



**NAPIER**  
CITY COUNCIL  
*Te Kaunihera o Ahuriri*

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# STRATEGY AND INFRASTRUCTURE COMMITTEE

## Open Agenda

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Meeting Date: Tuesday 29 May 2018

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Time: 3pm

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Venue: Council Chambers,  
Hawke's Bay Regional Council,  
159 Dalton Street,  
Napier

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Committee Members Mayor Dalton, Councillor Price (In the Chair), Councillors Boag, Brosnan, Dallimore, Hague, Jeffery, McGrath, Tapine, Taylor, White, Wise and Wright

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Officers Responsible Director City Strategy, Director City Infrastructure

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Administration Governance Team

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**Next Strategy and Infrastructure Committee Meeting  
Tuesday 10 July 2018**

# ORDER OF BUSINESS

## Apologies

Nil

## Conflicts of interest

## Public forum

Nil

## Announcements by the Mayor

## Announcements by the Chairperson

## Announcements by the management

## Confirmation of minutes

That the Minutes of the Strategy and Infrastructure Committee meeting held on Tuesday, 6 March 2018 be taken as a true and accurate record of the meeting. .... 10

## Notification and justification of matters of extraordinary business

(Strictly for information and/or referral purposes only).

## Agenda items

- 1 Hawke's Bay Airport Limited - Director .....3
- 2 Te Komiti Muriwai O Te Whanga (Ahuriri Estuary Committee) .....4
- 3 Heritage Improvement Fund - Progress Update .....7

## Public Excluded

Nil

# AGENDA ITEMS

## 1. HAWKE'S BAY AIRPORT LIMITED - DIRECTOR

<i>Type of Report:</i>	Legal
<i>Legal Reference:</i>	Local Government Act 2002
<i>Document ID:</i>	473345
<i>Reporting Officer/s &amp; Unit:</i>	Adele Henderson, Director Corporate Services

### 1.1 Purpose of Report

To endorse the reappointment of Tony Porter as director to Hawke's Bay Airport Limited (HBAL).

#### Officer's Recommendation

The Strategy and Infrastructure Committee:

- a. Approve the reappointment of Tony Porter as Director to Hawke's Bay Airport Limited for a further term of two (2) years until 30 June 2020.

#### Chairperson's Recommendation

That Council resolve that the officer's recommendation be adopted.

### 1.2 Background Summary

The appointment of a director to Hawke's Bay Airport Limited, a Council Control Organisation (CCO) requires Council approval and a letter sent to Hawke's Bay Airport Limited stating that approval. Mr Porter has informed the Chief Executive that he would be happy to be reappointed for a further term of two years.

### 1.3 Issues

N/A

### 1.4 Significance and Engagement

N/A

### 1.5 Implications

#### Financial

N/A

#### Social & Policy

N/A

#### Risk

N/A

### 1.6 Attachments

Nil

## 2. TE KOMITI MURIWAI O TE WHANGA (AHURIRI ESTUARY COMMITTEE)

<i>Type of Report:</i>	Legal and Operational
<i>Legal Reference:</i>	Draft Ahuriri Hapū Claims Settlement Legislation
<i>Document ID:</i>	467265
<i>Reporting Officer/s &amp; Unit:</i>	Kim Anstey, Planner Policy/Analyst Richard Munneke, Director City Strategy

### 2.1 Purpose of Report

The purpose of this report is to update Council on details of the Ahuriri Hapū Claims Settlement Bill that establishes the Te Komiti Muriwai o Te Whanga (the Ahuriri Estuary Committee) and for Council to appoint a Councillor to represent Napier City Council on Te Komiti.

#### Officer's Recommendation

The Strategy and Infrastructure Committee:

- a. Note the draft provisions for the establishment and administration of the Te Komiti o Te Whanga as provided for in the Ahuriri Hapū Claims Settlement Bill
- b. Appoint Councillor Claire Hague to Te Komiti Muriwai of Te Whanga as the Napier City Council Representative.

#### Chairperson's Recommendation

That the Council resolve that the officer's recommendation be adopted.

### 2.2 Background Summary

#### The Ahuriri Claim

The Ahuriri Hapū Claims Settlement Bill addresses all of the historical claims of the seven Ahuriri Hapū. The seven Ahuriri Hapū are Ngāti Hinepari, Ngāti Māhu, Ngāti Matepū, Ngāti Pārau (which includes Ngāi Tahu Ahi), Ngāi Tāwhao, Ngāti Tū and Ngāi Te Ruruku. The claims are significant and include widespread land loss through early land purchasing of the Ahuriri block in 1851, the Crown's acquisition of Te Whanganui-ā-Orotu and the effects of native land laws and social and economic developments which led to poverty within the iwi.

In 2010, the Crown recognised the mandate of Mana Ahuriri Incorporated to represent Ahuriri Hapū in Treaty Settlement negotiations. An agreement in principle was signed in 2013 and a Deed of Settlement signed in November 2016. The next stage in the process is for Parliament to pass the draft Ahuriri Hapū Claims Settlement Bill to confirm that the settlement is final and legally binding.

#### Te Komiti Muriwai o Te Whanga

A unique aspect of the Ahuriri Hapū Claims Settlement Bill is that it provides for the establishment of the Te Komiti Muriwai o Te Whanga (Ahuriri Estuary Committee). The komiti is a permanent, standalone, multiparty statutory body that includes Mana Ahuriri

Trust (which will hold the permanent chair position and four seats), Department of Conservation, HBRC, HDC and NCC (one seat each).

The purpose of the komiti is to promote the protection and enhancement of the environmental, economic, social, spiritual and historical values of Te Muriwai o Te Whanga (Ahuriri Estuary). The komiti will provide guidance and coordination in the management of the Estuary to local authorities and crown agencies under a co-management structure. The komiti is required to prepare Te Murawai o Te Whanga Plan (Estuary Management Plan) within 3 years. The statutory weighting of this plan is that Council documents prepared under the RMA (i.e. the District Plan) will need to 'have regard to' the Murawai o Te Whanga plan.

### **2.3 Issues**

The Ahuriri Deed of Settlement ensures that the Council is operating in the framework of partnership. Council is required to enact its responsibilities set out in the Deed of Settlement which have been agreed on by the Crown and respective iwi/hapu within our District.

### **2.4 Significance and Engagement**

The Ahuriri Hapū Claims Settlement Bill is a highly significant piece of legislation in that it sets the framework for the development of a new statutory plan for the region. Until now, development of the settlement has been between Mana Ahuriri Incorporated and the Crown. However, on passing of the Settlement Bill a new plan for engagement will be established for the development of the Te Muriwai of Te Whanga (Estuary Management Plan).

### **2.5 Implications**

#### **Financial**

The settlement legislation appoints Napier City Council to the role of administrative support of the komiti. On the settlement date, the Crown will provide \$100,000 to Napier City Council for the initial operation of the komiti; and the preparation and approval of the first Te Muriwai o Te Whanga Plan. Napier City Council is also required to:

- a. hold funds on behalf of the komiti; and
- b. account for those funds in a separate and identifiable manner; and
- c. expend those funds as directed by the komiti.

Technical support for the komiti will be provided by relevant staff of the local authorities and crown agencies appointed as co-managers (HBRC, HDC, NCC and DOC), to the extent that it is reasonably practicable. This work will be resourced and managed within existing operational budgets wherever possible.

#### **Social & Policy**

The establishment of the komiti and its associated work programme will provide the legal framework for co-management of the Estuary in partnership with the Crown and local government. Co-management structures provide recognition of Māori rangatiratanga (indigenous constitutional authority) over local taonga. This recognises Māori customary rights to natural resources as guaranteed by Article 2 of the Treaty of Waitangi.

#### **Risk**

A statutory timeframe has been set for the preparation of the Estuary Management Plan. Napier City Council as administrative support will have a responsibility to ensure this timeframe is achieved.

## **2.6 Options**

The only option available to Council in this instance is to decide on an appropriate appointment to Te Komiti Murawai o te Whanga. Membership of the komiti provides Council with the valuable opportunity to work collaboratively with tangata whenua and other agencies. The member will be in a position to inform the group of Council's position on matters relating to the Estuary and act as a conduit for feeding information back to Council. In making an appointment, Council must be satisfied that the person appointed has the mana, skills, knowledge and experience to participate effectively and that these skills are balanced with the remaining members of the komiti to achieve its purpose and function.

## **2.7 Development of Preferred Option**

The Mayor has indicated that an appropriate representative to Te Komiti would be Councillor Hague and this forms the basis of the Officer's recommendation.

## **2.8 Attachments**

Nil

### 3. HERITAGE IMPROVEMENT FUND - PROGRESS UPDATE

<i>Type of Report:</i>	Operational
<i>Legal Reference:</i>	N/A
<i>Document ID:</i>	470588
<i>Reporting Officer/s &amp; Unit:</i>	Fleur Lincoln, Strategic Planning Lead

#### 3.1 Purpose of Report

The purpose of the report is to update Council on the Robert McGregor Heritage Fund's first year of operation, and to seek a resolution of Council to allocate funds towards the Robert McGregor Heritage Fund for a further 3 years.

#### Officer's Recommendation

The Strategy and Infrastructure Committee:

- a. Resolve that Napier City Council allocate \$20,000 to the Art Deco Trust each year for a further 3 years (from the 2018/19 financial year through to the 2020/2021 financial year) to contribute to the Robert McGregor Heritage Fund.

#### Mayor's/Chairperson's Recommendation

That the Council resolve that the officer's recommendation be adopted.

#### 3.2 Background Summary

On the 31<sup>st</sup> May 2017, Council's Strategy and Infrastructure Committee recommended to disestablish the Council's Heritage Improvement Grant of \$10,000, and to allocate these funds, plus an additional \$10,000 to the Art Deco Trust to contribute toward the Robert McGregor Heritage Fund for the 2017/2018 financial year. This recommendation was adopted by Council on the 28<sup>th</sup> June 2017.

It is now approaching one year since this allocation was made and the Robert McGregor Heritage Fund was established. It is timely to review the Funds performance and consider whether this arrangement should be extended for a further period of time.

The Fund was publicly launched in November 2017, with the first funding round being awarded in March 2018. Successful recipients included the owners of the Criterion and Market Reserve Buildings, who were awarded \$10,000 toward the repaint project, and the owners of the Hildebrandt's Building, who were awarded \$3000. One applicant was unsuccessful due to the inclusion of inappropriate caricatures on the building's façade. Funding round two closes in early June 2018, while a third funding round closes in September of this year.

In addition to the funds contributed by Napier City Council and the Art Deco Trust, a further \$15,000 has been donated to the fund from members of the public. This is expected to grow. Although the fund is typically not open to retrospective applications, some allowance has been made during this transitional phase.

Applications are initially assessed by the Heritage Working Group, consisting of Shane Gorst, Ann Galloway, Guy Marriage, Barbara Arnott, David Low, and Michael Fowler. Recommendations are then made to the Robert McGregor Heritage Fund Committee

consisting Shane Gorst, Councillor Tania Wright, and a NCC representative (currently Fleur Lincoln).

### 3.3 Issues

There have been no issues experienced as a result of this change in administration. The only concern is that only one funding round has been completed so far, limiting the basis by which Council can consider extending this arrangement.

The application consideration process appears to run smoothly, and Napier City Council is involved in making the final decision to award monies. The Fund has been well-received by the public, and there continues to be a positive relationship between the Art Deco Trust and Napier City Council.

### 3.4 Significance and Engagement

N/A

### 3.5 Implications

#### Financial

A fund of \$20,000 will be allocated to some form of Council Heritage Fund on an ongoing basis. Unless Council decides to increase this allocation, there are no financial implications as a result of allocating these funds to the Art Deco Trust for a further three years.

#### Social & Policy

A Heritage Strategy is currently being prepared, which will consider the various incentives to support heritage preservation in Napier. Should the Committee recommend the extension of this allocation for a further three years, this amount will be guaranteed for this period of time, regardless of Heritage Strategy recommendations.

#### Risk

Risks associated with the extension of this arrangement for a further three years are negligible.

### 3.6 Options

The options available to Council are as follows:

- a. Allocate \$20,000 per annum from Council's heritage fund to the Art Deco Trust for the Robert McGregor Heritage Fund for the next three years (2018/19 – 2020 – 2021).
- b. Allocate \$20,000 to the Art Deco Trust for the Robert McGregor Heritage Fund for one further year (2018/2019), and then reassess.
- c. Reinstate Napier City Council's Heritage Improvement Grant and do not allocate any funds toward the Robert McGregor Heritage Fund.

### 3.7 Development of Preferred Option

The Officer's preferred option is Option (a) above. A guaranteed three year period over which Council will allocate at least \$20,000 per annum toward the Robert McGregor Heritage Fund will enable the Fund Committee, Heritage Working Group, and partner organisations to make strategic decisions in terms of total funds allocated, and which buildings will be targeted. This term will give the Trust and any potential sponsors certainty as to the Fund's continued existence. A one year extension of this arrangement does not.

There is no benefit in re-establishing Napier City Council's Heritage Improvement Fund. It will serve only to confuse the public and may potentially damage the Council's relationship with the Art Deco Trust and the heritage and building owner community.

### **3.8 Attachments**

Nil

# STRATEGY AND INFRASTRUCTURE COMMITTEE

## Open Minutes

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Meeting Date: Tuesday 6 March 2018

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Time: 3pm – 4.03pm

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Venue Council Chambers  
Hawke's Bay Regional Council  
159 Dalton Street  
Napier

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Present Mayor Dalton, Councillors Price (In the Chair), Councillors Boag, Brosnan, Hague, Jeffery, McGrath, Tapine, Taylor, White, Wise and Wright

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In Attendance Chief Executive Officer, Director Corporate Services, Director Infrastructure Services, Director City Services, Director City Strategy, Manager Community Strategies, Team Leader Policy Planning, Communications Specialist, Māori Strategic Advisor

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Administration Governance Team

## Apologies

Councillors Wright / Brosnan

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That the apology from Councillor Dallimore be accepted.

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Carried

## Conflicts of interest

Nil

## Public forum

### ***Guy Natusch – Item 1 Name of the Conference Centre Building***

Mr Natusch, as the original architect of the building in question, spoke to its history and advised that the name he wished to be considered was 'War Memorial Centre'. He would be happy for 'community events and conferences' to be noted below.

He stated that he could not support any of the names proposed by Council and requested that conferences not take precedence over the war memorial function of the building. The community centre aspect was a requirement for the building to be eligible for government funding when first built, but the primary purpose of the building was intended as a memorial.

Mr Natusch tabled his speaking notes, shown at *Appendix One*.

### ***Craig Morley – Item 1 Name of the Conference Centre Building***

Speaking as a Napier resident and an ex member of the Royal New Zealand Air Force, Mr Morley advised that he attended all of the public meetings on the War Memorial and noted that the two proposed names were not raised or discussed at the public meetings. At the public meeting held at the Napier RSA the majority of attendees voted to reinstate the name 'War Memorial Centre'.

Mr Morley stated that 'War Memorial Centre' should be in large font and any other uses, i.e. community events or conferences, should be in smaller font and positioned below. He asked that Napier City Council refer to the Memorial Trust Guidelines and the 2010 ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (tabled at the meeting, shown as *Appendix Two*).

Following questions from Councillors, Mr Morley clarified that Taradale RSA did not move any motion to reinstate the name 'War Memorial Centre' at the public meeting held in Taradale.

### ***Alan Rhodes – Item 1 Name of the Conference Centre Building***

Mr Rhodes noted that he has previously addressed Council on the issue of the War Memorial, the first time being 10 months ago. He advised that as 80% of the original building cost was paid for by public donation and subsidy, he believed the whole site should be returned to memory.

Mr Rhodes stated that Councillors, as caretakers of the site, had no right to commercialise the memorial and he felt that the community was looking for an apology from Council.

He noted that the recommendations put forward in the item to this committee have not been consulted on and reiterated that Councillors need to listen to the public and return Napier's Memorial.

***John Purcell – Item 2 Name of the Conference Centre Building***

Mr Purcell introduced himself as President of the Napier RSA and a past member of the Senior Service. He confirmed that the Napier RSA resolved at their AGM on Sunday 25<sup>th</sup> June 2017 to reinstate the name 'Napier War Memorial Centre'. The Napier RSA membership also requested at this meeting that the eternal flame and roll of honour be returned to the original site, noting however that if this was not practical that any new site being considered should be situated on the Marine Parade.

Prompted by questions from Councillors, Mr Purcell noted that his members preferred the name "Napier War Memorial Centre' with other building uses noted below the main title. This was followed by a general discussion around the history and iterations of the building name.

**Announcements by the Mayor**

Nil

**Announcements by the Chairperson**

Nil

**Announcements by the management**

Nil

**Confirmation of minutes**

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Councillors Wright / Brosnan

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That the Minutes of the meeting held on 30 January 2018 were taken as a true and accurate record of the meeting.

Carried

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**Notification and justification of matters of extraordinary business**

(Strictly for information and/or referral purposes only).

# AGENDA ITEMS

## 1. NAME OF THE CONFERENCE CENTRE BUILDING

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*Type of Report:* Procedural

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*Legal Reference:* N/A

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*Document ID:* 449068

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*Reporting Officer/s & Unit:* Charles Ropitini, Strategic Maori Advisor  
Antoinette Campbell, Director Community Services

### 1.1 Purpose of Report

To consider the name of the Napier Conference Centre building.

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#### At the Meeting

In response to questions from Councillors it was advised that the name the building was rededicated under in 1995 was the 'Napier War Memorial Centre', with subtitles relating to its usage. However some records differ on this matter and Officers were directed to confirm the formal name of the building in 1995 to Council at its meeting on 3 April 2018.

During discussion on this item the following points were raised:

- The Working Party, which drew on input from a variety of external subject matter experts, did not make any recommendation to Council on the naming of the building, as the intent in forming the group was to assist council officers in formulating a paper to bring to Council.
  - The whole Council agreed that reinstating 'War Memorial' in the building title would appropriately reflect the building's history and original intent.
  - There was some debate about the appropriateness of including 'conference' in the building name. The Mayor noted that he was certainly not against having 'War Memorial' in the title but that it was also important to incorporate the word 'conference' so that the current primary function of the facility is recognised and can be used in the branding.
  - Dissenting views noted that the formal name and the branding are two different things, and it was felt by some Councillors that excluding the word 'conference' from the formal name would not affect bookings or online search results.
  - It was further noted that while it was understood that commercial activity is undertaken in the building, that this should not be the primary focus.
  - It was noted that the building was established as a conference centre by a previous Council in 1995. The renovations in 2016 were intended to ensure the building was then fit for this purpose.
  - The preferred option of those members of the public who have spoken to Council appears to be 'Napier War Memorial Centre'. Councillors were encouraged to seek a wide range of views from the community prior to the final decision of Council.
  - It was hoped that, moving forward, both history and contemporary use could be embraced in the building.
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- It was noted that, should a name change be ratified by Council, there would be associated costs to rebranding the building and any collateral associated with conferences and events. Council officers were requested to provide the anticipated costs of rebranding to Council at its meeting on 3 April 2018.

During the discussion, Councillor Wise moved a substitute motion to the Officer's recommendation which, following a small amendment specifying the time frame by which design concepts should be brought to Council, became the substantive motion.

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Officer's Recommendation	That Council a. Rename the conference centre building to War Memorial Napier Conference Centre.
Substitute Motion	Councillors Wise / White That Council a. Reinstates the words 'War Memorial' to the currently named Napier Conference Centre, the name becoming 'Napier War Memorial Centre'. b. Resolve the building branding, including signage, forms part of the War Memorial design concepts being brought to Council later this year.
Amendment	Councillors Brosnan / Wise That Council a. Reinstates the words 'War Memorial' to the currently named Napier Conference Centre, the name becoming 'Napier War Memorial Centre'. b. Resolve the building branding, including signage, forms part of the War Memorial design concepts being brought to Council in June 2018.

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Committee's recommendation

Councillors Brosnan / Wise

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That Council

- a. Reinstates the words 'War Memorial' to the currently named Napier Conference Centre, the name becoming 'Napier War Memorial Centre'.
- b. Resolve the building branding, including signage, forms part of the War Memorial design concepts being brought to Council in June 2018.

*Mayor Dalton against*

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Carried

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## 2. COASTAL HAZARDS STRATEGY

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<i>Type of Report:</i>	Enter Significance of Report
<i>Legal Reference:</i>	Enter Legal Reference
<i>Document ID:</i>	449684
<i>Reporting Officer/s &amp; Unit:</i>	Dean Moriarity, Team Leader Policy Planning Caroline Thomson, Chief Financial Officer

### 2.1 Purpose of Report

To receive and consider the Clifton to Tangoio Coastal Hazards Strategy - Joint Committee's (the Joint Committee) recommendation, on the final report of the Northern and Southern Cell Assessment Panels.

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#### At the Meeting

In discussion Councillors noted the following:

- All assessment panel members for the Northern Cell have signed the recommendation put to the committee;
- A thorough and robust process has been followed to identify the preferred pathways, using state of the art methodology;
- The questions raised by Councillor Dallimore via email prior to the meeting relate to Stage 4 which will not commence until July.
- Representatives of the Northern and Southern panels will be presenting to Council at the meeting on 3 April 2018.

Committee's recommendation

Councillors Brosnan / Wright

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That Council

- a. Receive the draft minutes of the Clifton to Tangoio Coastal Joint Committee 20 February 2018,
- b. Endorse the *Report of the Northern and Southern Cell Assessment Panels* and adopt the recommendations of this report,
- c. Agree to commence Stage 4 (Implementation) of the Clifton to Tangoio Coastal Hazards Strategy 2120, and
- d. Consider any funding implications during the Long Term Plan process.

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Carried

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### 3. TRAFFIC SAFETY IMPROVEMENTS - JERVOISTOWN

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*Type of Report:* Operational

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*Legal Reference:* N/A

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*Document ID:* 448099

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*Reporting Officer/s & Unit:* Robin Malley, Team Leader Transportation

#### 3.1 Purpose of Report

To provide an update to Council on the consultation process undertaken with the Jervoistown community regarding road safety issues; and to recommend the installation of traffic calming features on Jervois Road and Napier Street in response.

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#### At the Meeting

In discussion it was noted that Council officers have consulted and worked closely with the Jervoistown community on this issue.

The recommendation is intended to slow traffic and reduce driving speeds through this suburb without adversely affecting the residents' rural outlook.

It was noted that should speeds increase again in future then further action may be required by Council.

Committee's recommendation

Councillors Taylor / Wright

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That Council

- a. Notes the results of engagement with the Jervoistown community
- b. Approves the installation of a series of traffic calming features on Jervois Road and Napier Street.

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Carried

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### 4. 20 & 21 CHAMBERS STREET, LAND LEGALISATION - LAND TO BE DECLARED ROAD

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*Type of Report:* Legal

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*Legal Reference:* Public Works Act 1981

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*Document ID:* 448863

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*Reporting Officer/s & Unit:* Bryan Faulknor, Manager Property  
Jenny Martin, Property and Facilities Officer

#### 4.1 Purpose of Report

To obtain a formal declaration from Council under Section 114 of the Public Works Act 1981 that the land in question be declared road.

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#### At the Meeting

There was no discussion on this item.

Committee's recommendation

Councillors Wise / Brosnan

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- a. That Council resolve to re-approve, under Section 114 of the Public Works Act 1981, to declare the land in the Schedule below to be road.

#### Schedule

#### Hawkes Bay Land District – Napier City

Area	Legal Description	Part of Certificate of Title
0.0053 ha	Section 1 SO Plan 511878	HB A3/562
0.0122 ha	Section 3 SO Plan 511878	Proc 179673, HB W3/362

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Carried

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## PUBLIC EXCLUDED ITEMS

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Councillors White / Boag

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That the public be excluded from the following parts of the proceedings of this meeting, namely:

1. Reappointment of Chair to Hawke's Bay Museums Trust
2. Council Projects Fund - Application

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Carried

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The general subject of each matter to be considered while the public was excluded, the reasons for passing this resolution in relation to each matter, and the specific grounds under Section 48(1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution were as follows:

General subject of each matter to be considered.	Reason for passing this resolution in relation to each matter.	Ground(s) under section 48(1) to the passing of this resolution.
1. Reappointment of Chair to Hawke's Bay Museums Trust	7(2)(a) Protect the privacy of natural persons, including that of a deceased person	48(1)A That the public conduct of the whole or the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist: (i) Where the local authority is named or specified in Schedule 1 of this Act, under Section 6 or 7 (except 7(2)(f)(i)) of the Local Government Official Information and Meetings Act 1987.
2. Council Projects Fund - Application	7(2)(i) Enable the local authority to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations)	48(1)A That the public conduct of the whole or the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist: (i) Where the local authority is named or specified in Schedule 1 of this Act, under Section 6 or 7 (except 7(2)(f)(i)) of the Local Government Official Information and Meetings Act 1987.

The meeting moved into committee at 4.03pm.

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Approved and adopted as a true and accurate record of the meeting.

Chairperson .....

Date of approval .....

Appendix One

Tabled by Guy Natusch  
Strategy & Infrastructure  
6 March 2018

TO: Napier City Council  
Date: 6 March 2018  
SUBJECT: War Memorial – Name Reinstatement  
FROM: Guy K. Natusch – Heritage Advisor

I am puzzled why the Napier RSA's stated request, for the name previously used, should be reinstated, has not been reported.

May I request the RSA's position to be made clear as they represent some 5000 members.

I speak as a Veteran of World War Two representing all these friends and family lost in the battles for PEACE.

As the architect for the original building, I offer some historical reminders of the origin of the name and the plea that functions for profit, such as conferences, must never be allowed to take precedence over the War Memorial's prime objective – REMEMBRANCE.

I cannot support any of the options offered in their present form.

Let us remember...

1. The terms used in the beginning – WAR MEMORIAL for REMEMBRANCE – 24 hours daily COMMUNITY CENTRE for functions and events.
2. The community centre became a popular venue for many functions including Rotary from 1958 to 1981.
3. The name used was shortened to War Memorial Hall
4. The War Memorial Hall became popular for conferences and this resulted in alterations and extensions by various councils of the time (the original architect was not consulted)
5. "War Memorial Centre" as used from 1995 is still an acceptable shortened version of "War Memorial Community Centre".

**6 THE WHOLE SITE WAS MEMORIAL - NOT COMMERCE**

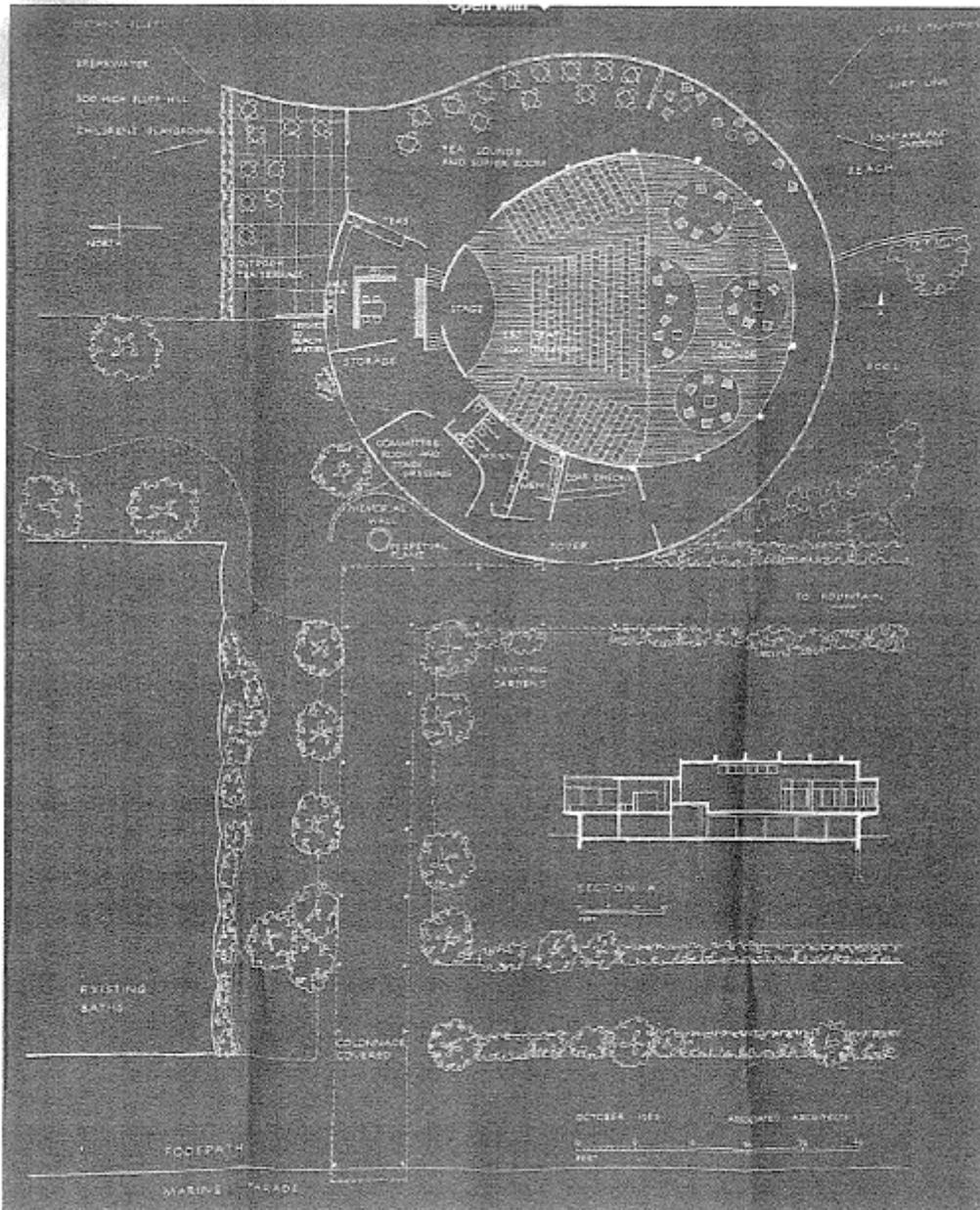
To reflect the intentions of the NZ Government, the Napier City Council and the Public for the Napier War Memorial, the name I could support is as follows:

## WAR MEMORIAL CENTRE

Community Events and Conferences

This should be acceptable to the community.

GKNatusch FNZ (A/PH)  
MNZM DSC



**Napier's War Memorial.** Original layout blueprint.....

Appendix Two

*Tabled by Craig Moley  
Strategy & Infrastructure  
6 March 2018*

# ICOMOS New Zealand Charter

for the Conservation of  
Places of Cultural Heritage Value

Revised 2010



*Handwritten notes:*  
ICOMOS New Zealand  
Te Mana O Nga Pouwhenua O Te Ao  
The New Zealand National Committee  
of the International Council on  
Monuments and Sites

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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 for use.

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# 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**; townscape and streetscape; 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 viewshalls 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**.

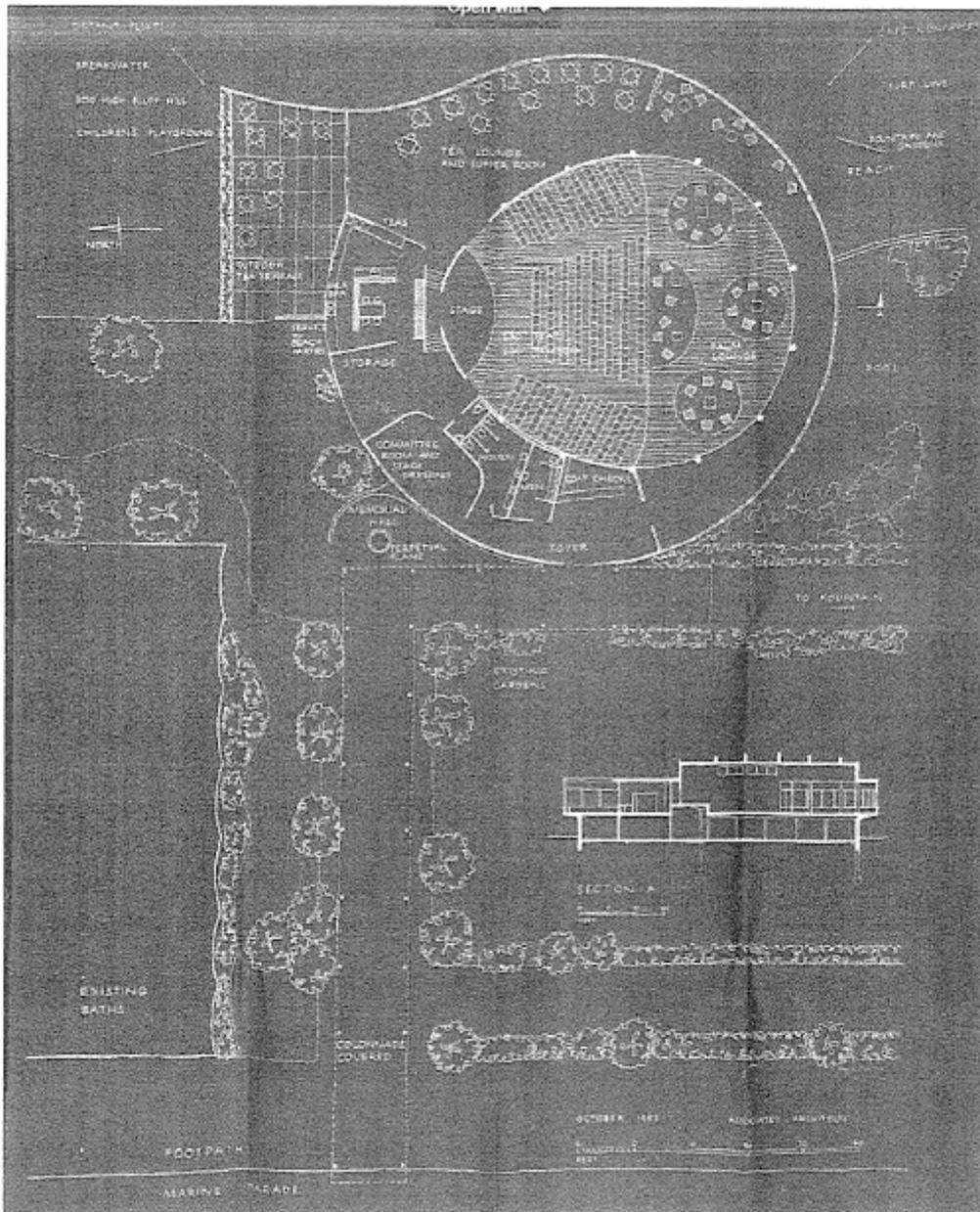
**Tangible value** means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

**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**.



**Napier's War Memorial.** Original layout blueprint.....