

Have your say on

The future of heritage

Draft Heritage Strategy 2019–2029

He tātai muka, He tātai tangata
Weave together the strands; Weave together the people

ccc.govt.nz/haveyoursay

Consultation closes Monday 12 November 2018

Weaving our stories together – Connecting with Our Heritage, Our Taonga

Tuia i runga	Bind that which is above
Tuia i raro	Bind that which is below
Tuia i roto	Bind that which is within
Tuia i waho	Bind that which is without
Tuia te herenga tangata	Bind together the people
Ka rongo te pō	Feel the night
Ka rongo te ao	Feel the day
Tīhei Mauri Ora	Give it life!

This tauparapara conveys the mauri (essence) of this strategy's purpose – to weave together, strengthen and provide for all aspects of heritage and taonga tuku iho (heritage) in Christchurch and on Banks Peninsula.

This strategy is centred on the metaphor of weaving a taura (rope), and focuses on how our individual strands are woven together to tell the story of the district's heritage.

You will see throughout this strategy the importance placed on the environment, the landscape, the people and the places. Each of these tell stories, which can be interpreted and woven in many ways.

As we broaden our understanding of our diverse heritage, more strands are added and the rope becomes thicker and stronger. This conveys the strength we can gain from recognising all our stories and places and by working together to celebrate our heritage. It also shows the strength we gain as a community from having a strong connection to our taonga (heritage).

As time goes on, and new generations weave their stories, the rope grows. Unbroken, the rope reflects heritage as a continuum of past, present and future, and our desire to pass our treasured places, stories and traditions on to future generations intact.

“There were (also) some very fine korari (flax) bushes growing about, the fibre of these handsome plants being used as cordage for any and every purpose. The flax plant, we were told, was of great use for floor and door mats, baskets, fishing lines and nets, also serving the purpose of nails on many occasions.”

Sarah Amelia Courage

Source: *Lights and Shadows of Colonial Life*, Sarah Amelia Courage, 1976 (first published c.1896), p.21.





Credit: Kelvin McMillan

Cabbage trees near Te Pōhue



Credit: Christchurch City Council

Botanic Gardens and Canterbury Museum

How to Have Your Say

This is your opportunity to influence the decisions we make, and we look forward to your feedback.

We're keen to hear from as many of you as possible. See our Have Your Say page at the back of this document or go online to ccc.govt.nz/haveyoursay for more information.

Come and talk to the Heritage Team at one of the drop-in sessions.

There are several ways you can participate, so please tell us what you think.

Any questions? Contact Jennie Hamilton on (03) 941 5207 or email heritage@ccc.govt.nz

Drop-in sessions

Rewind at Ferrymead Heritage Park (The Bakery), 50 Ferrymead Park Drive
Sunday 14 October, 10am–2pm

Tūranga (new Central Library) in Cathedral Square
Wednesday 17 October, 10am–2pm

Akaroa Farmers Market
Madeira Hotel carpark, 48 Rue Lavaud, Akaroa
Saturday 20 October, 10am–noon

Singlemen's Quarters
Halswell Quarry Park, 179 Kennedys Bush Road
Saturday 20 October, 2–4pm

Orton Bradley Park Spring Fair, Marine Drive, Charteris Bay
Sunday 21 October, 11am–2pm

Matuku Takotako: Sumner Centre upstairs, 14/16 Wakefield Avenue, Sumner
Saturday 27 October, 10am–noon

Lyttelton Farmers Market, London Street
Saturday 3 November, 10am–1pm

Message from the Deputy Mayor

Our heritage, our taonga

Our heritage, our taonga defines us. It is who we are, where we have come from and it guides what we will become. It contributes to our own personal sense of belonging and identity and anchors us to our communities and our city. Heritage connects us: to this place, to each other, to the past and to those who will follow us.

Our heritage is precious and valuable. It has social, cultural, educational, recreational and commercial benefits. It contributes to our cultural wellbeing and brings visitors to the district. We are guardians of our taonga, charged with caring for these treasures and passing them on to our children.

The devastating environmental, social and cultural impact of the Canterbury earthquakes has changed the district forever. They are a part of our story. We now have an opportunity to look to the future of our heritage and to treasure and celebrate the heritage buildings and places we still have left. This strategy provides an opportunity to celebrate

our heritage in a much broader, more inclusive and more meaningful way. We have a chance to work together to celebrate the taonga tuku iho (heritage) of our six papatipu rūnanga and understand what this place means to them. It also provides an opportunity to hear from Pasifika and other cultures and communities about how they have contributed to the story that is Christchurch and Banks Peninsula, and to build on the work done by previous generations and the knowledge and legacy they have built. It also lets us celebrate the local distinctiveness which gives our communities their identity, and remember all that has been lost through memories which we can share and weave together to bind our stories and places and connect us.

This strategy has been developed in partnership with Ngāi Tahu and through extensive engagement with our communities. It affirms our city's desire to understand, celebrate and protect its heritage. We have a responsibility to future generations to safeguard our rich and diverse taonga. We can only do this if we work together in a spirit of partnership, collaboration and engagement to understand and appreciate what our heritage is, and why it is so important.

Andrew Turner
Deputy Mayor of Christchurch
Banks Peninsula Ward Councillor





CHRISTCHURCH CITY COUNCIL

**Te Pou
Herenga Waka**

Te Hononga, Christchurch City Council Civic Offices.



Archaeologists on the site of the Piano Armagh Street.

Rārangi Ūpoko

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Botanic Gardens Bandmen's Memorial Rotunda.



Whakarāpopoto matua

Executive summary

This heritage strategy is for all the people of Christchurch and Banks Peninsula.

The Strategy vision is:

**Kia kōmiroa, kia whiria ngā weu kia ū,
Kia roa, kia pītonga ai te taura**

**As we weave together new strands into our rope,
we lengthen and strengthen the essence within**

We work together to recognise, protect and celebrate our heritage, which weaves our stories and places together, and is vital to the identity and wellbeing of our communities and the district.

It will assist the Council in partnership with the respective papatipu rūnanga and working together with the wider community to better provide for our taonga.

We have always shown pride in our heritage, and have a long history of striving to protect it. The loss of our heritage buildings and places as a result of the Canterbury earthquakes changed Christchurch forever. The sense of loss has created a desire to remember and to capture our memories and stories of this place. It has also raised awareness of the importance of retaining our remaining built heritage as being vital to the district's identity.

This strategy recognises that the Council has a leadership role in facilitating a collaborative approach with its partners and the community, ensuring a broad range of our built and natural, tangible and intangible heritage is recognised, protected and celebrated.

“The earthquakes have ignited how important the sense of place and belonging is to members of the Christchurch community.”

Source: Valuing Non-Regulatory Methods of Protecting Privately Owned Heritage in Christchurch, University of Otago, Master of Planning 2017, p.67



This strategy was developed in partnership with the six papatipu rūnanga and in consultation with the community and seeks the following outcomes:

- Tohungatanga** Identifying, Understanding and Valuing Our Heritage, Our Taonga
- Kaitiakitanga** Protecting and Caring for Our Heritage, Our Taonga
- Manaakitanga** Celebrating and Sharing Our Heritage, Our Taonga
- Rangatiratanga** Leadership and Respect for Our Heritage, Our Taonga
- Wairuatanga** Spiritual Connections with Our Heritage, Our Taonga

These outcomes are supported by a set of goals and actions which include regulatory and non-regulatory measures.

The Council will develop an implementation plan with its partners and the community which will enable the delivery of these actions.

The goals and actions build on the work already undertaken by the community, the Council and its partners to identify, protect and celebrate heritage and taonga in all its diversity in the city and peninsula.



Purau Bay.

Credit: Kelvin McMillan

Whakataki

Introduction and background

Christchurch and Banks Peninsula have a rich and diverse heritage which is a significant part of our identity.

The places, memories and stories of all our cultures are treasures to be shared, celebrated and passed on to future generations. Valuing and connecting with our taonga provides many benefits and is a vital foundation for a vibrant, dynamic and sustainable 21st century city.

This whakatauki (proverb) reflects the Māori worldview of the past and ancestors always being in front of us as we walk backwards into the future, the unknown. It expresses the importance of the past and those who have come before us and their relevance to us today as we move towards and plan for the future.

Ka titiro whakamuri, Kia anga whakamua
We look to our past, to face our future

This strategy builds on a significant legacy. We have a long history of recognition and protection of our taonga by the Council, the six papatipu rūnanga and the community, which we owe to earlier generations of kaitiaki (guardians), heritage professionals and advocates. The strategy is indebted to those in whose footsteps we follow, and the mātauranga (knowledge) that they have passed on. This inheritance is one of the strands we weave into the present for future generations.

Prior to the Canterbury Earthquakes the district was nationally and internationally recognised for its wealth of heritage buildings.ⁱ The earthquakes had a devastating and unprecedented impact on the built heritage of Christchurch. The scale of loss and change in such a short time period is rare in national and international terms.ⁱⁱ Almost half of the central city's protected heritage buildings, and more than a third of all protected heritage buildings in Christchurch, were demolished.ⁱⁱⁱ

Banks Peninsula saw comparatively less devastation, with the loss of 10% of its protected heritage stock. Built heritage in Akaroa remained largely intact, while Lyttelton township lost almost a quarter of its protected heritage. There was also the large-scale loss of distinctive neighbourhoods east of the central city, with around 7000 houses demolished in Avonside, Dallington, Bexley and South Brighton.^{iv} There was significant change to the natural environment, including landscape and geographic forms of cultural significance at Sumner and on the Port Hills. This included Rapanui/Shag Rock; and Te Poho Tamatea at Te Tihi o Kahukura/Castle Rock. The city's infrastructure and facilities were also impacted.^v

As a result, the community has indicated that our remaining built heritage is even more precious and valuable.^{vi}

Lost Protected Heritage Buildings as a result of the Canterbury Earthquakes

Christchurch City	204 of 588 protected buildings lost
Central City	135 of 309 protected buildings lost
Lyttelton – Urban Township	30 out of 126 protected buildings lost
Banks Peninsula (inc Lyttelton)	34 of 334 protected buildings lost

ⁱ Contextual Historical Overview for Christchurch City, John Wilson 2013, p.27

ⁱⁱ Ibid., p.11

ⁱⁱⁱ Ibid., p.27

^{iv} Ibid., p. 18

^v Ibid., p.19

^{vi} Key Stakeholders feedback, August 2018

^{vii} Excerpt from the song 'Te Taukaea o Te Aroha' composed by Charisma Rangipuna and Paulette Tamati-Elliffe

Ko te whiringa o te
taura tangata

Ahakoā uaina e te ua,
whitikina e te rā

He taukaea o te aroha,
ka mau ake tonu e ^{vii}

The strands of the rope
that binds man

Even though it is battered
by the rain

And scorched by the sun

The rope made of love

Will always hold strong

The Council has a leading role in heritage in the district as a champion of the value of heritage to our identity. It has core areas of responsibility – as an owner of heritage buildings and as a regulatory authority, as well taking an interest in relevant heritage matters on a national scale. The Council’s partners, the community and building owners also play vital roles. This strategy recognises our ability to achieve better heritage outcomes through working together.

The Council’s roles in heritage

- Leader
- Champion
- Regulatory authority
- Guardian and owner
- Policy maker and planner
- Advisor
- Funder
- Promoter
- Expertise and knowledge
- Provider of facilities and amenities
- Visitor host
- Storytelling

In the spirit of Te Tiriti o Waitangi (Treaty of Waitangi), the Council and the six papatipu rūnanga who hold mana whenua (jurisdiction over tribal land) rights and interests over the District – Ōnuku Rūnanga, Te Hapū o Ngāti Wheke (Rāpaki) Te Rūnanga o Koukourārata, Te Taumutu Rūnanga, Te Ngāi Tūāhuriri Rūnanga and Wairewa Rūnanga – are partners in this strategy. The six papatipu rūnanga are primary kaitiaki (guardians) for the taonga tuku iho of the district. They are holders and providers of the whakapapa, knowledge, stories and documents that reach back hundreds of years. The six papatipu rūnanga have their mana (status), therefore are to be respected when they provide advice and support as partners in this strategy and its implementation.

This strategy has been developed in partnership with the six papatipu rūnanga.

“With so much of our physical heritage fabric destroyed in the aftermath of the earthquakes, it is imperative to look after what is left.”

Public engagement, 2017





Akaroa Lighthouse with the French flag flying at half mast, November 15, 2015.

The communities of Christchurch and Banks Peninsula have shaped this strategy

Community input has been essential in shaping this strategy, through public and stakeholder engagement (online surveys, drop-ins, and workshops) in 2017 and 2018 (see appendices A and B for the results). The Council engaged with private owners of heritage, trusts, organisations, museums, archives and galleries, professionals, Heritage New Zealand Pouhere Taonga (HNZPT), the Department of Conservation (DOC), ChristchurchNZ, and a number of resident, history, cultural and interest groups throughout the city.

This strategy acknowledges the vital role these groups, individuals and whanau (families) have in sustaining our heritage.

The experience of the earthquakes and feedback from public engagement have indicated the need for a change in the way we approach heritage in Christchurch. This strategy outlines the steps the Council will take together with its partners and the community to achieve our shared vision for heritage. Recognising the limitations of regulatory protection, there is a need to increase the range of non-regulatory approaches for us to use as guardians of our heritage.

“I have a tremendous amount of pride in what a community of people passionate about heritage can achieve to enrich their community and preserve our heritage for the future.”

Public engagement, 2017



“The earthquakes emphasised the need to take alternative approaches to keeping stories of the city’s past alive... New ideas must be developed about the most effective ways to be able to continue to tell the stories of the city’s development when a huge number of the physical reminders of that history and development, especially buildings, have been lost.”^{viii}



This strategy recognises the need to provide:

- Increased opportunities for collaboration and partnership in heritage identification, protection and celebration.
- More support through increased access to information, advice and funding.
- Increased accessibility through effective storytelling, so that more people can connect with heritage and the benefits it provides.

“In the absence of the actual buildings and other items which were lost in the earthquakes, education and interpretation will be of greater importance than in the past as a means of maintaining an awareness of the past.”^{ix}



- Acknowledgement, recognition and integration of Ngāi Tahu taonga in accordance with their mana whenua status and the Council’s statutory and regulatory responsibilities.^x
- Enhanced heritage protection and resilience through a range of tools, processes and planning, including adequate provision for disaster and climate change planning.
- Increased recognition of the distinctiveness and diversity of our different communities and their individual heritage.

^{viii} Contextual Historical Overview for Christchurch City, John Wilson 2013 p.8

^{ix} Ibid., p.11

^x Council has statutory and regulatory responsibility under the Resource Management Act 1991 (RMA), Local Government Act (LGA), Canterbury Regional Policy Statement, Mahaanui Iwi Management Plan 2013 and Christchurch District Plan.

Storytelling

We have always told stories of our heritage and heritage places. In this strategy, storytelling means the many different ways we share the history and stories of the people, places, objects and memories of our district – this includes through art, design, plaques, interpretation signs and panels, events, walks and trails, mapping, audio, visuals, sensory experiences, publications, the latest technology and traditional practices.

Sharing stories

This strategy respects that some stories are held in traditional ownership, some need permission to be shared, some are private or sensitive and therefore may not be able to be shared at all times and in all contexts.



Marae locations of the six papatipu rūnanga

Heritage funding

The identification, protection and promotion of Our Heritage, Our Taonga requires sufficient funding. This is a significant issue for the district, as well as in national and international contexts. Given the range of heritage places and projects, funding needs can vary from large scale restoration through to small scale local heritage initiatives.

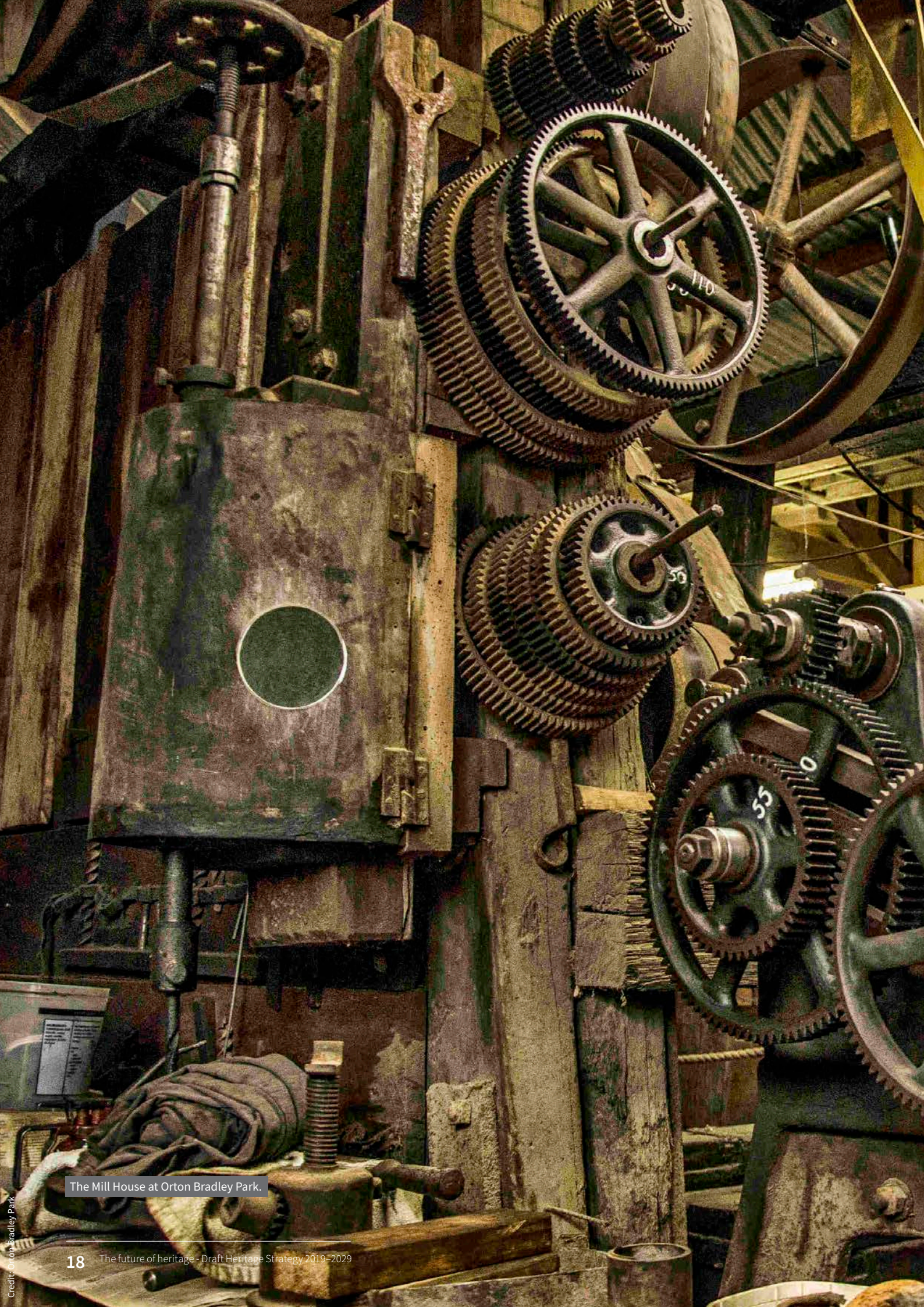
Council's role as funder

The Council is a major funder of heritage across Christchurch and Banks Peninsula.

Council owns and protects heritage buildings, features and places as guardians of these treasured assets for future generations. Privately owned heritage is supported through the provision of Heritage Incentive Grants and the post-earthquake Heritage Landmark Buildings Grant programme. The Council also runs an annual Heritage Week and provides grants to support community heritage projects. Free heritage advice is available through the Council's Heritage team.

Funding of this strategy

The extent to which this strategy is implemented will depend on decisions made in the Council's Long Term Plan and Annual Plan processes, as balanced against other Council projects and services. The Council will work with its partners and the community to seek opportunities to access funding from other agencies and organisations.



The Mill House at Orton Bradley Park.



Ngā Pou Mātāpono

Values and principles

This strategy is based on the following pou (values) which ground us as we weave all our stories through the heritage strategy and its implementation.

Traditionally, Māori would place pou on the landscape to guide them to key locations. Just like traditional pou, the pou outlined below guide the Council and its partners in this strategy and its implementation. The community, including Ngāi Tahu representatives, nominated these pou in the strategy engagement workshops. Some of these values are expressed in Te Reo Māori as they are traditional values – their meanings correspond with the values that emerged from community engagement. All pou are equally important and all are interwoven. These pou have guided the goals of this strategy.

Kaitiakitanga includes the concepts of stewardship and guardianship. It also goes beyond these concepts and includes respect, responsibility and reciprocity. Kaitiakitanga is about our connection with the land, and means working strategically to protect and nurture the environment in its entirety (land, air, water), along with tikanga (custom) and Te Reo Māori (Māori language) for the use, enjoyment and prosperity of present and future generations.

Rangatiratanga is leadership through collaboration and maintaining a high degree of personal integrity and ethical behaviours in all actions and decisions.

Manaakitanga is the expression of reciprocity, hospitality and care for each other and includes whanaungatanga which is about respecting, fostering and maintaining connections and relationships with each other. Genuine collaboration and establishing enduring sustainable relationships is of the utmost importance. Recognising and valuing our connections to one another is an important part of whanaungatanga, as we are all part of a multitude of different collectives.

Wairuatanga is about the connection people have to place and the natural environment, and the spiritual aspects of that connection. Included in this pou is the concept of mauri (life force) and the principles associated with the way one interacts with others and their relationships.

Tohungatanga is recognising the value of experience, expertise and the ongoing pursuit of knowledge in empowering and supporting individuals, whānau and communities. We respect each other's experience, and recognise the need to bring people with the relevant expertise and knowledge to work together. This pou also encompasses mātauranga, which refers to knowledge. Mātauranga includes keeping the purpose of this strategy foremost as we apply our knowledge and experience; respecting the knowledge of elders; safeguarding knowledge, and recognising the value of the intergenerational transfer of knowledge.

In addition to the pou, this strategy is based on the following principles:

- **Accessibility** – this strategy includes people of all abilities through a range of accessible options.
- **Respect for all cultures** – this strategy includes and respects all people in the district, their heritage and culture.
- **Heritage Conservation Principles** – The Council will implement this strategy in alignment with best practice conservation management of heritage places and the safeguarding of intangible heritage.
 - Heritage conservation principles and processes in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value, 2010 (ICOMOS New Zealand Charter 2010) (Appendix C).
 - The Nara Document on Authenticity 1994; Historic Gardens (The Florence Charter) 1982; The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites 2008, Convention for the Safeguarding of Intangible Heritage 2003; Quebec Declaration on the Preservation of the Spirit of Place 2008.

“Each one of us made a journey or has ancestors who did, to make New Zealand home — by waka, by ship or by plane. It is that journey that we all have in common, and it is one of the foundation stones of our nation.”

Mayor of Christchurch, Hon Lianne Dalziel,
Christchurch City Council Multicultural Strategy 2017



What is Our Heritage, Our Taonga?

The community has told the Council that its concept of heritage is incredibly broad, with many dimensions, all of which are important to the district.

This is summarised below. More details on the public engagement findings can be found in Appendices A and B.

Our Heritage, Our Taonga is tangible and intangible, built and natural and comprises places, objects, stories, memories and traditions.

Our Journey, Our Stories

We have all journeyed here, and brought our own stories, traditions, objects and memories. In this place we and those before us have shaped the land, left our mark and created new memories, stories and traditions to be passed on to future generations.

“The climb up the bridle path (we had to lead the horses) was a stiff pull for fellows just out of a three months’ voyage, but we were repaid on reaching the top by the magnificent panorama opened out before us. To our right was the open ocean, blue and calm, dotted with a few white sails; to the left the long low range of hills encircling the bay, and on a pinnacle of which we stood...while beyond stretched away for sixty miles the splendid Canterbury Plains bounded in their turn by the southern Alps with their towering snow-capped peaks and glaciers sparkling in the sun; the patches of black pine forest lying sombre and dark against the mountain sides, in contrast with the purple, blue, and grey of the receding gorges, changing, smiling, or frowning as clouds or sunshine passed over them. All this heightened by the extremely rare atmosphere of New Zealand, in which every detail stood out at even that distance clear and distinct, made up a picture which for beauty and grandeur can rarely be equalled in the world.”

Robert Booth, Age 16, c1860⁴¹



Our Heritage, Our Taonga is those things we inherit, care for and pass on

Our heritage places represent the diversity of our communities and their stories. Taking Ngāi Tahu and community identified values, and all our cultures into account, this strategy addresses a wide range of types of places and objects.

Our Heritage, Our Taonga is visible – and includes tangible, physical evidence such as buildings, public spaces, places of worship, monuments, archaeology, objects, artefacts, colours in the landscape, urupā and graveyards, sports grounds, artworks, literature, documents (physical and digitised) and infrastructure.

...and not so visible – it may be intangible, or it may be hidden and includes knowledge, stories, waiata (song), sounds, oral histories, smells, trails, past landscape features and vegetation, past events and their associated sites, hidden archaeology, wahi tapu, wahi taonga and ingoa wahi (place names).

Tangible and intangible aspects usually co-exist in heritage places and items, and are interwoven.

“Visiting the cemetery where my great grandparents and other family members are buried, and sharing their stories with my own children... keeps our family “alive” with the younger generations.”

Public engagement, 2017



“[Heritage has benefitted me by] being secure in the fact that the place you stand on was once the walking ground of your ancestors. 1000 years of occupation is something to behold.”

Public engagement, 2017



⁴¹ Booth, Robert, *Five Years in New Zealand, 1859 to 1864*, p15-16 ENZB online. From: Welch, David, *Port to Plains*, 2018, p.19, 20.

Our Heritage, Our Taonga is culturally diverse, reflecting all the cultures in our community, and includes places of worship, traditions, customs, folklore and language. Welcoming visitors and new residents is part of our heritage.

“I would like Christchurch to be a city that honours, respects and acknowledges all the layers of history that go into its unique development.”

Public engagement, 2017



Our Heritage, Our Taonga is varied in scale and type. It can be an individual building, place, garden or tree, or it may be an avenue of trees, a neighbourhood, street, area, view or a cultural landscape on a large scale. It ranges from grand masonry public buildings, to humble timber cottages or fragments of a lost building. Our heritage places reflect the broad ranges of themes of the development of the district, including settlement, transport, industry, politics, entertainment, shopping and the arts. Our heritage is contained within our built and natural environment.

“I live in an old house, in a street of historic houses. I love the character of the houses and that they were here long before me and have a story to tell.”

Public engagement, 2017



“I love Akaroa and Banks Peninsula because of the way the history is expressed in its many structures, buildings, farms, fences, landscapes and the heritage towns.”

Public engagement, 2017



“We are living heritage. We are making the legacy for our mokopuna.”

Public engagement, 2017



“Akaroa’s heritage is felt and lived every day by me and the whole community – it must be protected for future generations.”

Public engagement, 2017



Our Heritage, Our Taonga includes cultural landscapes.

Usually there are important connections between buildings, places and items and their settings, and this can extend to other nearby places and the wider landscapes in which they are located. Ngā Tūtohu Whenua (cultural landscapes)^{xii} is a heritage concept which conveys the interaction of people with their environment over time, and the connection between culture, nature and landscape and intangible and tangible values within particular areas. Most of our landscapes have cultural values as well as natural values, because of human interaction with the land over time. Whakapapa is embedded within the natural environment and this relationship is reinforced through the naming of landscape features, myth and legend.

Ko te whenua, ko te kiko. Ko ngā wai, ko te toto. Ko ngā maunga, ko ngā tīpuna.

We know these lands and these lands know us.

We are in every blade of grass.

Ko tēnei te turangawaewae.

Our Heritage, Our Taonga includes built heritage which represents different styles, materials, designers and eras, and the people, uses and stories associated with them. Our built heritage reflects a variety of traditional English and other international influences and is also unique to this place. The extent of remaining colonial buildings in Akaroa makes it a highly intact township. Original uses for buildings have in some cases continued to the present day, creating a long tradition. Our built heritage also reflects our different cultures, provides us with landmarks and contributes to our distinctive neighbourhoods.

Our Heritage, Our Taonga is valued for different reasons and is seen through different lenses by different groups within the community. This strategy acknowledges that we need to recognise all values and aims to improve understanding of different viewpoints as there may be multiple heritage values and stories all residing in one place.

Our Heritage, Our Taonga is more than history – we live it through traditions, tikanga, traditional practices, Te Reo Māori and other languages, crafts, use of food and other resources, music, dance, sport and recreational activities, costume, commemorations and anniversaries, ideas, philosophy and storytelling.

^{xii} “...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.” ICOMOS NZ Charter, 2010.

“Heritage [is] language, faith, dancing, folklore, history, ancestors’ contribution.”

Public engagement – Ethnic Communities’ workshop, 2018



Our Heritage, Our Taonga is expressed, recorded and shared in many ways – through the visual and performing arts, through literature and poetry, events, design and by using a variety of media and technology.

Our Heritage, Our Taonga has different levels of significance.

It may be valued at a personal level, on a local scale such as your neighbourhood, or the community who use the place. The level of significance may be local, national or international.

“The memorial avenues of trees in Papanui, near where I live and marked by plaques on street corners, are a constant reminder to me of the local lives lost in the World Wars.”

Public engagement, 2017



Our Heritage, Our Taonga is shaped by local communities.

Public engagement has told us that the community see the district as a collection of distinct villages, neighbourhoods or communities. Further engagement has seen this idea developed into a notion of ‘City of Villages’, with different parts of the district having their own special sense of place.^{xiii} As well as district-wide heritage and stories, each marae, suburb or area has its own distinct and unique communities, features, character and stories.

“Part of Christchurch’s heritage is its green and peaceful leafy residential areas.”

Public engagement, 2017



“Heritage is the ability to value the past but integrate it into your present and future.”

Public engagement, 2017



Our Heritage, Our Taonga is shaped by the Canterbury Earthquakes. These impacted our landscape, our people and our built and movable heritage, and are part of our history.

Our Heritage, Our Taonga is what we have lost in the recent earthquakes, and throughout our history. We can research and remember buildings and places which have been demolished, changed or replaced, lost vegetation or landforms, and lost names, activities or traditions. That which has been lost is an important part of our history and shapes us and the story of the district.

...and what has been saved and survived. Because we have lost a significant amount of built heritage in Christchurch our remaining heritage buildings are precious survivors. Many of our remaining buildings and places are iconic landmarks that characterise the district and document its history. Some buildings have been saved by individuals or groups through significant effort – this becomes part of their story.

Our Heritage, Our Taonga is ever evolving, and can be seen as a continuum from past to present to the future. It is vibrant and alive, and includes our immediate past, more recent buildings and contemporary changes in the landscape as well as traditional practices which have evolved to make use of modern technology. Our heritage includes innovation. Our heritage buildings often need sympathetic change to adapt to modern requirements, safety needs or new uses, which ultimately ensures their retention in the future.

Our natural cultural heritage is living and affected by life cycles, the need for renewal, environmental and other influences. Seasonal changes in the landscape also contribute to our heritage.

Our Heritage, Our Taonga is still being created and discovered.

Many of our stories are yet to be told, much of our archaeology is still to be uncovered, and some of our heritage places are yet to be identified. With continuing research, we are still discovering new aspects of our well-known heritage places and stories. Today’s creations and stories could be tomorrow’s heritage.

“[Heritage is] not just something that happened in the past, but an ongoing and enduring relationship with the land.”

Mahaanui Iwi Management Plan 2013, 5.8 Ngā Tūtohu Whenua, p.163



^{xiii} Public engagement workshop 6 May 2017

Credit: Jessie Garland



Credit: Tim Baker



Archaeological artefacts (above).
Jim Angus salvaging Honours Board, 23 February 2011.



Tram on High Street.



The value of Our Heritage, Our Taonga

Our Heritage, Our Taonga weaves our stories together

Our Heritage, Our Taonga is important to the communities of Christchurch and Banks Peninsula. Public engagement has told us that heritage is of value for the many connections it provides to people, place, culture, identity and the past. It is also beneficial to the wellbeing of individuals and the community.

Connects us to this place through

- sense of place
- buildings, landscapes, places and objects
- stories and memories
- familiar landmarks
- distinct areas and neighbourhoods (which the community have described as a City of Villages)
- special character
- historical documentation
- place names
- human occupation; Iwi and family association
- sensory experiences
- contributing to the heart and soul of our city

“My encounters with heritage places have enriched my understanding of the history of the city and connected me to this place.”

Public engagement, 2017



“Heritage gives our city its distinctness and imbues a sense of place for locals and visitors alike.”

Public engagement, 2017



Connects us to the past and to those who will follow by

- Teaching us about the past and those who came before us.
- Learning from past history and skills.
- Intergenerational knowledge-sharing and storytelling.
- Celebrating anniversaries and key milestones.
- Memorials and commemorations.
- Providing visible evidence of the continuity between past, present and future.
- Shared memory.
- Providing visible reminders of the past.
- Linking our places and stories with the historical narrative of the district.

“...being bought up on Te Pataka o Rakaihoutu has shaped and moulded me to who I am today, the connection to our whenua and being responsible kaitiaki is of most importance to me. The Peninsula was a safe environment growing up and we learnt things hands on by good teachers. These things have supported me as an adult to have a strong sense of belonging and in turn something I see important to transfer to my children.”

Public engagement, 2018



“[Heritage has benefitted me by]... Attending St David's Church – a place of peace and where I feel a sense of belonging. Built as a memorial to the early settlers of Belfast, I am mindful of the many sacrifices made by so many to retain its standing in the community.”

Public engagement, 2018



Connects us with benefits to the community by

- Providing a unique drawcard for visitors.
- Providing educational opportunities.
- Providing economic benefits.^{xiv}
- Contributing to sustainability.
- Holistically contributing to physical, mental, spiritual, cultural, social and emotional wellbeing.
- Contributing to Central City revitalisation.

“Heritage buildings and areas are an asset to the city... Knowing these assets exist provides a hub for regeneration and growth in areas of the city... instead of looking at them as a liability I would rather embrace them as an asset. Our building will hopefully be a catalyst to continue the growth of this area of the city.”

Public engagement, 2018



^{xiv} Heritage building retention provides increased employment and household income; generating development and investment and creating small businesses. *Valuing Non-Regulatory Methods of Protecting Privately Owned Heritage in Christchurch, University of Otago, Master of Planning 2017, p.8*

^{xv} Te Rūnanga o Ngāi Tahu (2014) *He Rautaki Mō Te Ao Tūroa, (Ngāi Tahu Relationship with Te Ao Tūroa), page 3.*

The Imprint of Memory

“Buildings are not just about bricks and mortar. Buildings are about collective memories; the intangible; the sense of place; family; friends and community, and the feeling of belonging that this invokes. They are the tangible objects that speak of a community’s culture, its history, its aspirations, its desires, its future and its changes.”

Jenny May, Reconstruction: Conversations on a City, Christchurch Art Gallery Te Puna O Waiwhetu, p.62



“Heritage binds us together – traditional food, language, clothes, the way we treat people.”

Ethnic Communities’ workshop, 2018



Connects us to each other by

- Celebrating our diversity
- Building understanding and respect of different cultures
- Strengthening whanau.

“[Heritage is] important for having dialogues with ‘other’ cultures to better relate to each other”

(Ethnic Communities’ Workshop, 2018)



Connects us with our culture and identity by

- Helping us to understand our identity.
- Providing spiritual connections.
- Providing understanding of where we have come from and where we are now.
- Giving us a place to stand – a feeling of belonging.
- Acting as a tool for positive social outcomes.
- Generating pride.
- Generating understanding of the unique histories of the development of our areas and neighbourhoods.

“I have seen people hold heritage objects and learn of its stories and in doing so reconnect with an aspect of their culture and regain a sense of identity and belonging”

Public engagement, 2017



“...Mahinga kai, wāhi tapu and other taonga are of paramount importance, the cornerstone of our physical, spiritual, cultural, social and economic well-being...”

Public engagement, 2017



“Hagley Park and the gardens provided, and continue to provide, a calm, restorative place, especially after the earthquakes. This is a common feeling among those I have spoken to. We are forever indebted to those who had the foresight to plant the magnificent trees.”

Public engagement, 2017



“After the earthquakes, when so many of our historical buildings were lost, I gained a great feeling of strength and belonging from walking in the Botanic Gardens among the ancient trees.”

Public engagement, 2017



Whakakitenga Vision

**Kia kōmiroa, kia whiria ngā
weu kia ū,
Kia roa, kia pītonga ai te taura**

**As we weave together new strands
into our rope, we lengthen and
strengthen the essence within**

We work together to recognise, protect and celebrate our heritage, which weaves our stories and places together, and is vital to the identity and wellbeing of our communities and the district.



Pasifika music performance, April 2017



Culture Galore, March 2016

Ngā Whāinga Outcomes

Tohungatanga – Identifying, understanding and valuing Our Heritage, Our Taonga

Our heritage is identified, researched, documented, understood, respected and valued in all its diversity.

Mā te mōhio, ka marama: Through awareness comes understanding; through understanding, comes respect.

Kaitiakitanga – Protecting and caring for Our Heritage, Our Taonga

Our heritage is resilient and protected through best practice conservation, traditional knowledge, support and stewardship.

To give the taonga to the next generation in a better condition than when we received it.

Manaakitanga – Celebrating and sharing Our Heritage, Our Taonga

Through storytelling, our heritage is actively celebrated, promoted and shared as a living treasure which embodies all our stories.

He manawa whenua, he manawa tangata; kia atawhai ki te iwi – Care for the land, care for the people.

Rangatiratanga – Leadership and respect for Our Heritage, Our Taonga

Our heritage is a taonga. This means we will always work to engage with the right people at the right time.

The following whakataukī explains the partnership with the papatipu rūnanga in regards to continuous improvements towards the environmental, social, cultural and economic wellbeing for all.

Whiria ngā whenu o ngā papa, honoa ki te maurua tāukiuki; bind together the strands of each mat and join together with the seams of respect and reciprocity.

Wairuatanga – Spiritual connections with Our Heritage, Our Taonga

Our heritage is a taonga, and has mauri (essence) with a connection to our past. When we view heritage this way it becomes a living entity, and our connections with it become stronger.

Ko tēnā ka kitea; he hononga matakiko.

Those things we can see give us a physical connection.

Ko tēnā ka kitea; he hononga wairua.

Those things that aren't seen give us a spiritual connection.

He Mauri kei rō; he whakapapa hoki

There's essence within and so it belongs.



Okains Bay waka, Waitangi Day celebration



Lyttelton dry dock



Patrick Hanly's *Rainbow Pieces* mural being conserved for redisplay at the Christchurch Town Hall.



Whāinga Goals

This strategy will seek to achieve the following goals by creating a heritage and taonga that is valued and recognised by all the communities of Christchurch and Banks Peninsula.

1. Our Heritage, Our Taonga is accessible to all and shared and celebrated.

2. Our Heritage, Our Taonga from Christchurch and Banks Peninsula's six papatipu rūnanga is acknowledged with respect to their mana whenua and in accordance with their values and culture.

3. Our Heritage, Our Taonga includes and respects all the cultures and distinct communities of the district.

4. Our Heritage, Our Taonga is protected through collaboration and partnership.

It is only by working together that we will achieve these goals.

“It would be great to see a richer tangible and intangible heritage collectively understood and valued by our community. To see it as part of our everyday life, providing us with a unique sense of place and belonging.”

Public engagement, 2017



“I would like future generations to be able to feel a part of our city's long history.”

Public engagement, 2017



Credit: Christ's College

Christ's College.



Credit: Kelvin McMillan

Governors Bay / Ōhinehou.

Mahinga Actions

Whāinga Goal 1: Our Heritage, Our Taonga is accessible to all and shared and celebrated.

Mahinga

Actions:

The Council, in partnership with the six papatipu rūnanga and together with the community, will seek to:

1. Work with its partners and the community to ensure heritage places, spaces and stories are accessible to everyone.
2. Facilitate the development of a Heritage Charter (see Implementation) which will acknowledge the value of heritage and taonga to Christchurch and Banks Peninsula and make a commitment to work together to achieve positive heritage outcomes.
3. Continue with an annual Heritage Week and support groups and communities to participate.
4. Celebrate and promote the Council's role as heritage champion:
 - a) Promote the Council's broad range of heritage assets.
 - b) Celebrate how the Council models best practice heritage asset management.
 - c) Enhance community access (physical, virtual or via storytelling) to Council-owned heritage assets where possible.
 - d) Create opportunities to share local heritage stories at Council facilities.
 - e) Promote storytelling opportunities as part of Council-produced events where appropriate.
 - f) Promote heritage walks, cycleways and trails.
 - g) Promote Christchurch City Libraries' repository for digital archives, and its capacity for community contribution.

Whāinga Goal 2: Our Heritage, Our Taonga from the Christchurch and Banks Peninsula's six papatipu rūnanga is acknowledged with respect to their mana whenua and in accordance with their values and culture.

Mahinga

Actions:

The Council, in partnership (see Implementation) with the six papatipu rūnanga and together with the community, will seek to:

1. Build and maintain strong relationships with the papatipu rūnanga and involve rūnanga representatives in decision-making on heritage and taonga.
2. Include Ngāi Tahu taonga throughout the narrative for storytelling in the district.
3. Provide a variety of opportunities for the community to connect with Ngāi Tahu and Māori heritage:
 - a) Work with the six papatipu rūnanga to build Heritage Week into an event which includes Ngāi Tahu heritage.
 - b) Provide opportunities to include Ngāi Tahu heritage as part of relevant Council events, with a focus on partnering with the six papatipu rūnanga to develop Matariki celebrations.
 - c) Increase the use of Te Reo in the Council's heritage communications.
4. Raise awareness of Ngāi Tahu heritage across the Council:
 - a) Provide for Ngāi Tahu heritage in planning documents for Council works.
 - b) Provide opportunities for Council staff to access training related to Ngāi Tahu heritage including tikanga, Te Reo and Te Ao Māori (Māori worldview).



St Andrew's College Boarders' Assembly on Friday 24 August 2018.



Whāinga Goal 3: Our Heritage, Our Taonga includes and respects all the cultures and distinct communities of the district.

Mahinga

Actions:

The Council, in partnership with the six papatipu rūnanga and together with the community will seek to:

1. Highlight and promote the cultural diversity of heritage and taonga in the district, including ethnic communities:
 - a. Build and maintain strong relationships with different cultural and ethnic communities and groups.
 - b. Support and facilitate community events which celebrate and raise awareness of our diverse cultural heritage.
 - c. Identify opportunities for inclusive storytelling, interpretation and communications.
 - d. Assist cultural groups and ethnic communities to identify their places of heritage significance, and seek opportunities to protect, promote and provide access to them.
 - e. Review and update the existing thematic history of the district to ensure it is representative and inclusive.
2. Acknowledge, respect and where possible enhance the heritage of the distinct communities and neighbourhoods which create a sense of place and local uniqueness for those who live there
 - a. Support communities to identify, protect and celebrate their local heritage places and histories, including developing tools to identify community heritage values.
 - b. Build and maintain strong relationships with different communities and groups.
 - c. Ensure community voices have a central role in identifying and celebrating their local heritage.
 - d. Recognise the role heritage plays in strengthening community identity and sense of place.
3. Acknowledge the importance of anniversaries, traditional commemorations and events, and support communities to celebrate them.



Cranmer Bridge Club building, Armagh Street.

Credit: Christchurch City Council

Whāinga Goal 4: Our Heritage, Our Taonga is protected through collaboration and partnership.

Mahinga

Actions:

The Council, in partnership with the six papatipu rūnanga and together with the community, will seek to:

1. Protect heritage:

a. Seek to increase the scope and breadth of regulatory and non-regulatory protection measures which could achieve recognition of:

- heritage interiors
- archaeological sites
- places of significance to Ngāi Tahu
- a broadened range of heritage places and values
- cultural landscapes
- heritage areas

b. Promote the use of voluntary protection methods

(e.g. heritage conservation covenants and conservation plans).

c. Provide for heritage in disaster planning, policy and response.

d. Identify and provide for the impact of climate change on heritage.

2. Investigate and promote funding sources for heritage projects available through other agencies, and provide information and support to communities to access this funding.

3. Support the development of a more strategic approach to the collection, conservation and management of our moveable cultural heritage.

4. Support owners of heritage buildings through:

- Ongoing provision of Heritage Incentive Grant funding.
- Providing conservation information and advice including promotion of the ICOMOS New Zealand Charter, 2010.
- Providing free heritage advice, including pre-application advice for resource consents.
- Provide guidance and support on adaptive reuse of heritage buildings.
- Investigate tools, mechanisms and funding to assist with repair, strengthening and maintenance of heritage buildings.

5. Provide and facilitate accessible and centralised heritage advice, advocacy and information, including:

- Information-sharing and networking opportunities.
- A centralised calendar of heritage-related events in the city.
- Communication of heritage news and information to the community.
- Public talks on aspects of heritage.
- A variety of accessible opportunities for heritage education for the young.

6. Review the Council's Heritage Conservation Policy and identify the need for any additional policy guidance required to support this strategy.

7. Review project management processes to identify tools and systems to better provide for the identification, protection and promotion of heritage places, names, features, neighbourhood character, place-making and integrated storytelling as part of Council projects.



Okains Bay historic library.



Whakatinanatanga Implementation

Implementation of this strategy depends upon partnership and collaboration. Only by working together can we ensure our taonga is accessible to everyone, and shared, valued and celebrated by us all.

In partnership with the six papatipu rūnanga and working with the communities of Christchurch and Banks Peninsula, the Council will develop an implementation plan with timeframes that correspond to the Long Term Plans. This will identify and prioritise the actions based on collective agreement.

The plan will include targets and indicators to measure success which will be underpinned by the pou. The targets and success measures will be developed collaboratively.

It is anticipated we will start effecting the implementation plan in 2019.

The implementation plan will include the priority actions and other actions as identified in the strategy. Its outcomes will require both internal (Council) and collaborative actions.

The strategy will be implemented in stages.

What will the Council do to lead implementation of the strategy?

The Council will promote the heritage strategy and lead the development of the implementation plan and a Heritage Charter. The Council will undertake actions where it has principal responsibility such as asset owner and regulatory body. The Council will work alongside its partners and lead collaboration with the community to progress the joint actions in the implementation plan.

- The Council will gradually integrate the strategy into the Council programmes and activities.
- The Council will champion the importance of heritage and taonga to the district.
- The Council will undertake regular reviews in collaboration with its partners and the community to respond to the needs and challenges of Christchurch and Banks Peninsula as they present themselves.
- The Council will consider implementation funding through future Long Term and Annual Plan processes, and balance this against other Council priorities and services.
- The Council will review this strategy within 10 years, by 2029.

How will the Council work in partnership with the six papatipu rūnanga?

The Council recognises the rūnanga are kaitiaki for their taonga and already have mechanisms in place to support its identification, promotion and protection. The six rūnanga can support the Council through sharing their mātauranga (knowledge and expertise). The Council and the six rūnanga will continue to strengthen relationships and work alongside one another in the spirit of Te Tiriti o Waitangi and the strategy's ngā pou mātaōpono to implement the strategy.

How will the Council collaborate with the community?

As part of this process, the Council will facilitate the development of a Heritage Charter that acknowledges the value of heritage to the communities of Christchurch and Banks Peninsula. Signatories to the charter will make a commitment to work together to protect, promote and celebrate our taonga. The actions of the Charter signatories can be included as targets and success measures for the external partnership and collaborative actions.

What is a Heritage Charter?

A Heritage Charter is a formal, independent agreement for individuals and groups. Signatories voluntarily agree to establish a way of working towards a shared vision and goals.

The Council will lead the development of a Heritage Charter in partnership with the six papatipu rūnanga and in collaboration with interested parties in the community.

Implementation process

Monitoring and reporting on progress

The Council will:

- Keep the community updated and involved in monitoring implementation.
- Monitor the uptake of the strategy's outcomes and principles in the Council's policies, plans and activities.
- Collect information from the community to measure progress made in achieving the strategy's goals.
- Measure and report on progress on the heritage strategy goals yearly in a report to the Council or one of its committees.





Looking to the future of our heritage, Nostalgia Festival, Ferrymead, 2016.

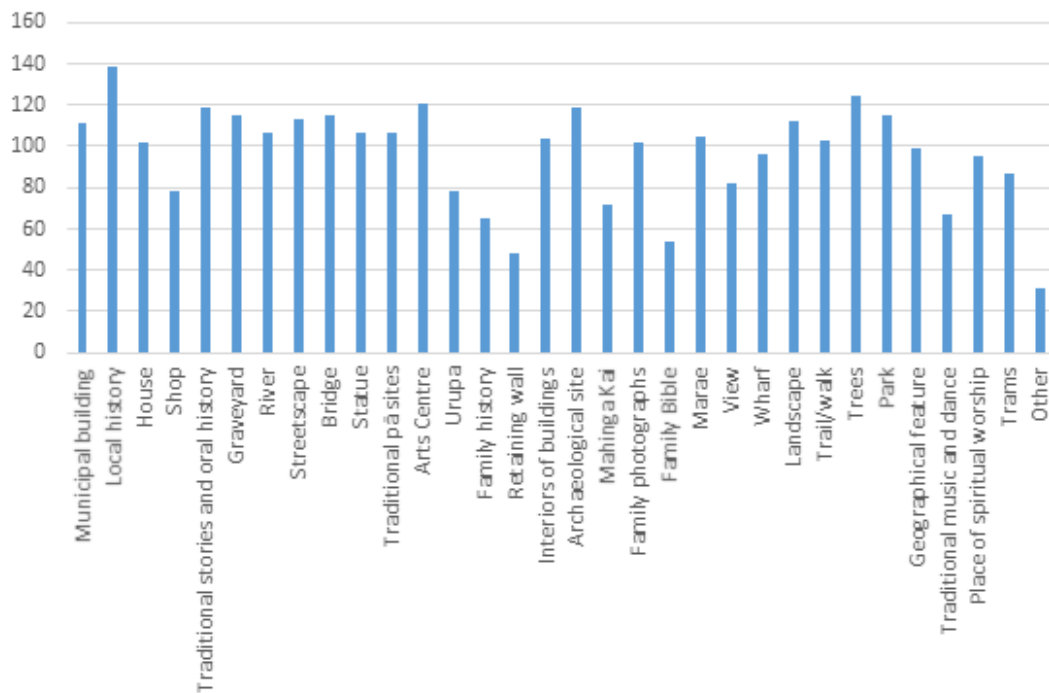


Appendices

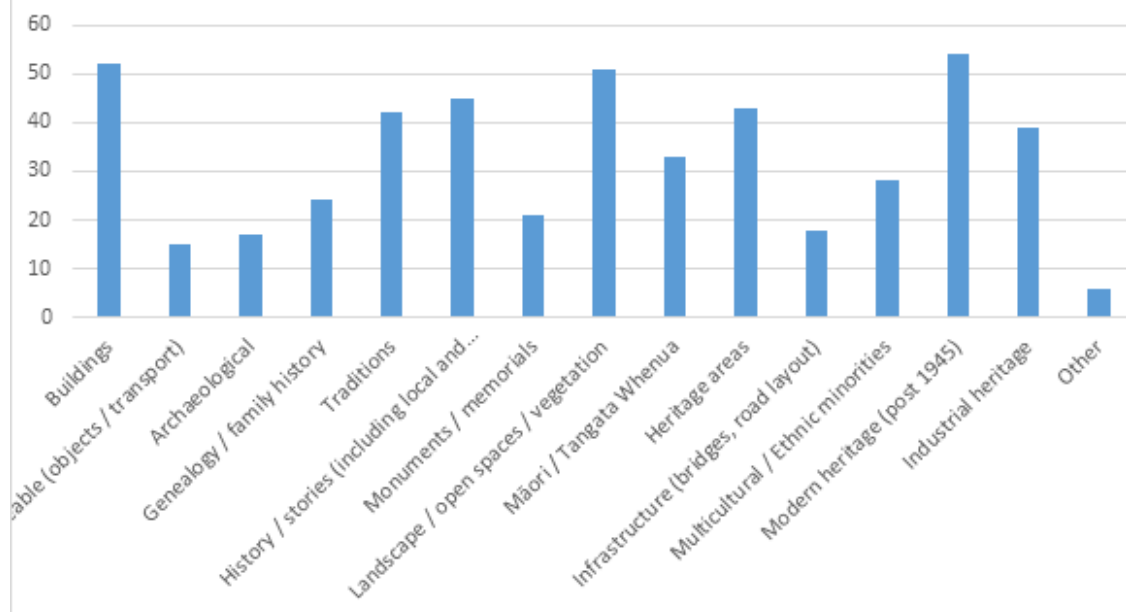
Appendix A: Public survey findings 2017

An online survey was posted on the Council's Have Your Say webpage in April and May 2017, and sent out to key stakeholders. 160 people responded. The results are summarised below.

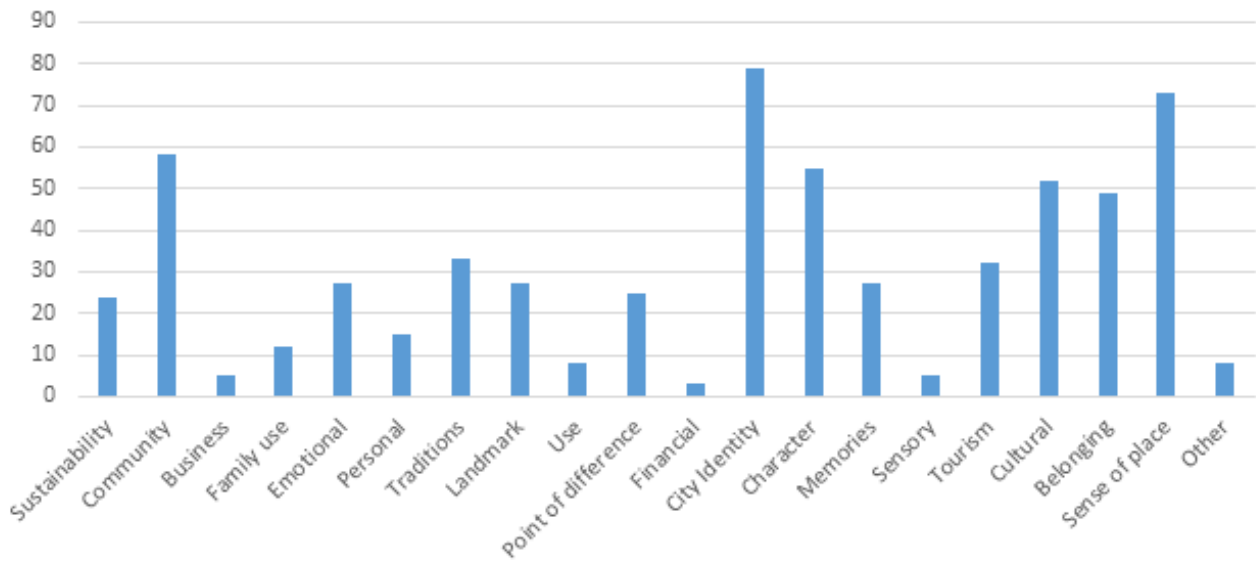
1 Which of the following do you consider to be of heritage value?



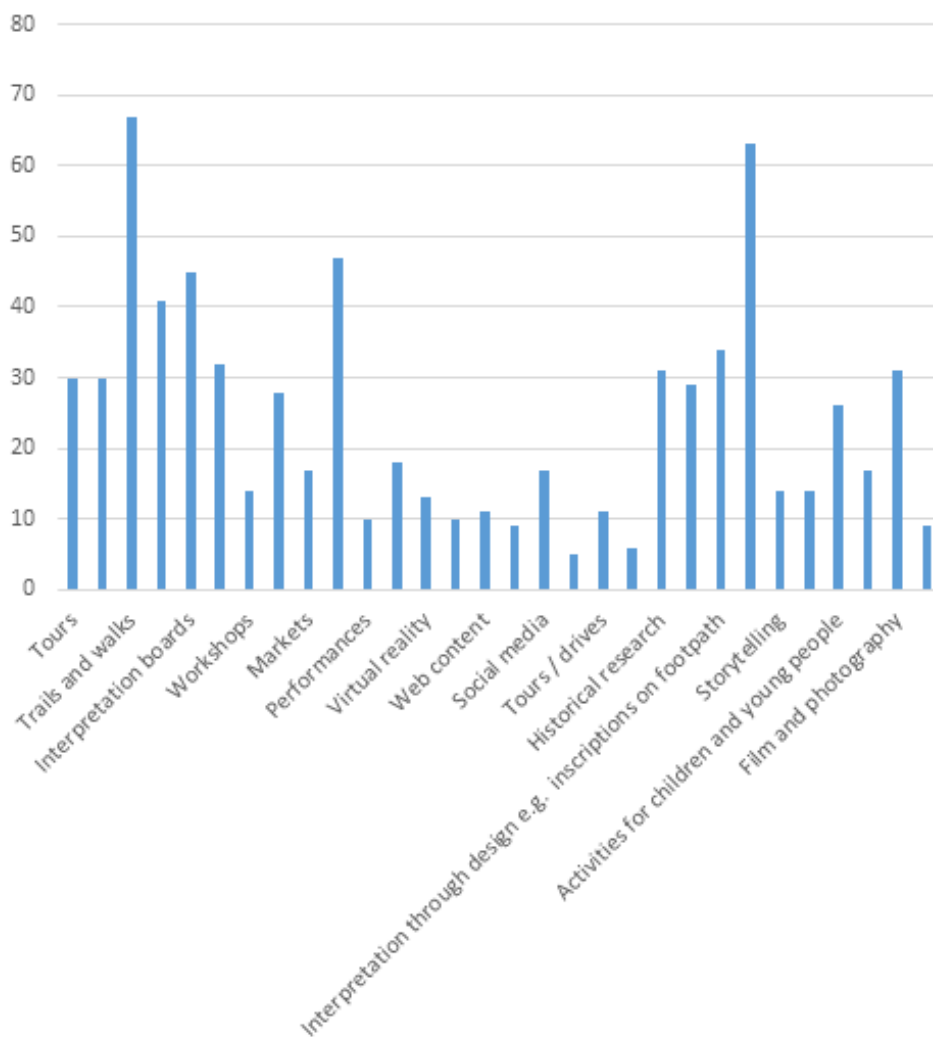
What types of heritage do you feel are not as widely recognised or celebrated at present?



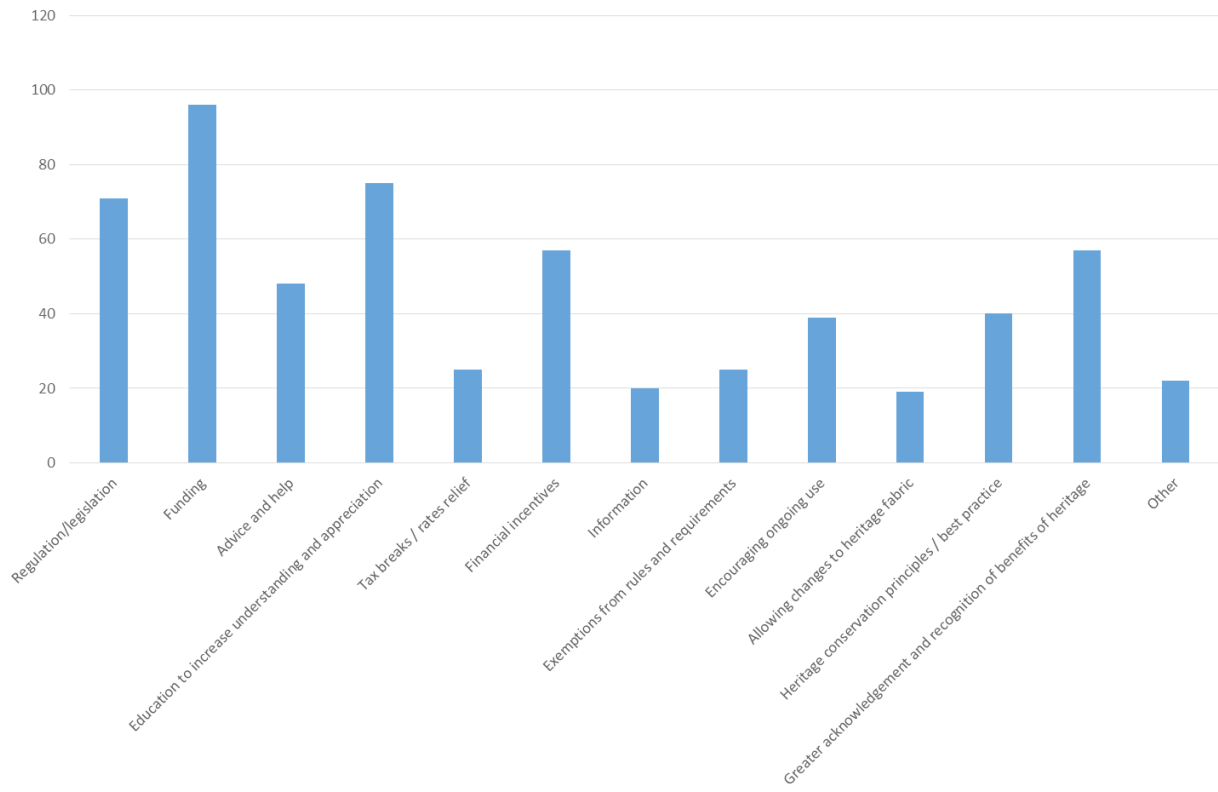
What do you think are the main benefits of heritage?



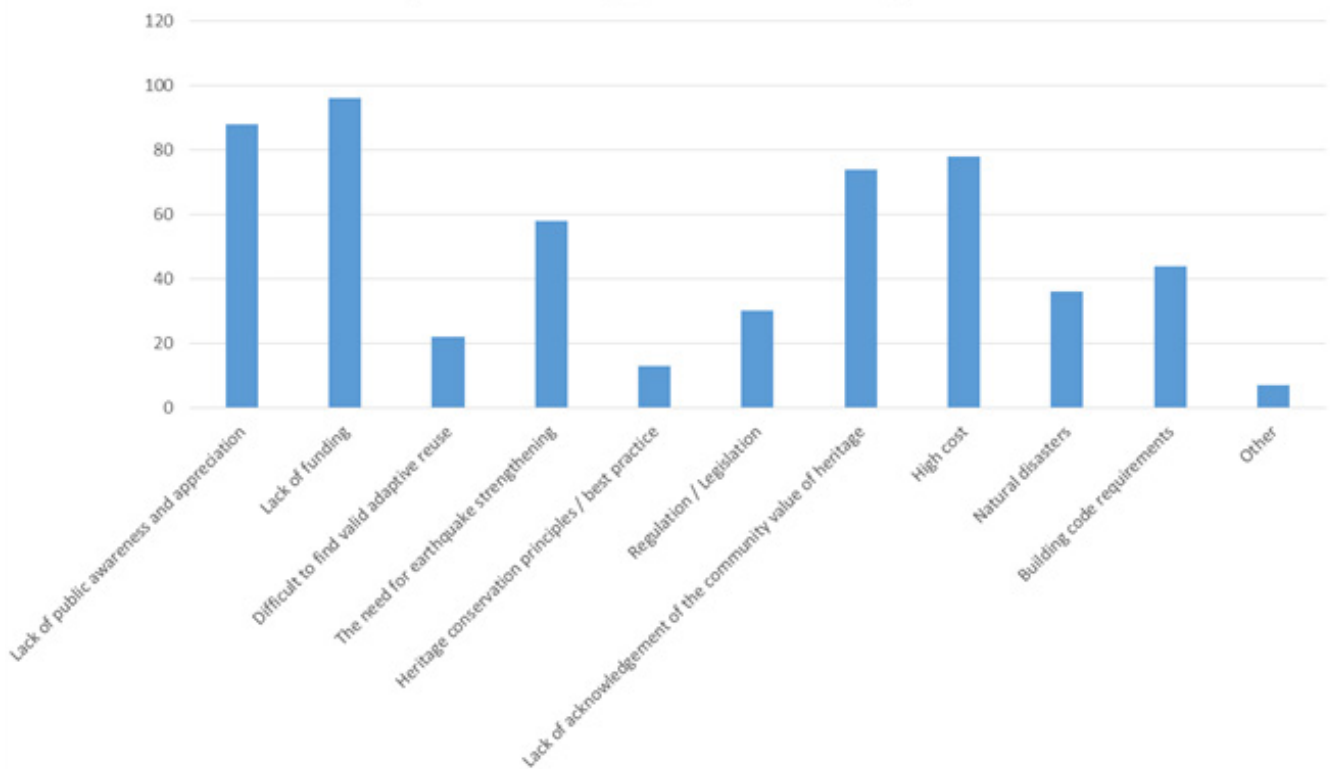
What things would you like to see more of to celebrate and promote heritage in your community?



What do you feel are the most important tools to protect and retain heritage?



What do you see as the biggest barriers to heritage retention?

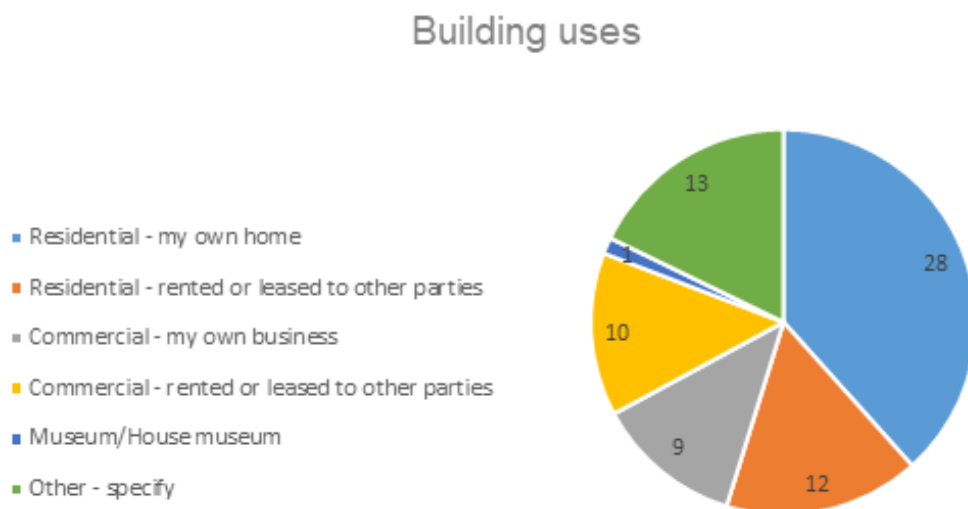
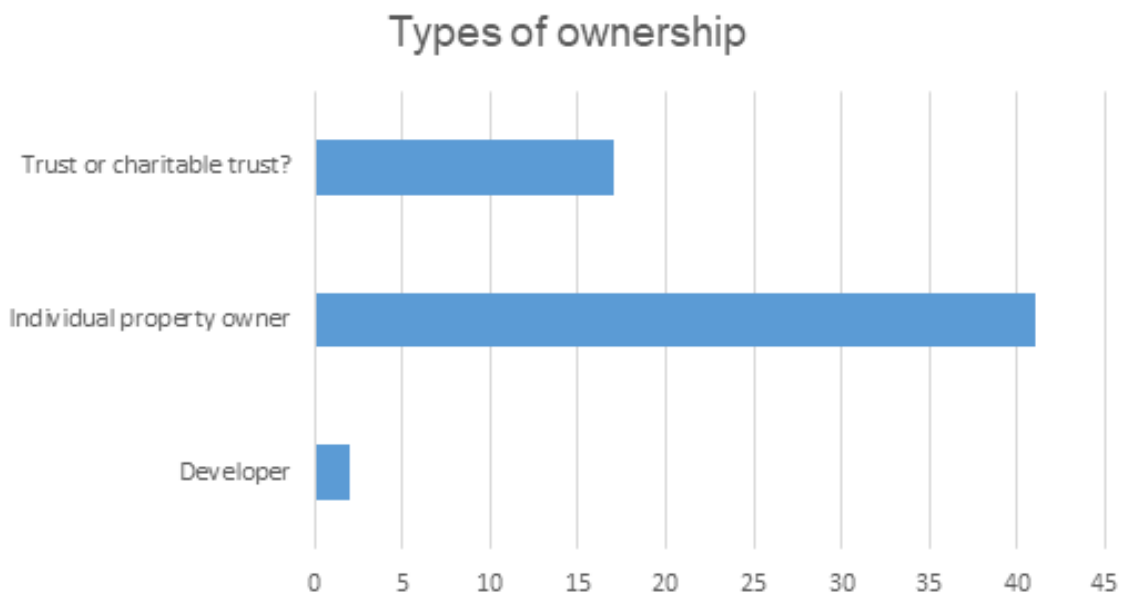


Heritage building retention provides increased employment and household income; generating development and investment and creating small businesses. Valuing Non-Regulatory Methods of Protecting Privately Owned Heritage in Christchurch, University of Otago, Master of Planning 2017, p.8 Te Rūnanga o Ngāi Tahu (2014) He Rautaki Mō Te Ao Tūroa, (Ngāi Tahu Relationship with Te Ao Tūroa), page 3.

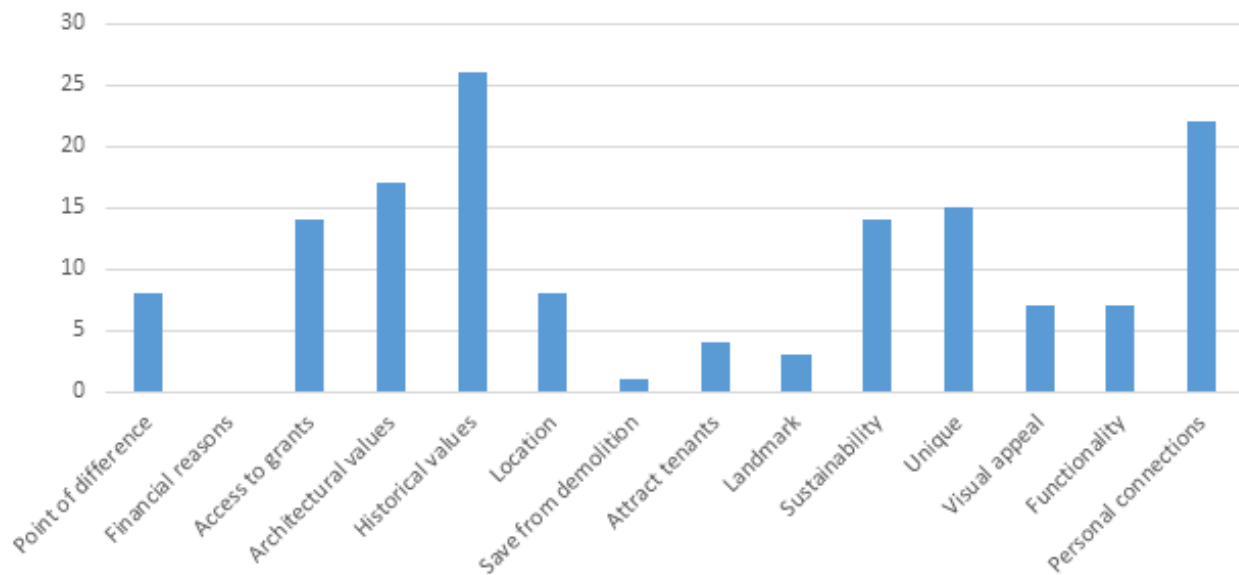
Appendix B:

Owners' survey findings – June 2018

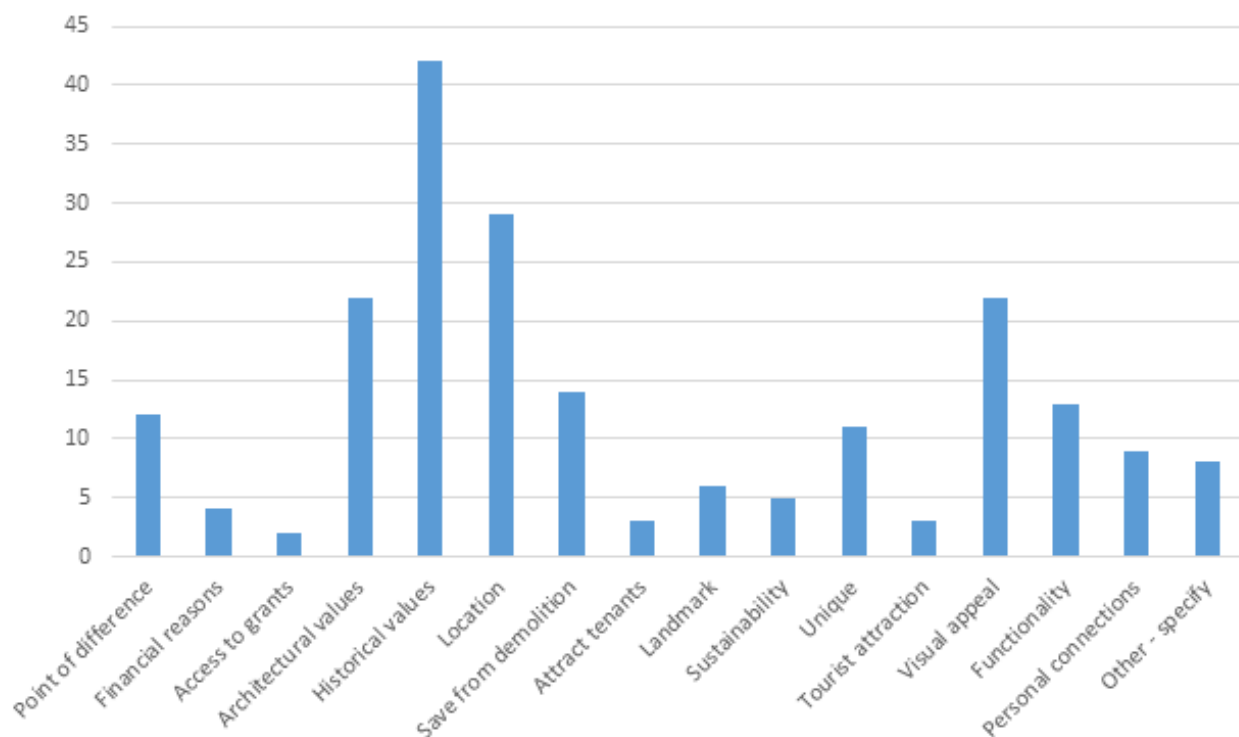
With more than 500 scheduled heritage places not in Council ownership, heritage owners play a vital role in the protection of Christchurch and Banks Peninsula heritage. A survey was sent to all owners of scheduled heritage buildings in the Christchurch District Plan in May 2018. 65 owners responded. The results are summarised below.



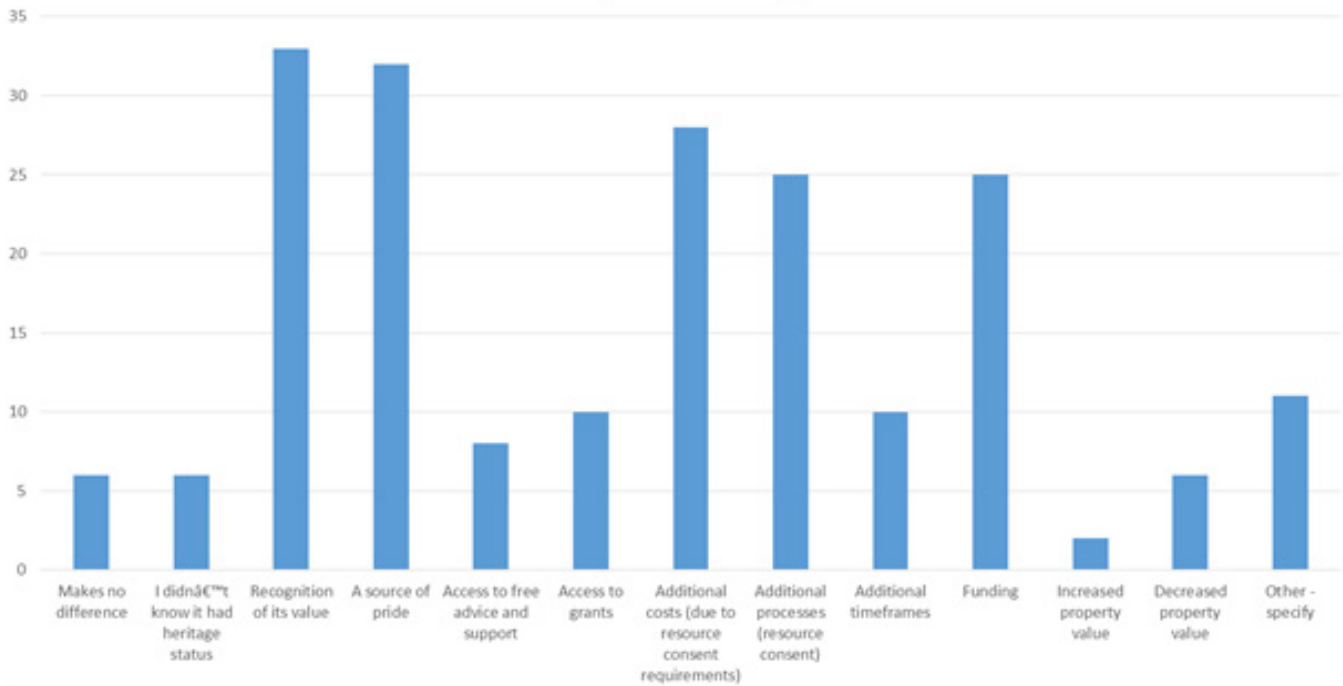
Why did you choose to purchase a scheduled heritage building/s?



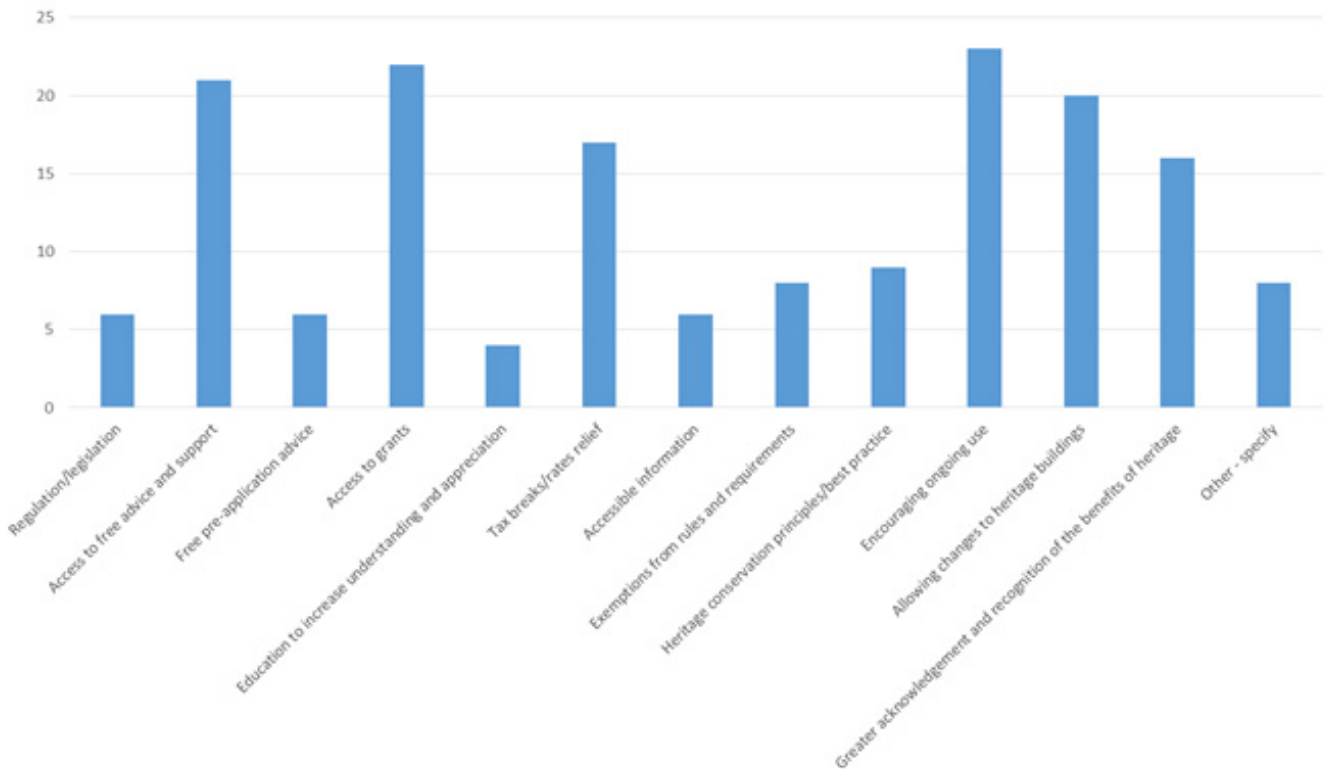
Why do you value your scheduled heritage building/s?



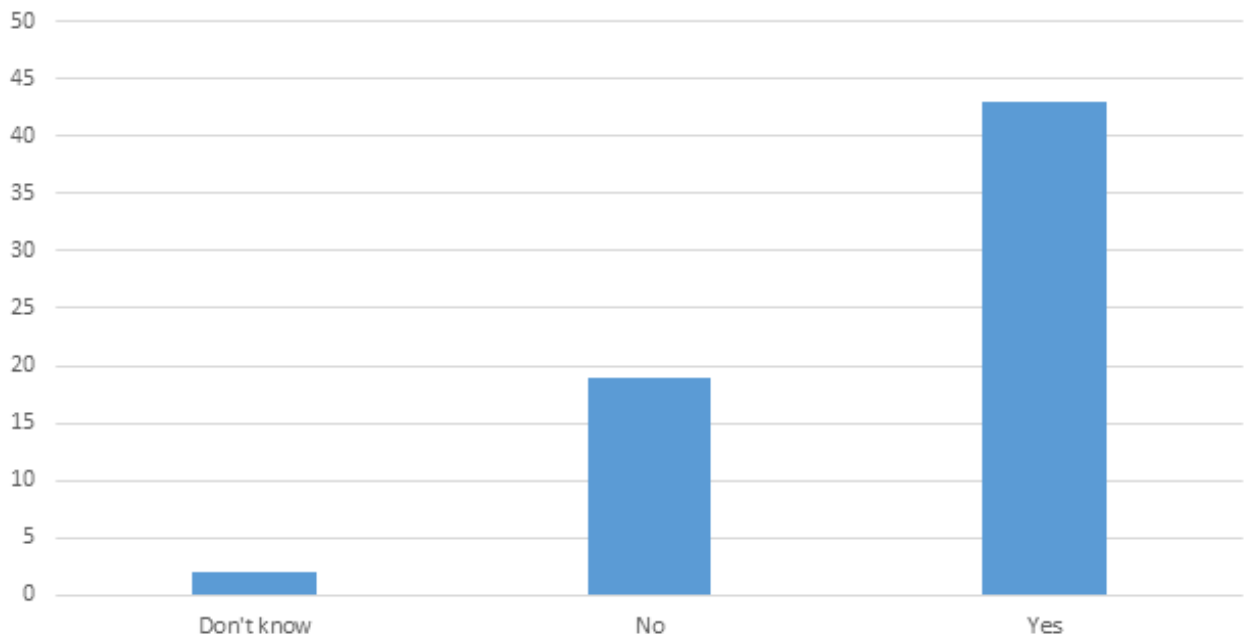
What does the heritage status (scheduling in the District Plan) of the building/s mean to you?



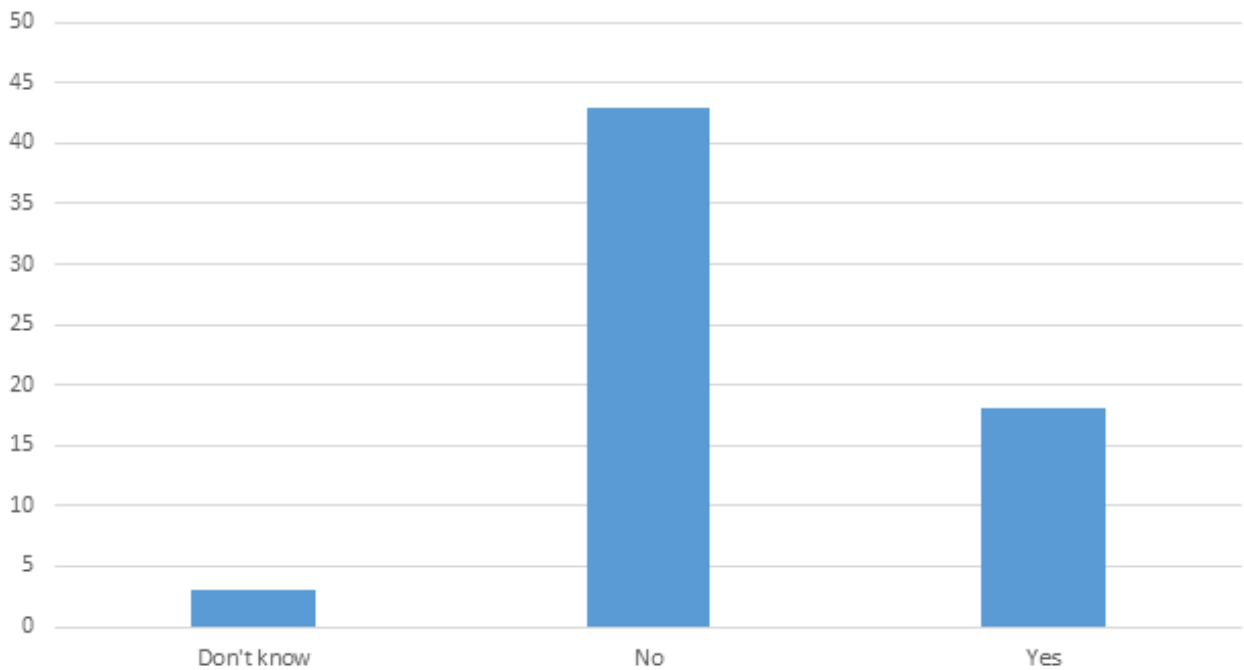
What do you feel are the most important tools to assist owners of heritage buildings?



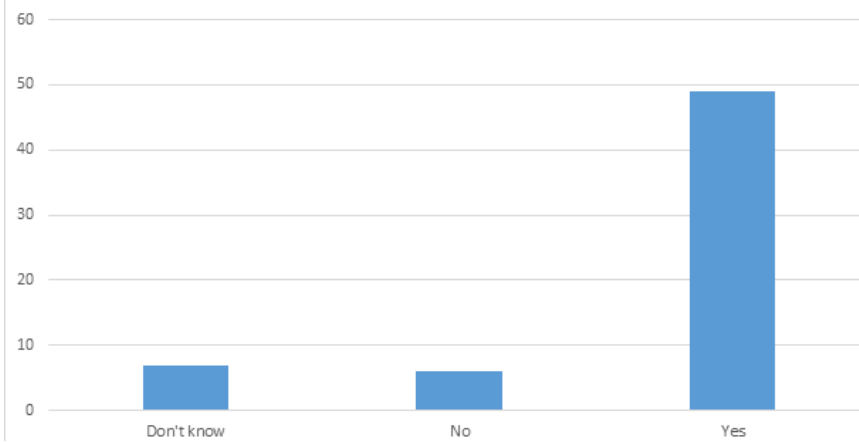
Are you aware of the Councils Heritage Incentive Grant fund?



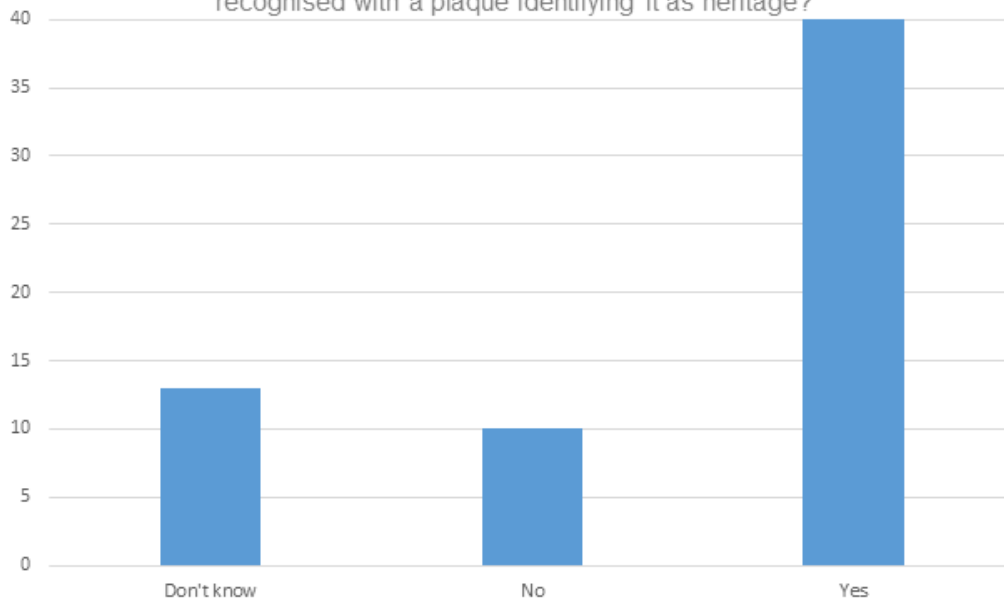
Are you aware of the Councils Heritage Landmarks Fund?



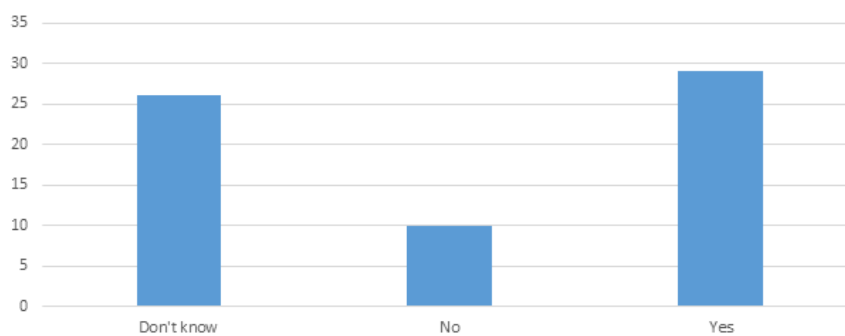
Would you like to see more support to identify funding opportunities and apply for grants related to your heritage building/s?



If there was an opportunity, would you like to have your building/s recognised with a plaque identifying it as heritage?



Do you see benefit in the Council facilitating regular forums for scheduled heritage property owners, for example information sharing, and would you attend these?



ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).

(Te Tūtohunga ICOMOS o Aotearoa (Te Reo Maori version of the ICOMOS New Zealand Charter, 2010 is available here <http://icomos.org.nz/wp-content/uploads/2016/08/Te-Tutohunga-ICOMOS-o-Aotearoa.pdf>)

ICOMOS New Zealand Charter

for the Conservation of
Places of Cultural Heritage Value

Revised 2010



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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**; 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**.

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Disclaimer:

ICOMOS New Zealand encourages the wide use of its Charter in conservation plans, heritage studies and other documents relating to the conservation of places of cultural heritage value. However, inclusion of this Charter does not constitute an endorsement of the work carried out or the report in which the Charter appears.

How to have your say

Ways to make a submission

Christchurch City Council would like your feedback on the draft Heritage Strategy. There are a number of ways you can give feedback. Submissions can be made from Wednesday 10 October 2018 until 5pm Monday 12 November 2018.

Written feedback

-  Fill out our online submission form at ccc.govt.nz/haveyoursay
-  Email your feedback to heritage@ccc.govt.nz
-  Fill out the submission form in the summary document available at Council libraries
-  Post a letter to:
Freepost 178 (*no stamp required*)
Engagement Team
Christchurch City Council
PO Box 73017
Christchurch 8154
-  Or deliver to the Civic Offices at 53 Hereford Street.
(To ensure we receive last-minute submissions on time, please hand deliver them to the Civic Offices.)



You need to include these details in your submission.

Your full name, postal address, post code and email address. If you wish to speak to your submission at the public hearings in May, please also provide a daytime phone number.

Whether you are completing the submission for yourself or on behalf of a group or organisation. If it is the latter, please include your organisation's name and your role in the organisation.

Social media

Informal feedback, which is not counted as a submission, can be made in the following ways:

-  [facebook.com/ChristchurchCityCouncil](https://www.facebook.com/ChristchurchCityCouncil)
Go to our Facebook page and include **#heritage** in your post
-  Tweet us your feedback using **@christchurchcc**

Be heard in person

-  Come and talk to us

Drop-in sessions

Rewind at Ferrymead Heritage Park (The Bakery),
50 Ferrymead Park Drive
Sunday 14 October 10am–2pm

Tūranga (new Central Library) in Cathedral Square
Wednesday 17 October 10am–2pm

Akaroa Farmers Market
Madeira Hotel carpark, 48 Rue Lavaud, Akaroa
Saturday 20 October 10am–noon

Singlemen's Quarters
Halswell Quarry Park, 179 Kennedys Bush Road
Saturday 20 October 2–4pm

Orton Bradley Park Spring Fair, Marine Drive, Charteris Bay
Sunday 21 October 11am–2pm

Matuku Takotako: Sumner Centre
upstairs, 14/16 Wakefield Avenue, Sumner
Saturday 27 October 10am–noon

Lyttelton Farmers Market, London Street
Saturday 3 November 10am–1pm

Public hearings will be held in December 2018.

Submissions are public information

Subject to the provisions of the Local Government Official Information and Meetings Act 1987, we will make all submissions publicly available, including all contact details you provide on your submission. If you consider there are reasons why your contact details and/or submission should be kept confidential, please contact the Council by phoning (03) 941 8999 or 0800 800 169.

Any questions? Contact Jennie Hamilton on (03) 941 5207 or email heritage@ccc.govt.nz



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