IN THE MATTER OF The Resource Management Act 1991

BETWEEN South Taranaki District Council Applicant

AND South Taranaki District Council Consent Authority

STATEMENT OF EVIDENCE OF LAURA KELLAWAY,
HERITAGE NEW ZEALAND POUHERE TAONGA

Supplementary Evidence 29 04 2020

Nolan, Tonks and Co. Building [Former] **Gerrands Jewellers**

Figure 1: Regent Street, Hawera, 1912, by Muir & Moodie studio. Te Papa (O.001881), No Known Copyright Restrictions. Nolan, Tonks and Co. Building is shown on the right where Regent Street intersects with High Street.

T*he following further Expert Statement is supplementary and includes statement that may modify the original statement in part.*

Heritage Values and Assessment

i. The Section S42a Report discusses the Category 2 listing. However the Heritage New Zealand listing is national listing and clearly defines Category 1 and 2, as distinct to council scheduling.

   i. ***Category 1*** *historic places are of special or outstanding historical or cultural significance or value*

   ii. ***Category 2*** *historic places are of historical or cultural significance or value*

ii. Category 2 historic places, of this era, were provided and supported by the local community. The recent review of the Listing [which is appended] has reconfirmed the Category 2 place listing [since 1983], and strengthened heritage values in the national listing. There is a wider understanding and additional value with its directly associated building at 121 High Street.

iii. **Heritage Values** in the Heritage Expert witness statement increase to 'high local historic value' with high value in architectural, townscape value and group value. I support this change.

iv. HNZ Review of the Listing is fully confirmed with the content previously approved at Draft stage.

v. The historic place as been renamed as - 'Nolan, Tonks and Co. Building [Former], however for this process the previous name of Gerrand's Jewellers is used.

vi. No further heritage assessment has been completed by the applicant, including:

   i. comparison to further define the heritage significance of the building/s in relation to other similar buildings the district, or

   ii. any comparison of the degree of loss in relation to the finite heritage buildings in Hawera's main town centre; the effects of removal of two buildings with known heritage values as part of a group of historic townscape, or assessment of existing group values.

vii. Heritage New Zealand supports scheduling of Heritage New Zealand Listings and this forms the basis of the building being supported on the council schedule. The council basis for their scheduling inventory has not been reviewed by Heritage New Zealand recently. The method of rating has been carefully re -assessed by Ian Bowman and noted as an inadequate means for a current heritage base assessment and values. I agree and do not consider the STDC criteria and ratings for Gerrand's Building to have sufficient currency to be used in 2020.

viii. In my view the low group rating in the inventory form is not supportable. Inventory Values have not been recently assessed, as council has yet to begin a new heritage study. The corner of High Street and intersection with Regent and High, along with buildings on both sides of Regent Street in the demolition block clearly show strong cohesive heritage values and integrity. The removal of Gerrands and No.121 High [and the later warehouse buildings] will have a significant impact on integrity of the heritage townscape of Hawera.

ix. The RFIR combine both Gerrands and 121 High Street buildings as one building in the options sketch design and preliminary costings. This is supported under heritage and in terms of integrity of the historic place and historic streetscape.

Alternatives and Options – from Response to Further Information – two options[1]

x. Two options have been provided post February 2020 which show two options with Option 1 retaining existing use with Office 1st floor, retail ground floor, and Option 2 partial adaptation with Apartments 1st floor and retaining retail on the ground floor. It is also noted that the 121 High Street Building is included in the options. These options are of value in understanding alternatives and are suitable for the historic place.

xi. The RFRI shows that the option of reuse only. Both options are similar, with partial adaption with residential above. No adaptive reuse option that integrates the historic building with civic uses as part of the new centre has been provided as a documented concept with preliminary costings in the RIFI. Options noted as potentially being suitable by Ian Bowman have not been further documented.

xii. The owners have 25 years to strengthen the building, and can seek support.

xiii. The two options for full retention are presented in terms of engineering and preliminary costings with a cost estimate to refurbish the buildings at $2.50 million [excl GST] for Option 1 retail/offices and $2.575 million for Option 2 retail/apartments. The report indicates a cost per square metre of ($3,466/m2 and $3,575/m2)[2] . The cost estimate seems to include both the listed and non-listed buildings with one option for seismic strengthening of 702 square metres of building to >70% NBS. Staged strengthening is not included.

xiv. Preliminary Strengthening costs are not contested. However the figure of the applicant's quantity surveyor for the strengthening work to be $1.06M excluding GST, other charges etc, for 702 m2 for >70%NBC seems to apply to two buildings totalling 720 m2 .[3] Clarification would be appreciated whether the seismic strengthening estimate is for one or two buildings.

Examples of re use of historic building combined with new

xv. Other Examples of successful re use of historic buildings combined with new to provide Multi use civic facilities provided in the last few years include:

i. **Carterton Event centre** [includes historic library building] opened in late 2011 with new auditorium ad meeting area with historic library. *https://www.cartertonec.co.nz/gallery-our-venue/*

ii. **Greytown Town Hall** with a reconfigured town hall offers a meeting place, information centre, art gallery, community consultation venue, research archive, council service centre and a library.

Another example is the Martinborough Event Centre with 1912 town hall with library and cafe designed by Warren and Mahoney and noted by Daniel Thompson. A combination of old and new is possible, and supportable by Heritage New Zealand.

xvi. Testing of the brief [which had a main point of a north facing square] appears to have happened after the heritage building and wider site was bought rather than at the feasibility stage. Alternative sites may have been appropriate based on the current risk to the known historic building.

xvii. The scale of the proposed development is a very large scale compared to other town sites and therefore options for design integration and open space greater than standard town sites. The new proposed site is said to take up 26 land parcels, eight buildings, with access to three streets and on

1 Not included in original statement. Amended that two options have been provided post application.
2 RFIR page 7 dated 03 03 2020
3 AEE, Appendix 12.2

site parking. In comparison to the scale Gerrands building foot print is only 280 m2, with the proposed ground floor of the new centre noted as at 1522 m2. Gerrands is clearly only a very small part of the wider site and can be incorporated if there was compromise.

xviii. I disagree in part with the comment in the RFIR that 'Retaining the building for commercial use will not achieve any of the objectives of providing for a multi-purpose civic centre including the provision of an outdoor open space to promote social interactions and create a strong sense of place.[4] Commercial use is not the only option for the historic building. In order to gain revenue and an option could be provided within the new development and rented out.

xix. Heritage buildings do create a strong sense of place and particularly within a wider historic streetscape clearly evident in High and Regent Streets and therefore does meet this criteria.

xx. Alternative uses of the historic buildings incorporated as part of the civic complex could include civic centre information centre with offices above or a cafe above. Though noted there is no drawn concept option in the RFIR. For instance GF Gerrands ground floor space 2 on corner is 160m2 and could be the proposed 127 m2 cafe; and on Regent Street space 1 of 130m2 [within Gerrands] to provide the 60m2 for the Info centre.

Funding

xxi. The reports note that ' T*he Council has limited local discretionary grant scheme, the assistance package (maximum of $6,000). There is potential for funds from the Lottery Community grants but there is uncertainty on whether potential grant would cover a significant proportion of the upgrade costs, especially given there are no community benefits for the alternative reuse options. '* The comment of 'no community benefits for alternative reuse' is not assessed.

xxii. Grants for Community heritage buildings are available. Community heritage projects use a combination of funding sources and could be investigated further. For example the Regional Growth Fund has supported heritage buildings associated with community projects, and would be supported by Heritage New Zealand depend on design.

Conservation principles and methods

xxiii. Any works should adhere to good conservation practice and recording guidelines such as the ICOMOS Charter of New Zealand in the absence of any conservation documentation. A conservation plan has not informed this project.

xxiv. The proposed draft DMP [Demolition Management Plan] conditions in the section 42a report does not include any conservation protocols and no methodology for the works [pre, during and during] for the historic building and site. A Conservation Architect should be involved in the process along with conservation principles and processes such as in the ICOMOS NZ Charter [appended].

Archaeology

xxv. Archaeological advice has been given but no consultation process has been undertaken in terms of archaeology with Heritage New Zealand for the sites. Any potential development should have an archaeological assessment undertaken in the first instance with the possibly for an archaeological authority to be required.

4 RFIR page 3

xxvi. A discovery protocol[5] is included as the applicant's draft condition [RML19107-s42Areport Appendix]however as noted Archaeology is a process under the Heritage New Zealand Pouhere Taonga Act. Use of an ADP has not been confirmed by HNZ.

Revised Summary

xxvii. Under the Heritage New Zealand Historic Heritage Guidelines the criteria of demolition should not be allowed unless in rare circumstances, and are not meet in terms of the proposed demolition of the Gerrands building. This includes:

- The proposed demolition of a building on two street fronts will compromise the integrity and significance of the place and the historic streetscapes of High and Regent Street.
- Engineering assessment provides a seismic solution and does not conclude it is beyond repair or unusual in type for repair.
- No minor parts are proposed for demolition. Demolition does not inform the concept of greater or total conservation benefit with respect to a large complex. There is no conservation benefit. It is a key landmark of high local heritage value and part of a historic grouping.
- Options for Funding sources and support of do not appear to have been progressed.
- Decisions have not been informed by a Conservation Plan although there has been sufficient time to undertake one or develop parts of one.
- The applicant's Conservation Architect does not support the demolition of the building and has clearly identified the existing heritage inventory criteria is insufficient as a heritage tool.
- The applicant has provided two similar concept options with preliminary costings after application and post design. Both are supported. There are alternatives that have not been provided as preliminary design for comparison.

xxviii. Reasoning that demolishing heritage buildings on two prominent historic streetscapes for an outdoor open space and to create a strong sense of place, is at variance to good conservation practice, the 2014 Hawera Town Strategy in regards heritage, the large scale of the cleared site available for open space and building. The existing heritage buildings are integral to the strong sense of place.

xxix. In the Assessment of Effects Ian Bowman recommendations are still supported, and that under Section 7 of the RMA the magnitude of effect is a full loss of heritage values. Full loss of a historic building [listed and scheduled], individually and as part of a group, that can be repaired and reused with supportable funding, in exchange for a new open space, is not in my view an appropriate heritage outcome or sustainable approach for a limited heritage resource.

I reconfirm that the demolition of this Category 2 historic place is unable to be supported, but that the two options presented are supportable.

Laura Kellaway
29 04 2020

Appended: Final Heritage New Zealand Review of Gerrands Hawera 04 2020.
ICOMOS NZ Charter

5 There is no current agreed ADP with Heritage New Zealand and STDC.

HERITAGE NEW ZEALAND
POUHERE TAONGA

Summary Upgrade Report

Nolan, Tonks and Co. Building (Former), HĀWERA (List No. 850, Category 2 historic place)

File: 12009-1337

Nolan, Tonks and Co. Building, Alison Dangerfield, Heritage New Zealand, 13 September 2017

Address:	125-127 High Street and Regent Street, HĀWERA
Legal Description:	Lots 1-9 DP 2632 (RT TN118/52) and Legal Road, Taranaki Land District

Summary:

The distinctive building on the corner of High and Regent Streets, Hāwera was designed by local architect J.E. Roe and constructed in 1908 for well-known auctioneering firm Nolan, Tonks and Co. It is a 'vigorous piece of classical design' in largely authentic condition and its prominent corner position and 'decorative finish, scale and silhouette' make it a key contributor to the historic streetscape.[1] The former Nolan, Tonks and Co. Building is also historically significant through its association with a number of notable local and long-standing businesses, including Nolan, Tonks and Co., jewellery and watchmaker firms Brunette and J.B. Gerrand and Sons Ltd., and the regional Farmers' Co-operative Organisation Society.

[1] 'Hawera Town Centre Heritage Inventory: Item HiS5', http://ketenewplymouth.peoplesnetworknz.info/documents/0000/0000/2123/Nolan_Building.pdf, accessed 21 February 2020.

In February 1881 Sir Robert Henry Nolan established auctioneering firm 'R.H. Nolan and Co.' in Hāwera, specialising in the auctioning of stock.[2] In 1883 Nolan went into partnership with his brother-in-law A. Sydney Tonks, forming 'Nolan, Tonks and Co.' and the 'energy and enterprise of this go-ahead firm' resulted in further expansion of their High Street and Regent Street premises in the 1890s and 1900s.[3] In November 1901 a two-story brick building was erected for the firm on High Street, designed by local architects Warren and Stephenson.[4] In April 1908 Hāwera architect J.E. (Joseph Edward) Roe had completed plans for another two-storied building, to be erected on the corner of High and Regent Streets.[5]

The new building was described as an 'ornament to the town' as it neared completion in October 1908. [6] It was constructed of brick and concrete with the facades 'finished in cement stucco with cornice enrichments on fluted columns, finished with Ionic capitals.'[7] There were circular headed windows with cement architraves, caps and facings, and moulded sills ran the length of the building. Wade's patent skylight provided lighting and other internal finishings were on a 'correspondingly elaborate scale'. The three ground floor shops had Wunderlich patent steel ceilings (a fire preventative) and casement windows and doors made of polished British plate glass. A bull-nosed iron verandah with cast iron columns and brackets protected the shop frontages. Jeweller and watchmaker H. Brunette occupied the corner shop (including strong room) and Price's Cycle Works was located in the 'large shop' fronting on to Regent Street.[8] 'Fine staircases' led upstairs to the workshop and showroom for Price's Cycle Works and the offices of Messrs Welsh and Ryan (Solicitors), which comprised five rooms and a strong room.

---

[2] Robert Henry Nolan was the son of Auckland auctioneer David Nolan and had worked for many years in his father's Auckland business Hunter, Nolan and Co – see 'News and Notes', *Hawera & Normanby Star ('H&NS')*, 23 February 1881, p.2. The firm initially worked from the 'Bank Buildings' but later secured 'large and commodious' premises on High Street, which they subsequently expanded – see 'News and Notes', *H&NS*, 25 May 1881, p.2; 'New Buildings and Improvements', *H&NS*, 17 September 1881, p.2.

[3] 'News and Notes', *H&NS*, 8 February 1883, p.2; 'NOLAN, Sir Robert Howard, K.B.E.', from An Encyclopaedia of New Zealand, edited by A. H. McLintock, originally published in 1966, *Te Ara - the Encyclopedia of New Zealand*
URL: http://www.TeAra.govt.nz/en/1966/nolan-sir-robert-howard-kbe (accessed 20 Feb 2020); 'New Premises', *H&NS*, 2 March 1897, p.2.

[4] The new building replaced several of Nolan, Tonks and Co.'s wooden buildings (leased by various tenants) which were damaged/destroyed by fire on 22 February 1901. Four buildings were badly damaged and subsequently sold for removal. See 'The Fire in High Street', *H&NS*, 5 March 1901, p.2; 'Fire Insurance Rates', *H&NS*, 22 June 1901, p.3; 'Town Improvements', *H&NS*, 4 November 1901, p.2. A comparison of this building's description (as reported in the *H&NS*, 4 November 1901, p.2) with historic photographs of Hāwera indicates that it is likely to be the building adjoining the 1908 Nolan, Tonks and Co. Building on High Street. This has undergone a number of changes to the façade (compare Figures 3 and 4 below) and is not part of the List entry (List No. 850).

[5] 'Local and General', *H&NS*, 25 April 1908, p.4. Nolan and Tonks had sold their business the prior year to the New Zealand Loan and Mercantile Agency Group but stayed on with their staff – see 'Messrs Nolan and Tonks', *Taranaki Herald*, 5 October 1907, p.7.

[6] 'Hawera', *New Zealand Times ('NZT')*, 12 October 1908, p.3.

[7] The information from here to the end of this paragraph is sourced from 'Local and General', *H&NS*, 8 October 1908, p.4. The brickwork was completed by a Mr Whittington and Messrs Cornell and Kneebone undertook the plumbing – see 'Hawera', *NZT*, 12 October 1908, p.3.

[8] The shop fronting High Street was still vacant as the building neared completion.

J.B. Brunette's son H.A. Brunette later took over the corner shop followed by watchmaking and jewellery firm J.B. Gerrand and Sons Ltd from 1928.[9] Later occupants of the building include the Farmers' Co-operative Organisational Society, who subsequently purchased Nolan's various properties in 1939 with their subsidiary company 'Nolan's Buildings Limited', and were associated with the building until 1999, and The Warehouse. [10] Changes to the building over time including closing in of the verandah's fascia and modernisation of the ground floor shops, but overall it retains a good level of authenticity, especially the first floor.[11] The ground floor of the building is currently occupied by Gelato Caffè while the first floor has been vacated.

Further Reading

Fryer, Arthur, 'A base fit for a young engineer', *Taranaki Daily News*, 4 August 2016, https://www.stuff.co.nz/taranaki-daily-news/lifestyle/82824193/arthur-fryer-a-base-fit-for-a-young-auctioneer [12]

'Local and General', *Hawera & Normanby Star*, 8 October 1908, p.4

'NOLAN, Sir Robert Howard, K.B.E.', from An Encyclopaedia of New Zealand, edited by A. H. McLintock, originally published in 1966, *Te Ara - the Encyclopedia of New Zealand*
URL: http://www.TeAra.govt.nz/en/1966/nolan-sir-robert-howard-kbe

[9] J.B. (John Bannatayne) Gerrand founded his watchmaking and jewellery business in 1904 in Palmerston North – see *Manawatu Times*, 26 November 1904, p.2. His sons Victor and Ivan joined him in the 1920s, with Victor managing their Hāwera store, followed by Ivan and then Ivan's son Ian. The shop later moved to 139 High Street – see 'Hawera Town Centre Heritage Inventory: Item HiS7', http://ketenewplymouth.peoplesnetworknz.info/documents/0000/0000/2107/Gerrands_Building.pdf, p.46, accessed 21 February 2020.

[10] One source states that the the Farmers Co-operative Society had their head office in the building from 1932 to 1999 – see 'Nolan Building (cnr High and Regent Streets)', http://ketenewplymouth.peoplesnetworknz.info/hawera_buildings/topics/show/2425-nolan-building-cnr-high-and-regents-streets, accessed 21 February 2020. However, on 30 June 1934 the society is reported as having their first meeting at their new leased premises (a store and office accommodation) on Regent Street (This is the building directly adjacent to the Nolan, Tonks and Co. Building on Regent Street; for architectural plans, see: https://collection.pukeariki.com/objects/36134, accessed 21 February 2020). This building had just been erected for them by the trustees of the late Sir Robert Nolan for the society's head office and Hāwera branch. See: 'Farmers' Co-op Society', *Stratford Evening Post*, 13 June 1934, p2; 'Control of Finance', *New Zealand Herald*, 5 September 1939, p.5; Krishna Reddy and Stuart Locke, 'History and Development of Cooperative Business in New Zealand: A Case Study of Allied Farmers Limited', *International Journal of Co-operative Studies*, Vol. 2, No. 1, 2013, pp.1-9; Record of Title TN118/52 (historic title).

[11] 'Assessment of Environmental Effects – Building demolition, 129 High Street, Hawera, October 2019', https://www.southtaranaki.com/repository/libraries/id:27mlbegko1cxbyf94es5/hierarchy/Documents/Resource%20Consents%20-%20notified/Te%20Ramanui%20o%20Ruaputahanga%20Resource%20Consent/Appendix%2008%20Heritage%20AEE%202019-10-07.pdf, accessed 21 February 2020. The verandah's fascia is still completely intact underneath.

[12] Note that this article assumes the wrong construction date for the building (it discusses Nolan being in his 'new office' in 1906).

Owner/s:	South Taranaki District Council
Other Names:	Gerrand's Watchmaker's Building Nolan's Building The Warehouse Farmers Building
Key Physical Dates:	1908 Original Construction
Constructed by:	Joseph Edward (J.E.) Roe (Architect)[13]
	E.A. Pacey (Builder)[14]
Uses :	Trade – Office Building/Offices
	Trade – Shop
	Trade – Restaurant/Café/Tearoom
	Trade - Showrooms
Associated List Entries	N/A
Protection Measures:	Scheduled in South Taranaki District Plan, Operative 17 December 2014. Ref H/6 in Schedule 1: Heritage Items. Demolition is a discretionary activity. Scheduled in Proposed South Taranaki District Plan, Proposed 15 August 2015. Item No. H6 in Schedule 1A: Buildings and Objects. Demolition is a discretionary activity.
Recommendation:	**Technical change required** *See separate Technical Change form*

[13] See the biography of J.E. Roe below.
[14] Research on *PapersPast* indicates that Mr E.A. Pacey was often the successful contractor for buildings designed by J.E. Roe.

Construction Professionals

Joseph Edward (J.E. Roe)

Joseph Edward Roe attended Wanganui Collegiate School from 1884 to 1886 and was working as a joiner in Wellington in 1893. He was practising as an architect in Masterton by 1899 and by 1902 was in practice there with William Crichton. The firm was responsible for the design of the Carterton Home for Aged Poor Men and Roe also designed several dairy factories.[15] Roe was later in the employ of the Public Works Department, Cape Government, South Africa, where he undertook an extensive survey of the government's buildings and acted as superintendent for several large building contracts.[16] In April 1904, having just returned from South Africa, Roe announced his intention to commence work as an architect in Hāwera.[17]

Roe worked independently in Hāwera until January 1915, when he commenced partnership with Mr F.E. Greenman of Wellington.[18] During his time in Hāwera, Roe designed a large number of buildings, with one commentator noting that 'perhaps the great majority of the modern business premises and private residences have been built to his plans'.[19] He specialised in the construction of reinforced concrete buildings, and continued to design dairy factories in places such as Normanby, Alton and Kāpuni). Other notable examples of Roe's work include the Manaia Town Hall (1906) which burnt down in 1953; Waverley Town Hall (1908) - the front façade of which was essentially a mirror image of the Manaia Hall's façade; Central Hotel (1913), now demolished; White Hart Hotel (formerly Empire Hotel) (1909); Nolan, Tonks and Co. Building on the corner of High and Regent Streets, Hāwera; and Barleyman's Building (1913) on Princes Street, Hāwera.[20] These latter two buildings are both substantial two-storeyed concrete buildings with a stucco finish designed for shops on the lower floor and offices or accommodation on the upper floor.

In July 1916 Roe commenced practice in Whanganui and he is known to have designed two private residences (at Castlecliff and on Selwyn Street, Whanganui); public conveniences on Maria Place, Whanganui; and additions to the Brunswick Dairy Factory. Roe relocated to Whāngarei around March 1924 and was advertising his services in Mt Eden, Auckland from March 1927. He is not listed as an architect after 1933.

[15] *H&NS*, 28 April 1904, p.3.
[16] *H&NS*, 28 April 1904, p.3.
[17] *H&NS*, 28 April 1904, p.3.
[18] *Stratford Evening Post*, 29 January 1915, p.5.
[19] Wanganui Herald, 13 July 1916, p.8. For examples of tender notices for Roe's work in Hāwera and surrounds, Whanganui, Whāngarei and Auckland, see the research notes on Joseph Edward Roe dated 24 February 2020 and filed on Heritage New Zealand Central Region file 12009-1337.
[20] Part of a later extension to the hotel still remains adjacent to the 1913 Central Building on the corner of Union and High Streets.

Images

Figure 1: Regent Street, Hawera, 1912, by Muir & Moodie studio. Te Papa (O.001881), No Known Copyright Restrictions. Nolan, Tonks and Co. Building is shown on the right where Regent Street intersects with High Street.

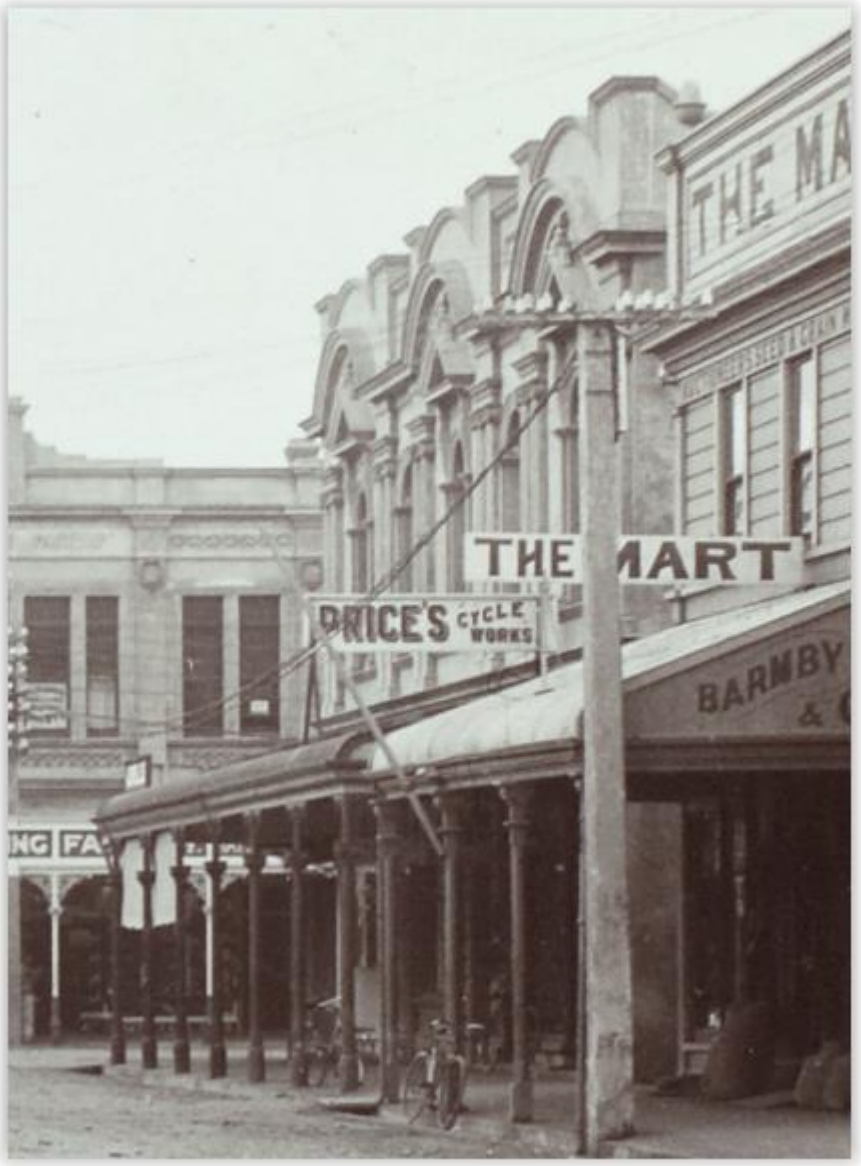


Figure 2: Commercial Building shown in detail from Regent Street, Hawera, 1912, by Muir & Moodie studio. Te Papa (O.001881), No Known Copyright Restrictions. Note the signage for Price's Cycle Works at the right end of the building (adjacent to The Mart building).

Figure 3: Various Shops in Hawera, H.J. Finlay, Object No. 2013.80, Aotea Utanganui Museum of South Taranaki.

The Nolan, Tonks and Co. Building is shown with the corner shop still occupied by original tenant, H. Brunette (the occupants of the other two shops have changed). The image is undated but is likely to be in the 1920s/1930s.[21]

[21] Upstairs were Solicitors/Barristers G.H. Ryan and D.G Smart – see 'Heritage item of the week: Hawera shopfronts', https://museumofsouthtaranaki.wordpress.com/2015/05/01/heritage-item-of-the-week/, accessed 21 February 2020.

Figure 4: ‘Taranaki Farmers Building’, Chris Cochran, 7 August 1983, ‘N.Z Historic Places Trust Buildings Field Record Form, No. 850’.

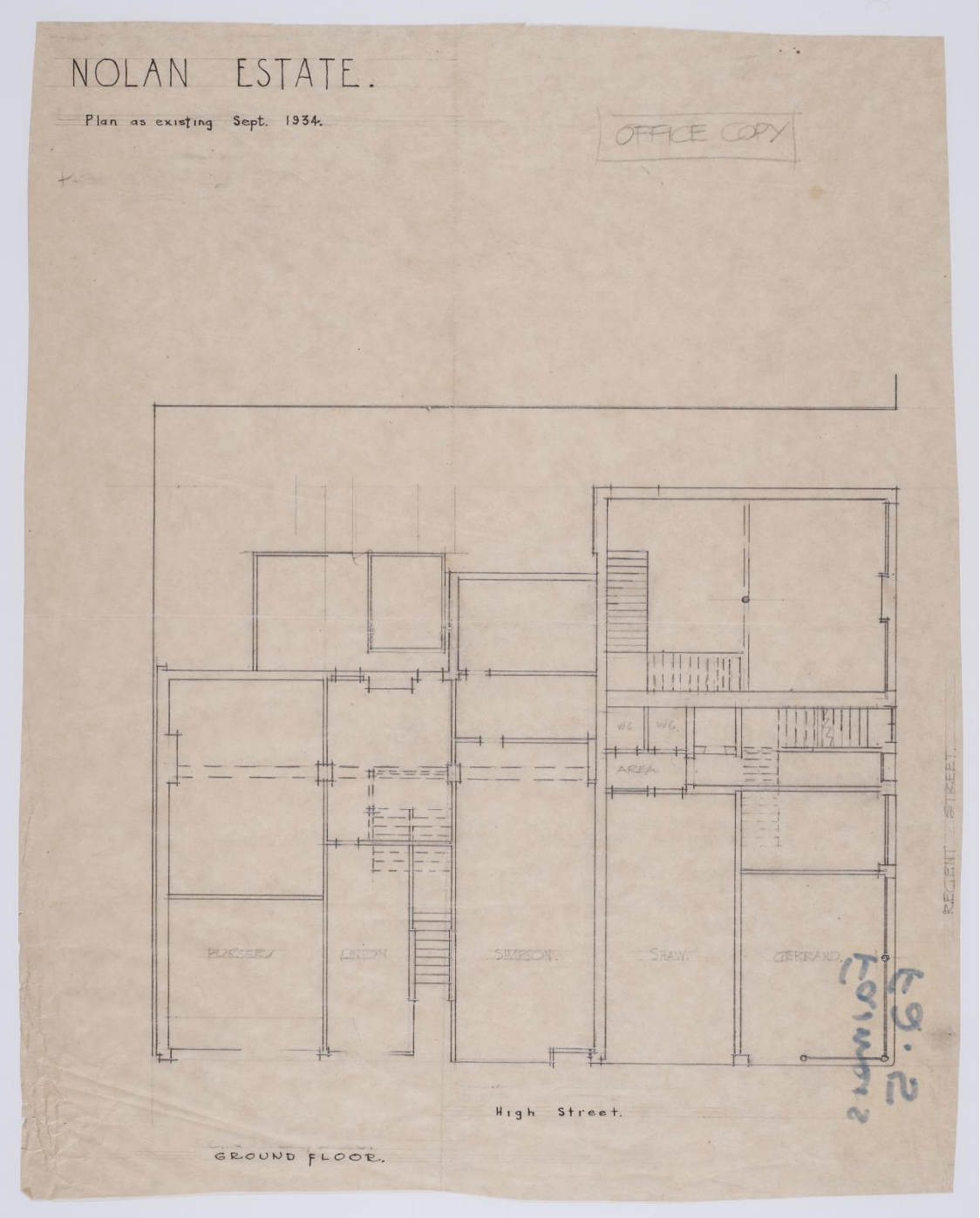


Figure 5: 'Nolan Estate, Plan as Existing Sept. 1934', Farmers Co-operative Society Limited, Hawera branch [plans] as at September 1934, Duffill Architectural Plans, ARC2004-653, Puke Ariki, https://collection.pukeariki.com/objects/36134.

Note that this plan also shows the adjacent Nolan, Tonks and Co. Building on High Street, which is not included within the extent of this List entry. Tenants have also been annotated on the plan – the tenants of the two shops (facing High Street) in the Nolan, Tonks and Co. Building (Former) are 'Shaw' and 'Gerrand'.

Technical Change Request

Identify List Entry

List Number:	850
List Name:	Gerrand's Watchmakers Building
Board Paper Reference(s):	HP262/1983
Board Paper Details:	CLASSIFICATION: C TARANAKI REGION 5-8 August 1983 Hawera District Gerrand's Watchmakers Building, corner High and Regent Streets, Hawera.

Change Request

Issue with Current List Entry:	**Name:** requires updating to better reflect historical ownership and usage of the building **Address:** requires updating to include street numbering and the correct Te Reo spelling (Hāwera). **Legal Description:** a legal description has been added outside the technical change process and requires updating **Extent:** no extent has been provided
Change Required:	**Change Name:** Nolan, Tonks and Co. Building (Former) **Change Address:** 125-127 High Street and Regent Street, HĀWERA[22] **Add Legal Description:** Lots 1-9 DP 2632 (RT TN118/52) and Legal Road, Taranaki Land District **Clarify Extent:** Extent includes the land described as Lots 1-9 DP 2632 (RT TN118/52) and part of the land described as Legal Road, Taranaki Land District and the building known as Nolan, Tonks and Co. Building (Former) thereon, including the verandahs to High and Regent Streets. Refer to the extent map tabled at the Heritage List/ Rārangi Kōrero Committee meeting on 26 March 2020.
Author:	Joanna Barnes-Wylie
Date:	5 March 2020

Attachments

[22] The Record of Title shows the appellation as 'Allotments' 1-9 DP 2632 but the land parcels display with 'Lot' not 'Allotment' in spatial view in programmes such as Quickmap and Landonline.

List Entry Report from Pātaka

List Entry Record

List Number: 850 Site Reference: P482

HERITAGE NEW ZEALAND
POUHERE TAONGA

Name:	Gerrand's Watchmakers Building		
Other Names:	**Name**	**Year From**	**Year To**
	Gerrands Watchmakers Building		
	Gerrard's Watchmakers Building		
	Taranaki Farmers Building		
Location:	High Street and Regent Street, HAWERA		
List Entry Legal Description:	Lots 1-9 DP2632 Lots 10-14 DP2658		
Local Authority:	South Taranaki District		
Summary:			
List Entry Status:	Listed		
List Entry Type:	Historic Place Category 2		
List Number:	850		
Date Entered:	01 September 1983		
Extent of List Entry:			
Chattels			
District Plan Listing:	District Plan	South Taranaki District Plan Operative 17 December 2004. Ref. H/6 in Schedule 1: Heritage Items	
	Proposed District Plan	SCHEDULED in Proposed South Taranaki District Plan, proposed 15 August 2015. Item No. H6 in Schedule 1A: Buildings and Objects [record updated 17 Sep 2018].	
Maori Interest:	Unknown		
Heritage NZ Office:	Central Regional Office		
Other Information:	Please note that entry on the New Zealand Heritage List/Rarangi Korero identifies only the heritage values of the property concerned, and should not be construed as advice on the state of the property, or as a comment of its soundness or safety, including in regard to earthquake risk, safety in the event of fire, or insanitary conditions.		
General Nature of Wahi Tapu:			
Section 66(1) & 66(3) Assessment:	Section 23(1)	Registered under previous legislation (HPA 1980)	
	Section 23(2)	Registered under previous legislation (HPA 1980).	
Section 66(1) Detail:			

Report Execution Time: 20/02/2020 12:17:25 Page 1 of 2

List Entry Record

List Number: 850 Site Reference: P482

HERITAGE NEW ZEALAND POUHERE TAONGA

Section 66(3) Detail:

Statement of Wahi Tapu:

Report Execution Time: 20/02/2020 12:17:25 Page 2 of 2

Evidence for Proposed Changes

Evidence for Name Change

Mr J. E. Roe has just completed plans for a new building to be erected to the order of Messrs Nolan, Tonks and Co. on the corner of High and Regent streets. It includes new shops for Mr Duxfield, Mr Brunette, and Mr Price, and will be a handsome addition to the architecture of the town.

Extract from 'Local and General', *Hawera and Normanby Star*, Volume LIII, Issue LIII, 25 April 1908, p.4.

Evidence for Address

Screen grab showing the property's address, Taranaki Regional Council, https://maps.trc.govt.nz/LocalMapsViewer/?map=2a9b37137d15426e946eebd64acad4b1 accessed 24 February 2020.

Extent Map

Quickmap with Google Earth overlay (aerial imagery dated 24 March 2007).

Current Identifier

RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD

Search Copy

Identifier	**TN118/52**
Land Registration District	**Taranaki**
Date Issued	29 March 1928

Prior References
TN2/266 TN65/36

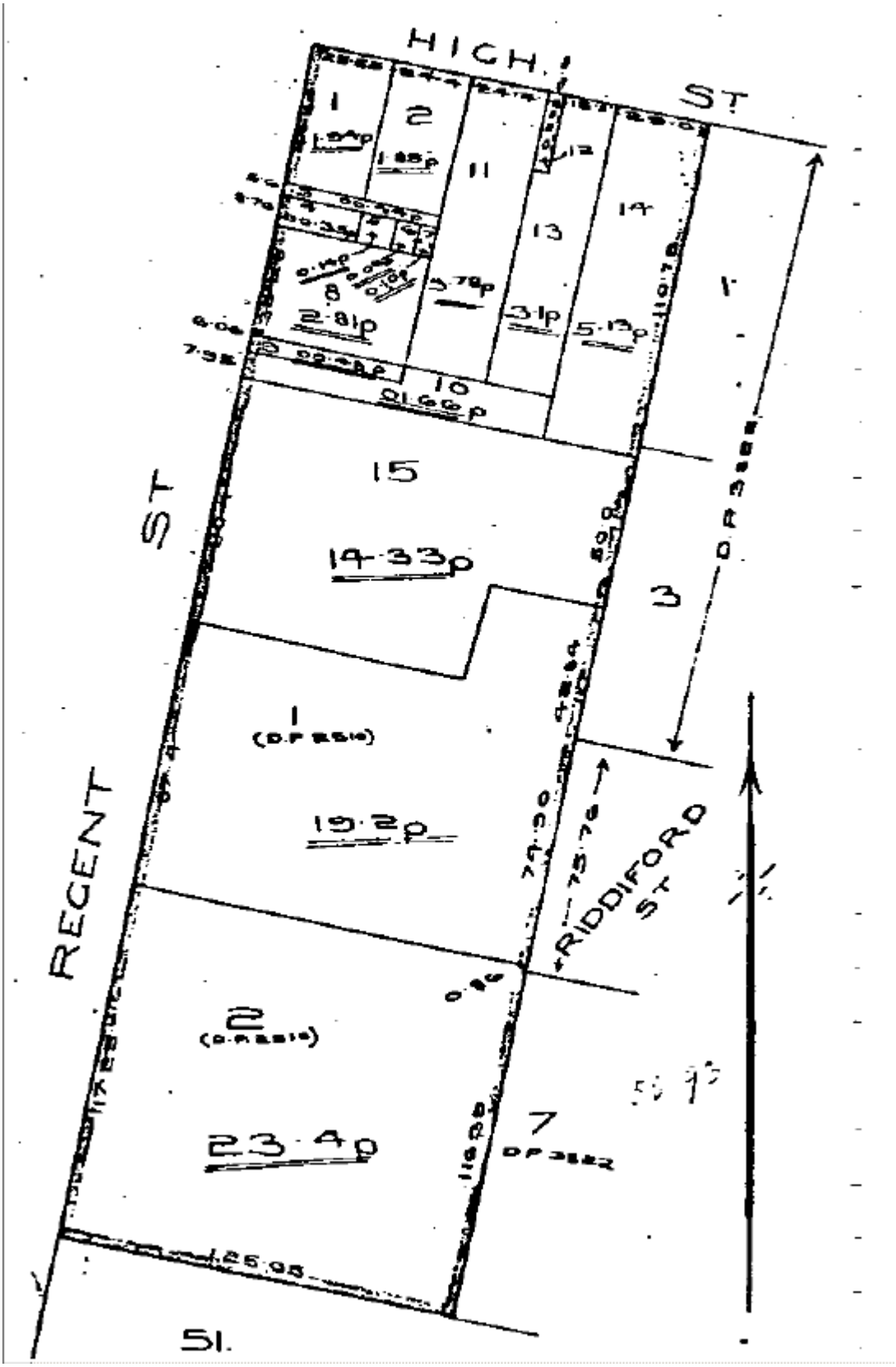
Estate	Fee Simple
Area	2000 square metres more or less
Legal Description	Allotment 1-2 Deposited Plan 2510, Allotment 1-9 Deposited Plan 2632 and Allotment 10-15 Deposited Plan 2658

Registered Owners
South Taranaki District Council

Interests

Subject to a right to use a wall for certain purposes over part created by Transfer 60978 - 20.12.1936 at 11.30 am

Transaction Id *59247247* *Search Copy Dated 10/12/19 4:45 pm, Page 1 of 1*
Client Reference *bwagstaff001* *Register Only*


HIGH ST
REGENT ST
RIDDIFORD ST
1
2
11
12
13
14
8
2·81p
3·1p
5·13p
10
01·66p
15
14·33p
3
1
19·2p
2
23·4p
7
51.

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places** of **cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places** of **cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places** of **cultural heritage value**.

In general, such **places**:

(i) have lasting values and can be appreciated in their own right;
(ii) inform us about the past and the cultures of those who came before us;
(iii) provide tangible evidence of the continuity between past, present, and future;
(iv) underpin and reinforce community identity and relationships to ancestors and the land; and
(v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places** of **cultural heritage value,** in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values,** is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place.**

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated**.**

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

(i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;

(ii) include an assessment of the **fabric** of the **place**, and its condition;

(iii) give the highest priority to the **authenticity** and **integrity** of the **place**;

(iv) include the entirety of the **place**, including the **setting**;

(v) be prepared by objective professionals in appropriate disciplines;

(vi) consider the needs, abilities, and resources of **connected people**;

(vii) not be influenced by prior expectations of change or development;

(viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;

(ix) make recommendations for the **conservation** of the **place;** and

(x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

(i) consultation with interested parties and **connected people**, continuing throughout the project;

(ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;

(iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;

(iv) physical investigation of the **place** as appropriate;

(v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;

(vi) the preparation of a **conservation plan** which meets the principles of this charter;

(vii) guidance on appropriate **use** of the **place**;

(viii) the implementation of any planned **conservation** work;

(ix) the **documentation** of the **conservation** work as it proceeds; and

(x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

(i) **preservation**, through **stabilisation, maintenance**, or **repair**;
(ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
(iii) **reconstruction**; and
(iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place,** or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement,** and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric,** and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place,** and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values,** such as the spiritual associations of a sacred **place,** may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place,** and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value. Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place.** Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values.** Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place,** and which has little or no adverse impact on its **authenticity** and **integrity.**

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value.**

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric,** and **cultural heritage value** of a **place**, assesses its **cultural heritage significance,** describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place,** and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values,** associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric,** and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures,** and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga.**

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures,** and monuments; groups of buildings, **structures,** or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

ISBN 978-0-473-17116-2 (PDF)

English language text first published 1993
Bilingual text first published 1995

Revised text Copyright © 2010 ICOMOS New Zealand (Inc.) / Te Mana O Nga Pouwhenua O Te Ao – The New Zealand National Committee of the International Council on Monuments and Sites.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted by any other means without the prior permission of the copyright holder.

This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from
ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.