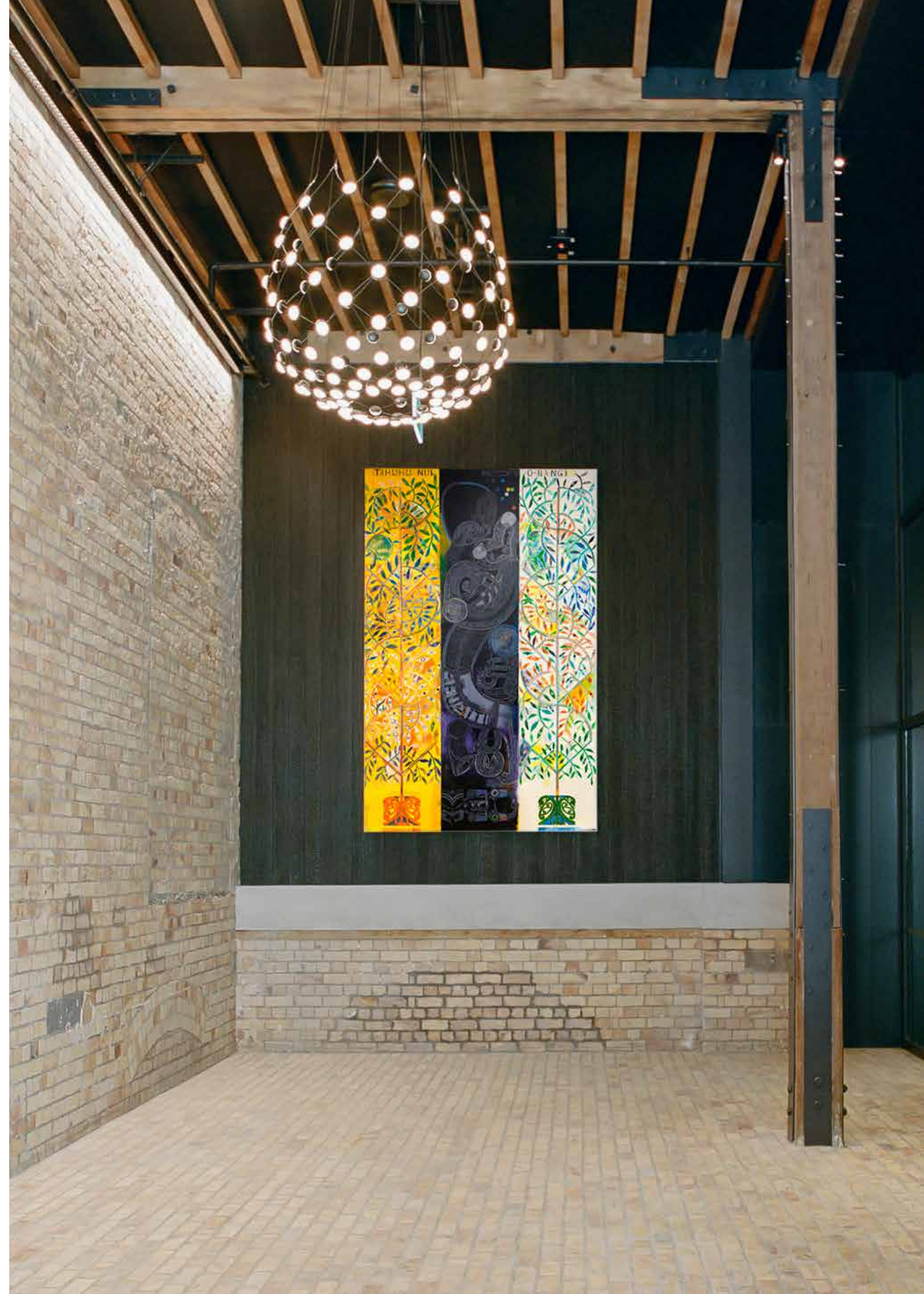
Two new art commissions deepen Britomart's sense of place.

The opening of the newly refurbished Hayman Kronfeld Building (a 5 Green Star-rated project) in March included two significant new artworks. In one of the Galway Street windows, a new artwork by Emily Parr pays tribute to her great-great-grandparents Gustav and Louisa Kronfeld, the building's original owners. This 'ula, or necklace, references Gustav and Louisa's family home, which was named 'Oli 'Ula after a sweet-scented red flower. The 'ula is strung with fabric flowers and hand-moulded ceramic beads which evoke natural forms in Samoa – Louisa was Samoan – such as shells, seed pods, stones, sand, and coral. There is a flower or bead for every descendant of Gustav and Louisa; a special bead hangs at the centre for all those yet to come. The artwork takes its name from a reflection by the artist's great-grandfather, Samuel, on the familial network extending from Samoa to the world.

In the lobby of the building, Āhuaiti's *Algorithm*, a new painting by Shane Cotton (Ngāti Rangi, Ngāti Hine, Te Uri Taniwha), pays tribute to Āhuaiti, the female Ngāpuhi tipuna, and acknowledges her place at the head of the iwi's (and Cotton's) whakapapa by locating her at the centre of the work. This work completes a trilogy of pieces by Shane in Britomart, which began with the five-storey mural, *Maunga*, in 2020, and includes the work *Long Burning Flame Look to Whiria* (2021) in the lobby of The Hotel Britomart.



Above: Emily Parr's new artwork on Galway Street. Photo by Samantha Totty. Right: Shane Cotton's work in the Hayman Kronfeld lobby. Photo by Mary Gaudin.



Auckland Writers Festival Waituhi o Tāmaki

Streetside: Britomart brought writers and their fans for a special night out in Britomart in May.

In May, Streetside: Britomart brought the connective magic of the Auckland Writers Festival Waituhi o Tāmaki to Britomart for a lively night of free readings and declarations in five spaces: the loading dock of the Westpac and EY headquarters, PeddleThorp's offices in the historic Northern Steamship Building, Generator Excelsior Stanbeth, the Allbirds store and the lobby of the newly refurbished Hayman Kronfeld Building.

Hundreds of people turned out for the event to hear writers, poets and storytellers perform works on themes linked to the buildings they were in. Throughout the festival, the Pavilions and the Atrium on Takutai featured bold panels containing excerpts of the work of five New Zealand poets: poet laureate Chris Tse, Takunda Muzondiwa, Robert Sullivan, Joanna Cho and Laura Vincent – designed in spectacular style by Inhouse Design.



Above: Poet Nathan Joe reads his work. Left: Crowds at the readings at the Allbirds store. Below left, right and above right: Poetry fragments designed by Inhouse Design.



Red Bull Dance Your Style

Takutai Square becomes home to some of the city's sharpest dance moves.

In May, Takutai Square hosted Red Bull's Dance Your Style event, a lively evening where dancers faced off to win a chance to compete at the World Championships. The competition was intense, but the atmosphere was friendly, despite so much being at stake. Hip-hop and freestyle dancer John Vaifale – known in competition as Happyfeet – was the eventual victor, taking the title and a trip to Frankfurt to compete in the world finals.



Above: A competitor in Red Bull's Dance Your Style. Photo by Jinki Cambronero. Right and below: Dancers at Britomart's Backyard Battles. Photos by Geoffery Matautia.



Britomart Backyard Battles

Monthly dance battles bring big moves and beats to Takutai Square.

In October, November and December, Britomart collaborated with dance collective Projekt Team to stage popular monthly dance battles, where a hugely diverse range of dancers – including some incredibly talented children – are paired up for Friday-night faceoffs in front of a panel of judges. Big crowds turned up every time to support their favourites and celebrate the humour and inventiveness of the dancers and their performances.



Matariki 2023

Kapa haka performances and a new exhibition put the focus on the future of Māori youth for the Māori New Year.

Matariki 2023 in Britomart featured a new photographic series on our Pavilion Panels and in the Atrium on Takutai developed in collaboration with Te Kura Kaupapa Māori o Hoani Waititi Marae and photographer Mataara Stokes. The photographs featured members of the kapa haka group from the kura at Hoani Waititi, along with the taura's thoughts on what Matariki meant to them. The photographs and thoughts were also featured on Britomart's social media channels.

The theme of the meaning of Matariki to these rangatahi was carried through into Britomart's public programming for Matariki, which featured free lunchtime performances in Takutai Square from high school kapa haka groups from Te Wharekura o Hoani Waititi Marae, James Cook High School, and Te Uamairangi (featuring performers from Te Kura Kaupapa Māori o Te Kōtuku from Rānui and Te Kura Kaupapa Māori o Maungarongo from Ōwairaka Mount Albert).



Te Wiki o te Reo Māori

Celebrating te reo Māori with kai and kapa haka in Takutai Square.

We celebrated Māori Language Week with kapa haka performances and a hāngi in Takutai Square. Hāngi master Rewi Spraggon cooked for hundreds from his mobile hāngi pit, with hungry patrons encouraged to order their kai in te reo Māori thanks to bilingual menus handed out to people in the queue. Kapa haka performances by James Cook High School provided entertainment for the lunchtime crowds.



Opposite page: Britomart's Matariki exhibition of portraits of students from Te Wharekura o Hoani Waititi Marae by photographer Mataara Stokes.

This page: Scenes from kapa haka performances for Matariki and Te Wiki o Te Reo Māori. Photos by David St George and Geoffery Matautia.



NZ Geographic Photographer of the Year

The country’s best photographers get the chance to go big in Britomart.

For the third year running, Britomart worked with NZ Geographic magazine (the magazine’s team is Britomart-based) to display the finalists in the magazine’s annual Photographer of the Year awards on the precinct’s large-scale panels in Te Ara Tahuu and the Atrium on Takutai. The panels, in a range of award categories including Wildlife, Portrait, Built Environment and Aerial, also invited passersby to vote for their favourite in the People’s Choice Award. The winners were announced at a ceremony at Daily Bread Britomart in late October.



Above and below: The Te Aho Mutunga Kore exhibition. Photo above by Geoffery Matautia.

Te Aho Mutunga Kore

A new collaboration with Auckland Museum Tāmaki Paenga Hira celebrated Māori and Pasifika weaving and textiles and the communities that made them.

Britomart’s second collaborative project with Auckland Museum Tāmaki Paenga Hira was a celebration of the museum’s collection of Māori and Pasifika weaving and textiles and the communities that make them. Te Aho Mutunga Kore, which translates as ‘the eternal thread’, is a new knowledge sharing centre at the museum which connects communities with these taonga and measina. The Britomart exhibition showcased some important objects from the collection, as well as including a series of portraits of community members with objects that bore personal significance for them. The series was supported with public performances by Pasifika groups in Takutai Square.

Above and left: The finalists in NZ Geographic’s Photographer of the Year awards. Photos by Geoffery Matautia.





Late Night Art

Celebrating creativity in the central city.

Late Night Art is an annual event organised by Heart of the City featuring pop-up art activations throughout the central city. Britomart staged two events in Takutai Square for the balmy October evening – a contemporary dance performance choreographed by Ankaramy Fepulea'i, and a Siva Afi Samoan fire dance by Wāhine Toa Siva Afi. Hundreds of people gathered in the square to witness these performances and to enjoy the other events in the city that night.



Above: Dancers performing a work by Ankaramy Fepulea'i. Left: The Siva Afi fire dance being performed by a member of Wāhine Toa Siva Afi. Photos by Geoffery Matautia.



Telly Tuita's Tongpop

A Tongan artist's examination of his heritage takes centre stage.

Britomart's collaboration with the Auckland Art Fair in April featured artist Telly Tuita's highly stylised self-portraits staged against tapa-like backdrops he created himself. In some of the works, he poses in shiny pink and blue bodysuits, assuming the roles of 'Ofa and Tau, Tongan deities of love and war. Tuita says his works are ways of processing the culture of the place in which he was born but hasn't visited in over 20 years, and figuring out how and where he belongs.

Above and left: Telly Tuita's works on Britomart's Pavilion Panels are a pop refraction of his Tongan heritage. Photo by Samantha Totty.



Britomart Cocktail Hour

Bringing back the cocktail trolley as a contemporary tool of connection.

Covid lockdowns brought stark clarity to the importance of social connection at the same time as flexible working made those connections, for some people, less straightforward to achieve. Britomart has responded with a range of initiatives that aim to remind people of the pleasure of social connection by providing easy invitations for them to do so. In November, this resulted in the launch of Britomart Cocktail Hour, an ongoing event covering two hours on Thursday lunchtimes in which bartenders serve free (and alcohol-free) cocktails from a cocktail cart custom-designed by theatre and exhibition designer Micheal McCabe in Takutai Square. A DJ plays tunes, and people enjoy their free drinks in the sun. The first few sunny sessions resulted in more than 500 drinks being given away, while tap-and-go terminals took donations for the Auckland City Mission to help spread the good cheer.



Britomart's Cocktail Hour featured free alcohol-free cocktails from a custom-made cart in Takutai Square. Photos by Geoffery Matautia.




The Art of Black Grace

Contemporary dance delivered digitally in the Atrium on Takutai.

For a week in November, Britomart hosted an exciting new digital work from contemporary dance company Black Grace in the Atrium on Takutai. *The Art of Black Grace* was displayed on a large video screen with a display that combined new choreography performed by dancers Demi-Jo Manalo, Rodney Tyrell, Sione Fataua and Faith Schuster with artistic director Neil Ieremia's application of paint swirls to a large canvas in the background of the screen. The work was inspired by Neil's memories of his mother's colourful mu'umu'u dresses, his father's aloha shirts and the vibrant flora and fauna of the Pacific Islands. The work was created in association with Creative NZ, The Arts Foundation Te Tumu Toi, and Foundation North.

Above: Black Grace's video installation in the Atrium on Takutai. Photos by Jinki Cambrono.

A photograph of a woman with glasses taking a selfie at a food festival. She is wearing a dark jacket and has a backpack. In the background, there are other people and a food stall with warm lighting.

Part 3. Team efforts

Sustainability is a collective endeavour, and sustainable practice improves with the sharing of information. This section of our report features interviews with members of the Britomart community discussing sustainable initiatives that matter to them, from green loans to work experience programmes for students.

Left: Food enthusiasts
at Britomart's Mid
Winter Street Food
Festival. Photo by
Geoffery Matautia.

CHAD PARAONE (Te Aupōuri, Ngāi Tahu) is a partner at EY and an instrumental figure in championing Britomart’s careers orientation programme for students from Te Kura Kaupapa Māori o Hoani Waititi Marae. Here, he tells Jeremy Hansen what EY offers the students, and how the programme fits into a broader view of sustainability.

JEREMY HANSEN Could I begin by asking you to introduce yourself Chad?

CHAD PARAONE Kia ora Jeremy. I’m Chad Paraone. I’m Te Aupōuri from the far, far north, and Ngāi Tahu. Kāti Huirapa is my hapū, down just north of Dunedin. I grew up in the far, far north on a dairy farm in Te Kao, a small Māori community. I came to boarding school in South Auckland and university in Auckland and have spent 30-odd years working in the health sector and in public organisations. I chair our Māori incorporation in the far north, so that keeps me connected back up home, to forestry, farming, things like that. I’ve also spent time performing kapa haka at top level, and 20 years paddling waka toa down in Tainui territory in Ngāruawāhia. Now I’m a partner with EY on the business consulting side. I’ve been here for just over a year now working with a fantastic team of bright, smart people.

JEREMY You were instrumental in supporting our careers orientation and work experience programme with Te Kura Kaupapa Māori o Hoani Waititi Marae from the beginning. What was it about that programme that piqued your interest?

CHAD Firstly, I’ve got connections with Hoani Waititi and a friend, Hare Rua, who leads that fantastic kura. Secondly, one of the things that’s important to me is that I use my time at EY to help with the growth and development of the organisation in the Māori space – both our direct Māori capability and the capability of our colleagues who are not Māori. And then probably the third one is the importance for me of helping these up-and-coming rangatahi, our leaders of tomorrow: helping expose them to what this professional services world is all about and what the opportunities might be. It’ll hopefully pique their interest and show them pathways that might not have been visible to them before. If they’re

interested, we’d love to see them translate through and become colleagues to us.

JEREMY Can you talk a little bit about what makes Hoani Waititi special, to contextualise that for our readers?

CHAD Sure. I mean, these rangatahi coming out of Hoani Waititi, the vast majority of them would’ve come through the kōhanga. This is the kōhanga generation: these are talented individuals who’ve been steeped in the tikanga, the kawa, the wairua, the mātauranga of our mātua tūpuna. They’ve been gifted that awareness, that knowledge, that intelligence. They have these additional gifts. What I want to help them do is help shape the world of tomorrow, more than we’ve been able to in our generation.

JEREMY What does it offer EY? We’ve talked about this programme being a reciprocal scheme rather than an offer of help to the students. What are the benefits for EY of hosting these four work experience students here over an eight-week period?

CHAD There are two or three things. A lot of our colleagues have not had that exposure to deeper Māori connection, deeper Māori community, deeper Māori outlook and worldview. And bringing these tauira into EY, our colleagues get to mix and mingle and the rangatahi have different questions, are interested in different things, and have a different take on it. So to me, it’s an exposure thing. It’s exposing our EY colleagues to the talent and the depth out there. It’s helping them understand there are diverse realities across Māoridom, from those who have been immersed in that world right from kōhanga, and those who are disconnected from iwi, disconnected from their marae, their rohe, and don’t have the language. It’s really good for our colleagues here to see these ones coming through who are confident in their reo, who are completely at home with things like cultural protocols. It’s a

normalising of that world inside EY.

JEREMY I guess there’s no uniform view on this, but I wondered if you could speculate on what EY looks like to young Māori students at Hoani Waititi?

CHAD That’s a really good question. I walked the floors here when I first came into EY, and I looked around and didn’t find it familiar: it didn’t say, ‘This is Māori, this is whānau, this is warm’. I didn’t see a whole lot of Māori colleagues. So I imagine that these rangatahi would come in and see a foreign world, a world where things look different. What was important to me was that a number of our Māori colleagues and our other colleagues turned up to show these up-and-coming leaders of tomorrow that this is a space that they can easily traverse. Part of it is trying to break down the potential strangeness of it and actually show there are people like them who are in here, and that those in here who are not Māori are also very interested in them and what they can bring.

JEREMY This interview is going to be part of our sustainability report, where we take a wide view of elements from carbon emissions through to social sustainability. I wondered if I could ask you to describe how you think this programme fits into sustainable objectives, because EY is also deeply invested in this area. What part can it play in the overall progress we need to make as a broader culture towards greater sustainability?

CHAD These tauira come here with a very different concept of taiao, of the environment. They’ve been steeped in that space: Papatūānuku, Ranginui, the creation, our atua. And when you’ve been steeped in that, when you emerge into the working environment, there is a different lens that comes out in the context of our work engagements. It becomes more relevant to ask: Who has mana whenua? What are the stories



Chad Paraone outside EY’s Britomart headquarters. Photo by Geoffery Matautia.

associated with that place? How are you going to respect that place? How do we look after our moana, our awa?

That gifting of that kind of worldview that’s happened with these rangatahi, they’ll bring that in a different way. And we would absolutely look to these rangatahi to bring those views forward. Many of our clients are insistent that world view is present, so I think that sustainability approach will be well-served by these tauira coming through.

I also see this kind of initiative as community development. This is helping these parts of our community see a different world that’s out there and understand that world of professional services is accessible to them. It’s a lens or a window that they may not have had the opportunity to look through before. If they step into the professional services space, they’re sharing a greater knowledge base and they’re tapped into a global EY network. It’ll grow the capabilities in these communities and it’ll grow the knowledge base. It’s a long lens, but to me that’s a part of growing sustainability and looking after that.

“These are talented individuals who’ve been steeped in the tikanga, the kawa, the wairua, the mātauranga of our mātua tūpuna. They have these additional gifts. What I want to help them do is help shape the world of tomorrow, more than we’ve been able to in our generation.” – Chad Paraone

2 Britomart Community

HARE RUA is the principal of Te Kura Kaupapa Māori o Hoani Waititi Marae, a school which offers full immersion in te reo Māori for its students from kōhanga reo until the end of high school. 2023 marked the start of a careers orientation and work experience programme between the kura and Britomart, where students got to visit and experience workplaces including EY, Westpac, The Hotel Britomart, Monk Mackenzie Architects, Café Hanoi and more. Here, Hare speaks to Jeremy Hansen about the benefits of the programme for the students and the organisations that host them.

JEREMY HANSEN Hare, I wanted to start by asking you not about the benefit of this programme for the students, but for the organisations that host them – because work experience can often be seen as a one-way thing, where a business is doing a favour for a student. That’s not necessarily the case, right?

HARE RUA It goes both ways. Whoever’s going to end up employing the calibre of tamariki that we are seeing here – not just at Hoani Waititi but other kura as well – I think it’s going to be really, really rich for those organisations. But this is also just the beginning of the relationship with Britomart and the different organisations who are participating in the scheme: All of them are going to have a major input into the future of our iwi and the tamariki of today.

These doors weren’t always open to our people. The fact that they are opening now is giving us the opportunity to build capability within the younger generations, who in time will be the leaders within our iwi Māori. They have a lot to contribute to our people. They have such a strong base of te reo, of tikanga, of self-knowledge. They can connect into iwi, into their own whānau easily because of their own grounding within kura kaupapa Māori. Having this guidance from the different organisations at Britomart is only going to be enriching for our tamariki.

JEREMY What does a good outcome from a programme like this look like to you?

HARE The intent is that the Year 12s and the Year 13s are on internships in different places. It’s about opening their eyes to it and them thinking, ‘I wouldn’t mind giving that a try’. Because that’s the intent of the internship, for them to feel and be a part of a workplace so they can come away and say, ‘That’s what I want to do,’ or ‘Let me think about that a bit more’. If they’ve tried it and

definitely don’t want to do it as a career, that’s fine too.

JEREMY For readers who might not know it, could you talk a little bit about the history of Hoani Waititi Marae and the school?

HARE Sure. Aotearoa’s first kōhanga reo opened in the early 1980s; our Māori leaders of that time were concerned about the slow death of te reo Māori. That first kōhanga reo opened in Wellington, and not long after that, in 1982, they opened the Hoani Waititi kōhanga reo. Around 1985, when those first kids from that kōhanga reo turned five, they had nowhere to go: they had to go into state schools and there was no place for their reo in those schools. And so the likes of Pāpā Pita Sharples and others went down to Wellington to speak to the government of the time – David Lange was Prime Minister – and said, ‘We need our own kura,’ and the government said, ‘No, we’re not going to support that.’ Hoani Waititi turned around and gave the middle finger and said, ‘We’re going to do it anyway’. They started doing school in just a couple of rooms donated by whānau. At the time, the attitude was that your reo will get you nowhere – so they weren’t only getting it in the neck from non-Māori but Māori as well, because those views were entrenched there too.

It took a bit of time to turn that around, but we had enough kura and enough different whānau to say, ‘We know what our tamariki need. We need to feed them the reo and this tikanga Māori and all of that’. They continued doing that with no money right through until 1989 when government funding finally came through. Soon enough, those kids were old enough to be at secondary school, but there was nowhere for them to go to speak their reo. In 1993, Hoani Waititi was funded to open the wharekura, the secondary school.



Hare Rua at Te Kura Kaupapa Māori o Hoani Waititi Marae. Photo by Geoffery Matautia.

JEREMY Given that your taura already achieve really well in their NCEA’s, why do you think there’s a benefit from a careers orientation programme like the one we’re all establishing together at Britomart?

HARE Our NCEA data is really high, but there’s always more that we can do to progress the direction or the journey for our tamariki. We always need to dial in on what’s best for our mokopuna, for our kids. We’re aware that whatever’s required in the school doesn’t really prepare our taura for a lot of what lies beyond. So we need something to pathway our tamariki – and this programme is part of that. It doesn’t guarantee anything, but it gives them all a better chance to choose the direction they want to go in. Once they’ve been in these organisations, our other tamariki can see those businesses as places for them too.

3 Britomart Community

LYNETTE MAAN is one of the founders of Southern Pastures (with the company’s directors), which is a group of 19 farms focusing on delivering dairy products with a focus on long-term sustainable outcomes. The company’s offices are based in Britomart’s Hayman Kronfeld Building. Here, she talks to Britomart’s Jeremy Hansen about the company’s sustainable initiatives.

JEREMY HANSEN Southern Pastures prides itself on supplying grass-fed, free-range, sustainable dairy. Can you talk first about how that differs from many other global dairy suppliers?

LYNETTE MAAN Firstly, we own our family of just 19 farms, not hundreds or thousands of them. It’s uniquely intimate in the sense that we know the exact detail around our farm inputs and therefore have calculated our Scope 3 emissions [Scope 3 emissions are the emissions an organisation is responsible for up and down its supply chain].

Southern Pastures doesn’t purchase carbon offsets but instead has an approach of carbon in-setting on our farms. We use native planting, we’re retiring slopes and we’re allowing wetlands to flourish and regenerate. We also know that healthy soils sequester carbon and produce the best feed for our animals, so we’ve introducing earthworms and dung beetles – which drag surface carbon from cow effluent deep into the ground – and we’re planting multi-species, deep-rooted plants amongst our pasture cover additionally assisting in water retention.

When we see cows in fields in New Zealand, we take it for granted that they’re all being raised the same way. I can tell you that’s not the case. Our farms are regenerative, environmentally sustainable. Our cows are completely free-range and pasture-fed, with antibiotic stewardship and 100 percent non-GMO/GE. We take animal welfare extremely seriously. Southern Pastures have never and will never participate in the live export trade, for example, for this reason.

We’ve improved cow digestion with the use of pre and probiotics. We also use rotational grazing and have been minimising our use of synthetic fertilisers. Our feed is palm-free which is rare in New Zealand, and also free from

other imported feeds such as soy.

We’ve achieved Toitū Carbonreduce certification on all our farms. We also looked for a certification programme that could be applied to the way we farm and couldn’t find one, so with the help of AsureQuality, Southern Pastures developed an independently audited programme.



Lynette Maan outside Britomart’s Hayman Kronfeld Building, where Southern Pastures is headquartered. Photo by Geoffery Matautia.

JEREMY How easy is it to get the message of sustainable dairy across, when animal products are often portrayed as being bad for climate outcomes?

LYNETTE That’s a loaded question, and it’s one that I believe we need to think about in greater depth instead of shooting the easy target of dairy. We all need to do better and to choose food that’s doing the same. Our farmers work hard to produce nutrient-dense food, and we’re finding more and more sustainable ways to do that. Our progress towards true carbon-neutrality, as opposed to neutrality achieved through offsets, will take time, but we hope to achieve it on all our farms by 2050. Pleasingly we are already running ahead of the Government’s 2030 target.

All our farmers are incredibly conscious of climate change because they feel its impacts. Our long-term intention is to go beyond carbon neutrality and become climate-positive, meaning we would be net extractors of atmospheric carbon. We think our ESG [Environmental, Social and Governance] efforts are an essential part of our social license to operate. We must repeatedly prove why we’re worthy of our customers’ trust and how we’re world-leading in this area. We’re focused on farming as a force for environmental good.

“Our farmers are incredibly conscious of climate change, because they feel its impacts.”
– Lynette Maan

TIM HENSHAW is the Head of Agribusiness at Westpac New Zealand, whose headquarters are in Britomart. The bank recently introduced a new Sustainable Farm Loan product that helps farmers achieve greater (and measurable) sustainability targets. Here, Tim talks to Britomart's Jeremy Hansen about the popularity of the loan and how on-farm sustainability practices are evolving.

JEREMY HANSEN Tim, how are sustainability requirements impacting your customers, and how are they adapting to them?

TIM HENSHAW We're starting to see an increased level of requirement or scrutiny on farms to report on what they're doing on the sustainability front. That's coming from assurance programmes that operate in the sector, and primarily coming from meat and milk processors. We're starting to see higher and higher ambition in the supply chain to ensure that the end customers are provided with goods that have very strong sustainability credentials. Most farmers and growers will now know their emissions number, and most of them are part of those assurance programs.

In terms of specific adaptation to climate change, there is a plethora of really good work happening on farms and orchards to make those businesses more resilient. Unfortunately, we've recently seen so many examples of the need for that, which have highlighted that we have to keep focused on building resilience and building adaptation as well as doing what we can on mitigation.

JEREMY You've recently introduced a Sustainable Farm Loan product. Could you talk about what that is and why you decided to introduce it?

TIM We launched that in June. If I step back a bit, our intention is to provide a sustainability product or service to every part of our customer base. We already have a really strong position in our institutional customer base, as well as in the retail space with what was called our Westpac Warm Up loan and is now called Greater Choices for home loan customers. Agriculture is so reliant on the natural environment for its ongoing viability and sustainability; it also produces a large proportion of New Zealand's greenhouse gas emissions. So,

we thought being able to encourage the acceleration of on-farm sustainability practices and building that resilience and adaptation was absolutely where we want to be and how we want to partner with our customers.

Our Sustainable Farm Loan effectively gives customers a two-year window where they commit to meeting a set of sustainable farm standards. They do a self-assessment at the start of that two years, then we work withASUREQuality to provide guidance on how farmers can get to that standard in that two-year period. Farmers commit at the outset then get the discount of 20 basis points off their lending associated with the farm from the time they do the self-assessment.

We're taking a whole-of-farm approach to this, which includes water management, soil management, nutrient management, waste, people, health and safety, climate change adaptation, climate change mitigation. It's a set of the highest assurable standards in New Zealand. Farmers love that we are giving them recognition of the great work that they'll be doing on farm in developing and supporting a sustainable asset.

JEREMY You're giving farmers support and a discount. What's the benefit for the bank in financial terms?

TIM A couple of ways, we hope. First and foremost, the more resilient and financially sustainable our customers are, the better it is for the bank, because we have capital at risk. We want to support them being successful because if they're successful, we're successful. The other aspect is we want to have this pool of assets that allows us to access those growing pools of capital offshore that are required to invest in green assets. For us to provide green New Zealand agri-assets is a massive win for the sector. It ensures New Zealand doesn't deprive itself of



Tim Henshaw, head of agribusiness at Westpac NZ.

access to those growing pools of capital offshore.

JEREMY How would you characterise the response to the Sustainable Farm Loans product you're now offering?

TIM It's absolutely blown us away. In five months, we have grown that portfolio to \$1.6 billion. We're really excited about some of the insights that we're getting back: through the farmers' self-assessment, we can see the things they're doing on their farms to adapt to more rain, more floods, more sun, more heat. One of the things we're looking at is how we share those insights to help others do great work on farms as well. We see that most of the actions they're taking are good financial decisions as well: they're reducing the risk of future liabilities or future costs on emissions, for instance.

We've supported the Farm Loans with a couple of big pieces of research we've commissioned on climate change risks as they apply to the New Zealand agri

sector. There's a lot of information out there and aggregating it into one source of truth is very helpful.

JEREMY HANSEN I ask almost everybody I talk to in the sustainability area this question: all of us have a sense now of the enormity of the challenge. How do you feel about that challenge, being immersed in the area you are in?

TIM I'm incredibly optimistic, but not delusional. New Zealand farming has proven to be incredibly resilient and innovative over decades and decades, and it's one of our strengths. We're seeing that happen at the moment. There's also a rising amount of research and development spend that seems to be occurring that I'm pretty sure is going to assist with this. But we have to keep thinking about how we adopt our practices and farming models. We're seeing a bit of diversification of farming systems to deal with droughts and floods in particular.

JEREMY It's very clear that large markets such as the EU are moving quickly to greater environmental regulation and carbon accounting of the products that sell within that market. How is that change affecting export-led New Zealand farmers?

TIM It's a really important narrative in this discussion. While we may have access to those key markets now, the future risk of not having access is absolutely there. That's why we need to stay on the front foot by recording the great work that we're doing on farm, learning the lessons we can within our New Zealand farming system and improving that system through data and assurance programmes.

In 2019, **MICHELLE KENNEDY** founded the Auckland Climate Festival. Four years on, it's a highly anticipated event on the environmental calendar, with more than 155 organisations, including Britomart, hosting events that focus on building a better climate future.

MELINDA WILLIAMS Hi Michelle. Could you start us off by introducing yourself and explaining what your role is at the Auckland Climate Festival?

MICHELLE KENNEDY Ko Michelle Kennedy toku ingoa. I'm the founder of Auckland Climate Festival and CE of social enterprise Six Generations. I set up the festival in 2021 and have led the design and delivery of it each year since.

Because we are facing a climate emergency, we believe a coordinated whole-of-society response is needed, which will enable us to move faster and better than if we do it alone. As cities are key points of change and Auckland needs bold changes to ensure that our communities and te taiao thrive into the future, we bring the city together through a month-long, inclusive festival curated for and by Aucklanders to celebrate, catalyse and accelerate climate action. The festival activities support learning and knowledge-sharing opportunities that drive behaviour change, celebration and support for positive, bold climate action, more collaboration and unity in a strengthened network and more



equitable considerations that reflect community aspirations.

My core role is to set the overarching vision and framework for the festival and encourage organisations across industry, community and government to come together to host events, initiatives or activations as part of the festival. I start by identifying and connecting in with those who demonstrate leadership and commitment to leaving a positive legacy for Tāmaki Makaurau, many of whom are already "active" in the climate space, and then also identifying and reaching out to others who may not be but are well placed and have a responsibility to drive change.

I also engage closely with our iwi host partners who hold space and guide the direction of the festival each year. This is an incredibly rich experience and ensures that we are authentic, led by wisdom, are regenerative in our practices and build from a deep understanding of the place.

MELINDA Thinking about mood of the 2023 festival, what was your read on the mood of participants? It seems like there has been a rapid increase in awareness and people being enthused to take action on climate, and yet coupled with that, there's also a rapidly increasing awareness that we might've left things a bit late, which can be demotivating.

MICHELLE Most people feel all the feels around it and that was certainly reflected in the mood of the festival. The Anniversary Day flooding and Cyclone Gabrielle really hit home the impacts of climate change in Tāmaki Makaurau, and many people recognised that we have a lot to do to build resilience into the hard and soft infrastructure of our city, and to make some very real and courageous changes to the overarching systems that underpin our society that are clearly not serving us well.

JAMES FRANKHAM is the publisher of *New Zealand Geographic* magazine. Based out of the Generator co-working space at Britomart, the magazine publishes six issues a year and in its 25 years has won seven Magazine of the Year awards. It reaches over a million New Zealanders every year through its print magazine, website, social media and events, taking a broad view of sustainability and society.

MELINDA WILLIAMS So that we're starting out on the same page, how do you like to define sustainability?

JAMES FRANKHAM The sustainability question is always more difficult to answer than it appears. We're living on a very finite planet, with very finite boundaries, and an increasing population that is consuming more. For us, taking that really wide view, sustainability is about living inside a finite space in a way that you could go forever without impacting the environment around you, and that includes the natural environment and the intrinsic right of other things to exist.

MELINDA What are the key areas you focus on in your own sustainability approach as an organisation?

JAMES We try to maintain a really small footprint. That is part of why we're in a shared office space because you get to share those big responsibilities with other organisations and keep your organisation as lean as possible. We use Forest Stewardship Council approved paper for our print magazine. We're careful about how we do that, but fundamentally the print magazine doesn't require any power for users to operate. We've got a website as well, but digital isn't necessarily better. Data centres are responsible for an enormous amount of power consumption. There's a balance of these things, and you try and optimise all of it and create a small wake as an organisation.

But then, that's looking at the liability side of the ledger. On the flip side, we hope that our reporting and our communication as a media outlet can move New Zealand along in terms of the kind of transformation that we want to see as a country.

MELINDA As a publisher of a magazine where one of the central remits is to

reflect on how New Zealand values and prioritises environmental, cultural, and resources or assets or taonga, what do you feel have become the most important sustainability issues for New Zealand to confront?

JAMES Where do you start? At a climate level, acknowledging that we are confronting twin crises of climate change and biodiversity loss. If you are looking at the climate example, half of our emissions come from agriculture and right now, we're not progressing that through our Emissions Trading Scheme. Because it doesn't get priced into the cost of doing business, not only is it not priced into the final product, but also there is no market created for innovators and people who need funding to explore that problem and come up with market-based solutions.

Say, for instance, you're a scientist who wants to build on research that reduces the methane output of dairy cow. If it was priced into the Emissions Trading Scheme and if people were actually paying a higher price for it, there would be much more pressure on the agricultural sector to look to your solutions to solve the problem. You would get funding as a scientist, as a researcher, to develop a solution. Until that's priced in, that market is undeveloped and all the responses of "The market will fix it" – it won't work and it won't happen.

In terms of the biodiversity crisis, 90 percent of New Zealand is actually the sea, and 80 percent of our biodiversity is in the sea. We have no problem extracting from the sea as resource. The government has regulations around it based on what stocks you can take out of the water and sells leases for that, but the effect of that is that it manages those commercial stocks down to around 20 percent of the original abundance. At 20 percent of the original abundance, that



James Frankham on Britomart's Gore Street. Photo by Geoffery Matautia.

dramatically changes the structure of the marine environment. It's quite different on land; we protect around 30 percent of the real estate on land and we've protected less than 1 percent of the sea.

On land we have a land-use crisis. We've cut down 90 percent of our lowland forest, so the habitat is a problem. The warming climate is a problem because it allows invasive species to extend their range further. The tragic aspect of this is there are solutions for all of these things. They are very well studied. We have unequivocal science on all these things. We understand these problems very, very well. We just haven't done most of them yet, and the reason is because there's resistance to change from people who have a stake. That might be individuals. That might be commercial organisations. That might be lobby groups, interest groups. That failure to move will cost all the stakeholders in terms of the things that they want to protect the most. Ultimately, they will lose the things they are trying to protect.

DAVID MAUCOR is the Regional Principal at Britomart-based Edge Impact, a global sustainability advisory firm. Here, he speaks to Jeremy Hansen about the pace at which things are changing, how science, strategy and storytelling go hand-in-hand, and how he's equipping his three children to deal with climate change.

JEREMY HANSEN David, could I begin just by asking you to introduce yourself?
DAVID MAUCOR Kia ora. I'm David Maucor, I work at Edge Impact. We're a sustainability consultancy and advisory firm. Our kaupapa is leveraging science, strategy, and storytelling to deliver sustainable outcomes for our clients. Before joining Edge, I worked at Downer Infrastructure and Services for almost a decade – they're a big construction company here in Aotearoa. I worked on environmental management and sustainably delivering infrastructure projects, particularly on the rebuild in Christchurch. Edge Impact has existed for 15 years, firstly out of Australia. We opened an office two years ago here in Britomart. My role is to build and lead a team and do what we do best for businesses and partners here in New Zealand.

JEREMY One of the things I've noticed about work in the sustainability area is that it quickly becomes highly granular. Does that make it difficult when you're an advisory firm and you're not in the daily business of the places you're advising? How do you psychologically prepare those organisations for the level of detail they'll have to grapple with?

DAVID The level of detail required really depends on the project. Yes, if you are doing a life cycle analysis or a carbon footprint, you do need a lot of detail. Sustainability strategy development requires business buy-in first and foremost and detail is not essential. What is universal is that it's essential to understand what the driver is for our clients wanting change. It might be investors, it might be employees, it might be regulatory, or it might be clients that are pushing them. Understanding what that driver really is and fleshing that out in detail is helpful for them to understand what they want to achieve, and how we're going to deliver

it. One principle that often resonates is 'progress over perfection': we don't need to wait to get it all correct.

JEREMY How do you get them through the delivery, where there are so many areas in which a proposal can fall over?
DAVID You've got to be able to tell the story and get people on board. If you don't have the science to back up your story, it's equivalent to greenwashing and people don't buy in. I'll give you an example. We recently worked with Holcim NZ, who are located just down the road at Auckland's Port. They have started importing low-carbon cement. Their information suggested the cement can deliver a concrete that's got 30 percent fewer emissions than the standard general cement product. That's a big claim to make, so before they told that story we did a life-cycle analysis of their product to demonstrate that it does meet that 30 percent threshold. The final output of that work was an Environmental Product Declaration, a formal process which is ISO compliant and allows Holcim NZ to show



independent third-party verification of their product. It's not just about selling their product: they also want to position themselves as a partner for these projects that want to decarbonise.

JEREMY What's your perspective on the pace at which change is happening? On one hand it feels like systemic change is happening quickly, finally – but the climate also seems to be degrading quickly as well. Is the amount of change that's happening appropriate to the levels of challenge we face?

DAVID Any professional that works in the sustainability space is totally aware that it's not going as fast as we need to. There's no doubt about that. But there have been some big improvements. New Zealand's Zero Carbon Act is quite progressive – a few years ago, it wouldn't even have been considered that a country would put a carbon-neutral target into legislation. But then when it comes to implementation and delivering on it, that's where we're hitting on-the-ground realities and challenges. I think what's happening now is the climate's catching up with us. It's dawning on people that a climate disaster is looming.

JEREMY How do you keep yourself and your teams motivated?

DAVID Just being able to step back and say, you don't have to take the weight of the world on your shoulders. The second thing is then saying, do what you can do. Make sure you're doing what you can to help with the situation. I'm a very positive person and that's what's got me through my career so far. You've got to be positive when you're doing these types of roles because you're always getting pushback and scepticism.

David Maucor at Generator Britomart Place. Photo by Geoffery Matautia.



Part 4. Te Taiao Environment

Britomart's environmentally focused activities range from the creation of 5 Green Star buildings to public events in Takutai Square. It's a broad scope of engagement with a two-pronged focus: raising environmental awareness, and working to ensure our buildings meet nationally accredited standards.

Left: People choosing plants at Britomart's annual giveaway of native trees. Photo by Joe Hockley.

An icon reborn

Boozy nights, bicycle pioneers and a safari gone horribly wrong: The Kiwi Tavern, Britomart's latest heritage building to be refurbished to 5 Green Star status, has a small footprint but a big history.



The Kiwi Tavern Building has a long and colourful history: It is the former home of two innovative New Zealand companies that launched over a century ago and are still operating today, as well as a series of legendary bars and eateries that changed the face of downtown drinking and dining.

The building was commissioned in 1910 by William and Sarah Worrall, owners of a ceramic business. They called on John Currie, one of the founders of the New Zealand Institute of Architects and already known for the Nathan, Hayman and Kronfeld Buildings at Britomart, the Ponsonby Fire Station and the Queen Victoria Building, popularly known as 'Whitcoulls Corner' on Auckland's Queen and Victoria Streets.

Currie's design for the building was graceful but unusual, a three-storey classical Italianate brick masonry warehouse with a distinctive series of unequal round and flat arched window bays on the eastern frontage. The largest bay accommodated a cart dock, while the smallest led to a slim staircase that developed a fearsome reputation among later users of the building.

Ten years after moving into the upper floor, the Worralls pivoted their business to become the first importer of bicycles into New Zealand. Today the company is still in business elsewhere, operated by descendants of the founders.

On the lower floors of the building, another innovative business was growing. W.R. Twigg and Company constructed marine engines in the building from 1920, later expanding into stationary engines that became common in shearing and milking sheds. After the unexpected death of the founder, William Twigg, who was attacked by a wounded lion while on safari in Rhodesia in 1925, the company passed into other hands and now continues as an engineering product supplier in Hawke's Bay.

In the 1970s, the building entered a new era. Restaurateur Emerald Gilmour brought modern bistro dining to the downtown area with the opening of the restaurant Clichy. It was a roaring success. At the time, Auckland had no more than a handful of restaurants, most of them in hotels or offering fine dining, but few of them possessed Clichy's sense of fun.

Socialites, suburbanites and city professionals alike flocked there for



French provincial food and bottles of Mateus Rosé bubbles, while a who's-who of Auckland's food and arts communities worked on the floor or in the kitchen – including chef Ray McVinnie, writer Judith Baragwanath, gallerist Anna Bibby and hospitality pioneer Rick Lewisham.

Later in the 1970s, Maxwell's restaurant opened in the building, and in the early 1990s, 12 years after Clichy closed, Emerald Gilmour opened a new

restaurant, Tatler, in the same space, with a bar, Spectator, upstairs. These were succeeded by the Kiwi Tavern, a cheerfully rowdy pub, live music venue and pool hall that drew crowds of students and backpackers.

The building's continuous occupation meant it remained in relatively good condition compared to other buildings in the area, although that didn't stop it from being the first scheduled for demolition when Auckland Council was

considering an asset sell-off in the late 1990s. It gained a reprieve when the council decided to revitalise downtown instead, and it was included in the Britomart redevelopment plan as part of the Customs St Historic Area.

In a case of history repeating, in 2012, Emerald's daughter Mimi Gilmour and her business partner Nick McCaw opened the first of the chain of Mexico restaurants on the same site as Clichy and Tatler.

From left: The R&B Tingey Building (now known as Charter House) with the Kiwi Tavern Building at right; The building's interior before its recent refurbishment; Scaffolding on the Britomart Place exterior in early 2023. Photos by David St George. At left, a rendering of the building's interior by Cheshire Architects.

Greening the city

Encouraging reforestation with our giveaway of native trees.

Our annual giveaway of native trees and plants to help reforest Auckland's backyards has built quite a following over the five years it's been running. Each year we're seeing tree-adopters from previous years return to add to their plantations, many of whom come ready to ask detailed questions of nurseryman Caleb Scott, who takes time out from his job at Britomart's sister property The Landing in the Bay of Islands to run free native planting workshops and help aspiring gardeners find the best plants for their backyards.

Last April around 3500 seedlings were given away, and over \$7000 was raised for the Motutapu Restoration Trust, which is reforesting one of Tāmaki Makaurau's gulf islands as a pest-free native wildlife sanctuary. Mānuka, ti kouka and pōhutukawa remained popular as backyard trees, but it was the beautiful rengarenga lilies, with their delicate clusters of star-shaped white flowers, that were the first to be completely snapped up. We promoted the event with illustrations of native trees by artist Pounamu Wharekawa.



Left and right: Scenes from our April Greening the City giveaway of native trees from the The Landing. Photos by Joe Hockley.

Reusable Tuesday

We put a free hot drink in every reusable cup.

To show (or remind) people how easy it is to ditch disposable coffee cups and use reusable ones instead, we put on free coffees and hot chocolates at every cafe in the neighbourhood one morning in September. Everyone who brought a clean, lidded reusable cup could enjoy a free hot drink of their choice – and hundreds of people took up the chance to warm up a chilly spring day with a complimentary cuppa.

This page: Picking up free coffee in a recyclable cup outside Espresso Workshop (right) and Daily Bread (below). Photos by Geoffery Matautia.



Zero Carbon Breakfast

During Auckland Climate Festival, we helped serve up bowls of zero-carbon goodness.

In partnership with Blue Frog (breakfast cereals), All Good (oat milk and bananas), Raglan Food Co (coconut yogurt) and Everybird Coffee, the Britomart team gave out delicious free zero-carbon, vegan breakfast bowls to visitors to Takutai Square. It's the third year we've held this activation, and every year it becomes more popular, which may be a sign of more people embracing a vegan or low-carbon lifestyle.

This page: All the breakfasts served in Takutai Square were presented in compostable cardboard packaging for minimal environmental impact. Photos by Ronald Rieza.



INTERVIEW

“We like to experiment on ourselves, and it’s something we’ve done for a number of years.” – Richard Stokes

When the New Zealand team of global sustainable development consultancy Arup decided to create new offices in Britomart’s 5 Green Star refurbishment of the heritage Hayman Kronfeld Building, they also decided their interiors should aim to complete the Living Building Challenge, a rigorous global sustainability tool. Here, Jeremy Hansen speaks to Richard Stokes and Laura Cowie from Arup’s Sustainable Buildings team about what their teams learned from the challenge, and how it is informing their latest projects.



JEREMY HANSEN What is the Living Building Challenge, and what made Arup want to be a part of it?

RICHARD STOKES The Living Building Challenge is a globally recognised sustainability rating tool for the built environment: it sets the objective of having a net positive or regenerative outcome from the standard that it defines. It’s both a design standard as well as a performance standard, and then it’s got requirements throughout the life cycle of the project, rather than it being a hypothetical design exercise. So we’re still going through the process of making sure our fitout works and going through those inevitable teething issues – but that’s really good, because that’s when you know you’re making everything work properly, rather than just walking away when the office is complete.

We’re pursuing it for a number of reasons. We like to experiment on ourselves, and it’s something we’ve done for a number of years. We really looked at what the next step can look like for our office design evolution, and we also liked that the Living Building Challenge

could effectively package up everything – Green Star, NABERS and other ratings systems – into one tool. Our work in our offices here means when the next client opportunity comes along and they want to pursue the Living Building challenge, we can help create that with them, because we’ll be able to use the knowledge we’ve gained here.

JEREMY What did it mean to be working in an existing heritage structure? What complexity and benefits did that add?

RICHARD The idea of working with an existing building is exciting for Arup. We definitely have a preference for it. The heritage aspects just bring character and really celebrate the local history. It also limits the use of materials within the fitout: because there was so much character already in the existing floorboards, it meant we didn’t need to carpet over the top of everything, for example. We didn’t have to put in a false ceiling. So from a carbon perspective, there are probably more opportunities and savings for us.

There’s also a large amount of calculated risk occurring. If we fail to meet the air quality test, we might never know what the contributing factor is. Is it something that was in the heritage building that we couldn’t get rid of? Is it something that someone sprayed on themselves that morning? It’s so complicated. There are so many risks. So the heritage building can add to that layer of complexity.

JEREMY HANSEN Laura, you were on-site for much of this process. Did that mean you were working through unforeseen issues on a day-by-day basis?

LAURA COWIE Yeah, definitely. But there were also opportunities that I think you don’t get with a new building. We re-used the bricks from the base build renovation in our kitchen, for example. We left a lot of the brick walls exposed, which meant we didn’t have to paint.

JEREMY HANSEN Could you expand on that a little bit with some of the material choices you made?

RICHARD The Living Building Challenge is notoriously hard with regards to materials. It’s like when you’re buying clothes and you think, where is this made? What’s it made from? Am I supporting local businesses? Is it going to be horrible on my skin? Is it made by someone who’s not been paid enough? All those kind of considerations. And you’re bringing that through to your material selection.

We also use the Red List, which is an international list derived by scientists about chemicals that are considered toxic – not just in your experience of them, but in the supply chain’s experience of them and what might happen at the end of their life. It’s thinking about where things come from and how humans or nature interact with those materials. We put a lot of pressure on everything that we specified to have a great degree of transparency, almost like an ingredients list on the things that you buy from the supermarket. It sounds obvious but isn’t always known.

There’s a much longer list of things that the scientific world is telling us we should be avoiding but technically isn’t illegal, so we’re trying to avoid all those things as well. We’re also thinking about responsible sourcing, particularly for timbers, making sure we have that chain of custody all the way through.



It’s also about sourcing locally. In our fitout, 50 percent of the individual items were assembled in New Zealand – the Living Building challenge criteria is 25 percent. There was a surprisingly large amount of stuff that was made in New Zealand that we could preferably prioritise from a selection perspective.

LAURA We used salvage products as well. The kitchen island bench is made from post-consumer plastic that can’t be easily recycled, so it’s been squished together at high pressure and high temperature. We also made our doors on site – it was an interesting thing because we were tracking the responsible timber requirements and we couldn’t guarantee that the doors bought off the shelf were 100 percent responsibly sourced. So our solution was to use the Strandboard timber that we knew had full FSC [Forestry Stewardship Council] certification and build our internal doors onsite from that. And as well as that, we also just purchased an old door from a building surplus yard.

RICHARD The use of salvage yards has really progressed well in recent years because everything’s catalogued online to the point where you can search doors to the millimetre as if you’re shopping online for something new.

JEREMY I’m thinking about how the Living Building Challenge adds a whole layer of complexity to what is already a complex project. How do you stay on track with these ambitions when the project’s really heating up and timeframes and team members are under pressure?

RICHARD We’re learning as we go – we’re seeing these projects as ways of working things out for ourselves so that we don’t have to be as messy when we’re doing it with clients. We engaged Unispace for the design and build, so they were always thinking about building it when they were given the criteria to design it at the beginning, which really helped with continuity. We also put everything on this online platform called Trello, which broke down the email silos.

Far right: Arup’s offices in Britomart’s Hayman Kronfeld Building. Photo by Mary Gaudin.

Right: Arup's kitchen fitout in the Hayman Kronfeld Building features recycled brick and an island benchtop made of post-consumer plastic waste. Far right: Recycled brick also features on the floors of the building's lobby. Photos by Mary Gaudin.



LAURA It's also about remembering what the intent is – the end outcome and how it's going to impact the workers in the space. It's about people understanding what we're asking for and not just saying, 'This is a green alternative'. We're saying we don't need to just go to the green alternative – just tell us what is the normal product, what is in it, where does it come from? And then we'll decide if we need to change it to an alternative product. When we had to make quick decisions, we'd think, is this going to impact the air quality when we're in the office? If it isn't, and if it's a small item, then maybe it's okay if we don't know exactly what is in it or exactly where it's come from.

JEREMY Did you find that your collaborators and suppliers were sufficiently equipped with the information you needed?

RICHARD It's getting better – and we're getting better at asking the questions. I think a lot of the time product suppliers hide behind eco-labels when the questions we're asking are actually quite simple: What's in your product?

Where's it from? Have you tested that? They're the fundamentals. If you don't know what's in it, then we don't trust you. In some cases it's quite easy to get that information. But if someone responds just with their kind of default pack of information, it's generally not good enough and it requires a human connection to find out what's actually going on. It's not our responsibility to design this space, so we're the kind of advocates and the enablers and the people trying to guide and help everyone else navigate it. I think that's what excites us about doing this sort of thing. It's not just a little fitout, but it's an opportunity for lots of impact.

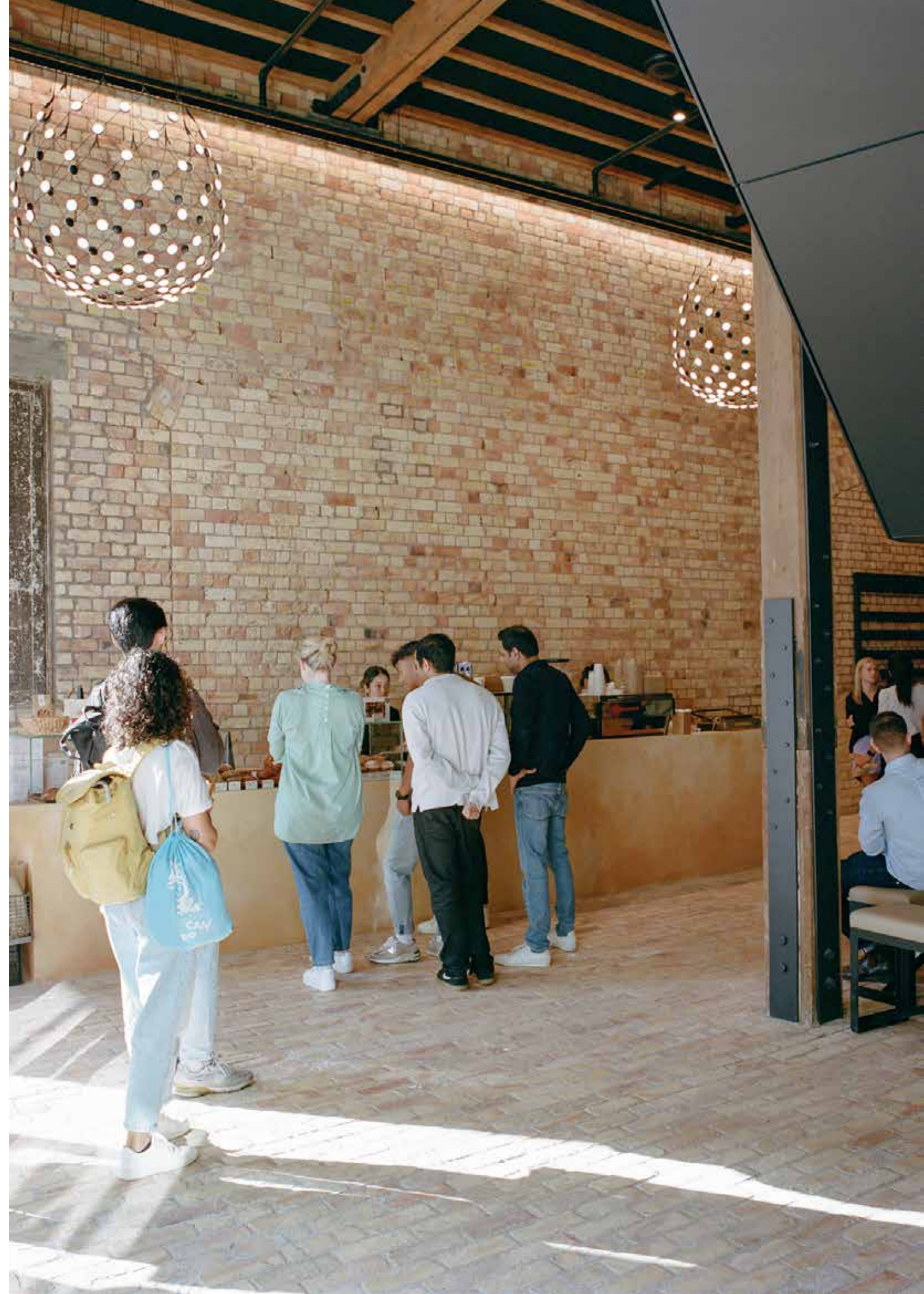
JEREMY Could I ask you how the challenge affected your relationship with our organisation [Cooper and Company], who were managing the base build? Because presumably if the building owner is difficult, it could have scuttled many of your ambitions.

RICHARD I remember one of the early interactions with our project manager had him saying, 'The base building's asking us to do all these things for the Green Star

rating, we need to push back on this'. My response was, 'No, we're exceeding all of these targets'. It was good that there were base building requirements. Generally the Living Building Challenge gives us a get-out clause if the base build makes it too hard.

JEREMY Could you talk a little bit about your waste diversion from the construction and fitout? Because your results look pretty extraordinary.

RICHARD We think our waste from the project was about 99 percent diverted from landfill. We began by reviewing our waste strategy and identifying all the items in our design that would generate waste – that included cutoffs from wires, carpet off-cuts, plaster board off-cuts. We then identified where all those different waste streams could go very specifically within the New Zealand context. I think that mindset of segregation on site really helped them unlock it, rather than combining all your recyclable waste and sending it off to a materials recycling facility. Once you do that, everything's contaminated, and that's when you hit the lower percentages.



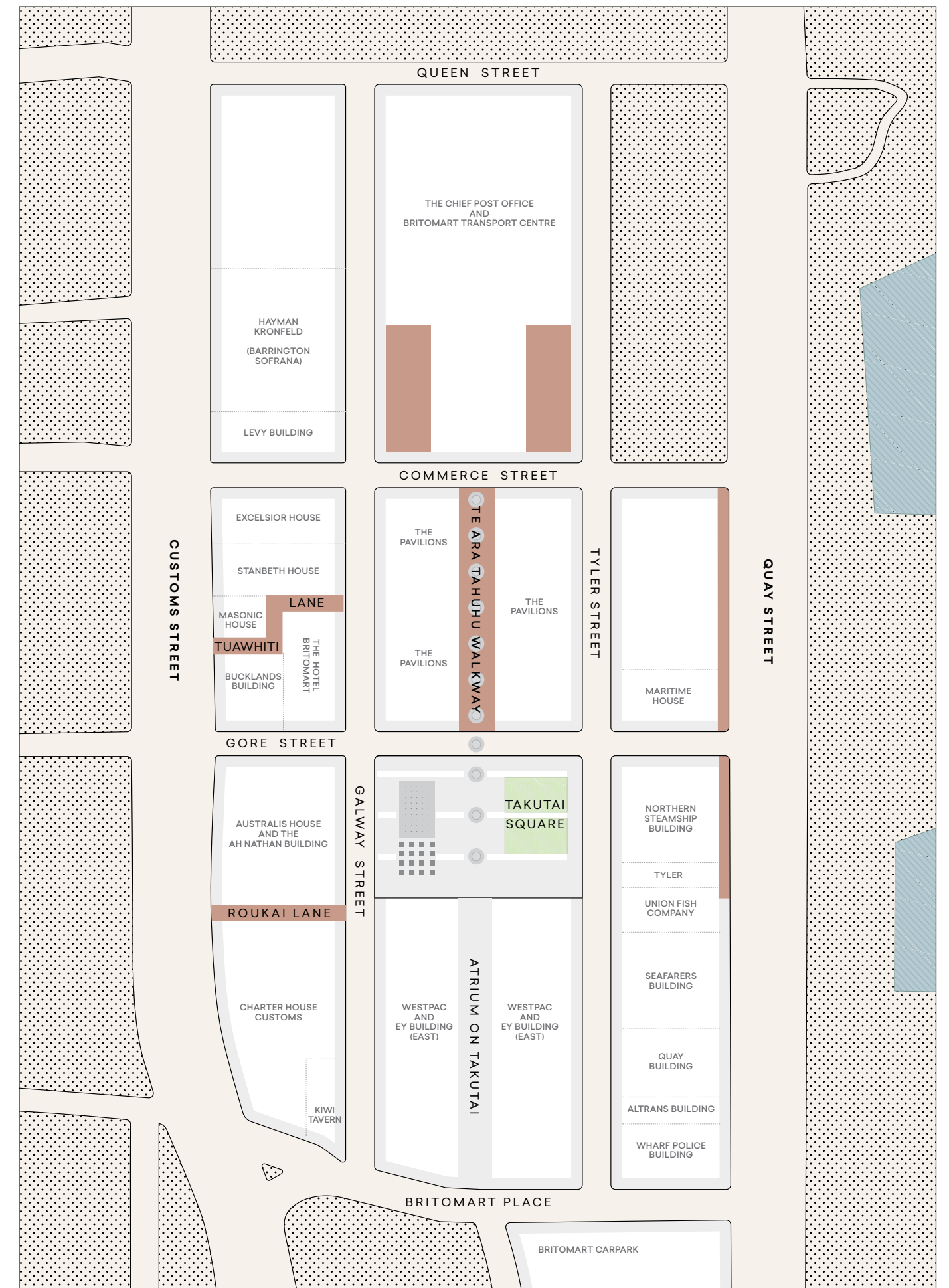
The Britomart neighbourhood

Britomart is founded on a 2004 agreement between Britomart Group and Auckland Council. Cooper and Company is the asset and development manager for Britomart Group, which holds a contract for the long-term ownership and development of the Britomart precinct.

Britomart is a nine-block precinct in central Auckland, above and around the Britomart Transport Centre, the city's busiest public transport hub. It is an area that combines heritage warehouses with new architecture, buildings that host a thriving business community of over 5,000 workers as well some of the city's best food, beverage and retail offerings.



BRITOMART PRECINCT





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Dancers in
Britomart's Backyard
Battles series in the
Atrium on Takutai.
Photo by Geoffery
Matautia.



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