

Section 5  
APPENDICES  
HAGLEY PARK



## Section 5. Appendices

**Key**

1. Maori Reserve, Little Hagley Park
2. Pilgrim's Corner - general location of whare and v-huts of Canterbury Association settlers
3. General location of area believed to have been occupied by Pollard's hut
4. General location of burial disturbed in 1930
5. General location of Inwood's oven
6. General location of Philpott, Patrick, Hill and Quaife families' huts

Note: All locations are indicative only of boundaries of areas of archaeological potential.

Appendix 1. Map showing indicative boundaries of areas of archaeological potential

Appendix 2. Table showing significant, ceremonial and other known associational plantings in Hagley Park. Those appearing in dark grey boxes are considered to have the highest degree of heritage significance. Those with \*\*\* require further investigation to determine level of significance.

Date planted	Tree	Planted by	Location	Reference	Extant / Removed
August, 1902	Coronation Oaks (King Edward VII) ( <i>Quercus robur</i> ) Progeny of the 1863 Albert Edward Oak	Mrs Wigram (Mayors wife) planted the King Edward Oak followed by the Mayor on behalf of the United Friendly Societies who planted the Queen Alexandra Oak	Just inside the Armagh Street gates, on the southern side of Hagley Park	<i>The Star</i> , 9 /8/ 1902, p. 5 <i>The Sun</i> 22/8/ 1931	*** No record held by BG
Arbor Day, 10 September 1931	Golden ash & Blue cypress. Swamp cypress planted in the boggy portion of the gardens near the western bridge	Members of the Domains Board	Trees gifted by R.B. Owen. Planted on the edges of Victoria Lake and on the gardens side of the Avon from the kiosk down the Southern bank to the Hospital boundary	<i>The Press</i> , 11/9 1931; <i>Christchurch Times</i> , 11/9/1931	*** No record held by BG
1 August, 1934	26 Beech	West Christchurch District High School	Row planting between double line of beech along Riccarton Avenue between the United Tennis Club courts and Riccarton Gates at 15 yard intervals	<i>The Press</i> , 2/8/1934	*** Not determined
6 May, 1935	<i>Quercus sp.</i> Oak	Boy Scouts commemorating the Silver Jubilee of His Majesty the King	North Hagley park, east side of Victoria Lake	Minutes of the Gardens & Parks Committee of the Domain Board, 30/4/1935	*** Possibly extant but no records
Arbor Day observance 5 August 1936	41 Purple Sycamores	30 pupils from Christchurch Boys High School	North west corner of South Hagley Park, near the corner of Riccarton and Deans Avenues	<i>The Press</i> 6/8/1936, p. 10, Illustration p. 16	Some still exist
Arbor Day 1936	27 Yoshino Cherries	Domains Board members	Harper Avenue from the bridge	The Press, 6/8/1936, p. 10	Extant
10 August, 1950	12 large Oaks	NZ Founders Society for Centennial Arbour Day	Near the Philpott Memorial in South Hagley	Report to Council 28/8/1950, Canterbury Centennial Tree Planting Scheme	*** No record held by BG
11 Sept. 1950	25 Oaks	Women's Club and Women's Division	South Hagley	Canterbury Centennial Tree	*** No record

		of Federated Farmers for Centennial Arbour Day		Planting Scheme	held by BG
14 Sept. 1950	8 Oaks	President and members of the Gardening Circle, Home Economics Assn. for Centennial Arbour Day	South Hagley	Canterbury Centennial Tree Planting Scheme	No record held by BG
September, 1961	Golden cedar	Cr.W. MacGibbon - connected with the opening of the MacGibbon gates	Pinetum	<i>The Press</i> , 27/9/1961, p. 12	Extant
31 July, 1962	<i>Quercus robur</i> (Oak)	Governor General Lord Cobham	Hagley Park North near the Mickle Gates	Duff	*** No record held by BG
26 September, 1962	<i>Cedrus deodara</i> 'Aurea' (Golden deodar cedar)	Mrs McGibbon to commemorate the opening of the McGibbon gates	Northeast of the McGibbon Gates Riccarton Avenue, North Hagley	Duff	Extant
7 February, 1963	<i>Pinus picea</i> (Silver fir)	Messrs. Gilpin, McPherson, Harvey, Barnett, Metcalf, Jones, Henderson and Skellerup	Stone pine mound Adjacent to McGibbon Gates, North Hagley	Duff	Extant
November, 1963	<i>Fagus sylvatica</i> (European beech)	Girl Guides	Little Hagley adjacent to Harper Avenue	Duff	Extant
July 1965	3 x <i>Sequoiadendron sempervirnes</i>	Cr. C. J Skellerup, Mayor G. Manning, Huia Gilping to commemorate the coming of the years 2000	North Hagley Park near Lake Albert	Rolleston Avenue Trees, CH377, Box 53, file 22/24a, CCCA	*** No record held by BG
18 June 1973	3 x <i>Quercus palustris</i> (Pin oak)	Descendants of the Ward family to commemorate the arrival of the family in Chch in the early 1860s	Hagley Park opposite Park Terrace	CH 377 Box 4 Donations, Bequests and Memorials, CCCA	Not known
19 October, 1976	<i>Sequiodendron sempervirens</i> (California Redwood)	Col. D W Bennett, to commemorate friendship/ co-operation in Operation Deep Freeze	Pinetum	Duff	Extant
9 August, 1979	<i>Ginkgo biloba</i> <i>Quercus sp. x</i>	Mr H. Gilpin Mrs Gilpin	River bank between Armagh and Gloucester	Duff	No record held by BG

	Hamilton		Street		
1992	<i>Pinus wallichiana</i> (Bhutan pine)	His Holiness the fourteenth Dalai Lama	Pinetum	CBG Walking Guide PDF January 2011	Extant
2001	<i>P. xhispanica</i> ' <i>Acerifolia</i> ' Hippocratic Plane	Grown from seed taken from the Plane tree in Kos that Hippocrates is believed to have taught under	Currently in hospital administered grounds between hospital and River	Pers.comm: Dieter Steinegg / Barry Tait Pers.comm: L. Beaumont/Barry Tait	Extant
18 March, 2011	English Beech signifying the rebirth of the city following 22/2/2011 earthquake	Prince William, Rt. Hon. John Key & Mrs Key, Annan Satyanand - Governor General	Hagley Park - in area where Beech trees were removed because of earthquake damage	Livestream Memorial Service, ceremony 18/3/2011	Extant

Appendix 3 ICOMOS Charter, 2010.

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

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

**Copies of this charter may be obtained from**

ICOMOS NZ (Inc)  
P O Box 90 851  
Victoria Street West,  
Auckland 1142,  
New Zealand.

Appendix 4: Florence Charter, 1981



## **HISTORIC GARDENS (THE FLORENCE CHARTER 1981)**

*Adopted by ICOMOS in December 1982.*

### **PREAMBLE**

The ICOMOS-IFLA International Committee for Historic Gardens, meeting in Florence on 21 May 1981, decided to draw up a charter on the preservation of historic gardens which would bear the name of that town. The present Florence Charter was drafted by the Committee and registered by ICOMOS on 15 December 1982 as an addendum to the Venice Charter covering the specific field concerned.

### **DEFINITIONS AND OBJECTIVES**

#### **Article 1.**

"A historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view". As such, it is to be considered as a monument.

#### **Article 2.**

"The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable." Thus its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged.

#### **Article 3.**

As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a living monument, its preservation must be governed by specific rules which are the subject of the Present charter.

#### **Article 4.**

The architectural composition of the historic garden includes:

- Its plan and its topography.
- Its vegetation, including its species, proportions, colour schemes, spacing and respective heights.
- Its structural and decorative features.
- Its water, running or still, reflecting the sky.



**Article 5.**

As the expression of the direct affinity between civilisation and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealised image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.

**Article 6.**

The term "historic garden" is equally applicable to small gardens and to large parks, whether formal or "landscape".

**Article 7.**

Whether or not it is associated with a building in which case it is an inseparable complement, the historic garden cannot be isolated from its own particular environment, whether urban or rural, artificial or natural.

**Article 8.**

A historic site is a specific landscape associated with a memorable act, as, for example, a major historic event; a well-known myth; an epic combat; or the subject of a famous picture.

**Article 9.**

The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The authenticity of a historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.

## **MAINTENANCE, CONSERVATION, RESTORATION, RECONSTRUCTION**

**Article 10.**

In any work of maintenance, conservation, restoration or reconstruction of a historic garden, or of any part of it, all its constituent features must be dealt with simultaneously. To isolate the various operations would damage the unity of the whole.

## **MAINTENANCE AND CONSERVATION**

**Article 11.**

Continuous maintenance of historic gardens is of paramount importance. Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal (clear felling and replanting with mature specimens).

**Article 12.**

Those species of trees, shrubs, plants and flowers to be replaced periodically must be selected with regard for established and recognised practice in each botanical and horticultural region, and with the aim to determine the species initially grown and to preserve them.

**Article 13.**

The permanent or movable architectural, sculptural or decorative features which form an integral part of the historic garden must be removed or displaced only insofar as this is essential for their conservation or restoration. The replacement or restoration of any such jeopardised features must be effected in accordance with the principles of the Venice Charter, and the date of any complete replacement must be indicated.

**Article 14.**

The historic garden must be preserved in appropriate surroundings. Any alteration to the physical environment which will endanger the ecological equilibrium must be prohibited. These applications are applicable to all aspects of the infrastructure, whether internal or external (drainage works, irrigation systems, roads, car parks, fences, caretaking facilities, visitors' amenities, etc.).

**RESTORATION AND RECONSTRUCTION****Article 15.**

No restoration work and, above all, no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens. Before any practical work starts, a project must be prepared on the basis of said research and must be submitted to a group of experts for joint examination and approval.

**Article 16.**

Restoration work must respect the successive stages of evolution of the garden concerned. In principle, no one period should be given precedence over any other, except in exceptional cases where the degree of damage or destruction affecting certain parts of a garden may be such that it is decided to reconstruct it on the basis of the traces that survive or of unimpeachable documentary evidence. Such reconstruction work might be undertaken more particularly on the parts of the garden nearest to the building it contains in order to bring out their significance in the design.

**Article 17.**

Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered a historic garden.

**USE****Article 18.**

While any historic garden is designed to be seen and walked about in, access to it must be restricted to the extent demanded by its size and vulnerability, so that its physical fabric and cultural message may be preserved.

**Article 19.**

By reason of its nature and purpose, a historic garden is a peaceful place conducive to human contacts, silence and awareness of nature. This conception of its everyday use must contrast with its role on those rare occasions when it accommodates a festivity. Thus, the conditions of such occasional use of a historic garden should be clearly defined, in order that any such festivity may itself serve to enhance the visual effect of the garden instead of

perverting or damaging it.

#### **Article 20.**

While historic gardens may be suitable for quiet games as a daily occurrence, separate areas appropriate for active and lively games and sports should also be laid out adjacent to the historic garden, so that the needs of the public may be satisfied in this respect without prejudice to the conservation of the gardens and landscapes.

#### **Article 21.**

The work of maintenance and conservation, the timing of which is determined by season and brief operations which serve to restore the garden's authenticity, must always take precedence over the requirements of public use. All arrangements for visits to historic gardens must be subjected to regulations that ensure the spirit of the place is preserved.

#### **Article 22.**

If a garden is walled, its walls may not be removed without prior examination of all the possible consequences liable to lead to changes in its atmosphere and to affect its preservation.

## **LEGAL AND ADMINISTRATIVE PROTECTION**

#### **Article 23.**

It is the task of the responsible authorities to adopt, on the advice of qualified experts, the appropriate legal and administrative measures for the identification, listing and protection of historic gardens. The preservation of such gardens must be provided for within the framework of land-use plans and such provision must be duly mentioned in documents relating to regional and local planning. It is also the task of the responsible authorities to adopt, with the advice of qualified experts, the financial measures which will facilitate the maintenance, conservation and restoration, and, where necessary, the reconstruction of historic gardens.

#### **Article 24.**

The historic garden is one of the features of the patrimony whose survival, by reason of its nature, requires intensive, continuous care by trained experts. Suitable provision should therefore be made for the training of such persons, whether historians, architects, landscape architects, gardeners or botanists. Care should also be taken to ensure that there is regular propagation of the plant varieties necessary for maintenance or restoration.

#### **Article 25.**

Interest in historic gardens should be stimulated by every kind of activity capable of emphasising their true value as part of the patrimony and making for improved knowledge and appreciation of them: promotion of scientific research; international exchange and circulation of information; publications, including works designed for the general public; the encouragement of public access under suitable control and use of the media to develop awareness of the need for due respect for nature and the historic heritage. The most outstanding of the historic gardens shall be proposed for inclusion in the World Heritage List.

#### **Nota Bene**

The above recommendations are applicable to all the historic gardens in the world.

Additional clauses applicable to specific types of gardens may be subsequently appended to the present Charter with brief descriptions of the said types.




Appendix 5. Archaeological matters: archaeological authority application information

*Archaeological sites are an irreplaceable part of our heritage. Before you apply for an authority, it is worthwhile considering if there may be an alternative that will not adversely affect the archaeological site.*

*For example, if you are planning a subdivision of land for residential development, could the building platforms and accessways be designed to avoid archaeological sites? Could the archaeological sites be part of land for reserve contribution?*

*Protecting archaeological sites from damage helps preserve our heritage for future generations. The Trust, New Zealand Archaeological Association and archaeological consultants can advise on ways to preserve archaeological sites.*




**FOR INFORMATION ABOUT ARCHAEOLOGICAL SITES:**  
For enquiries about archaeological sites and applications to damage, destroy or investigate sites contact the Regional Archaeologist in your nearest New Zealand Historic Places Trust office:

- ▶ **Northland Area Office, Kerikeri** (Northland) **PH: 09 407 4443**
- ▶ **Northern Regional Office, Auckland** (Auckland, Hauraki, Thames/Coromandel) **PH: 09 307 8896**
- ▶ **Lower Northern Area Office, Tauranga** (Bay of Plenty, Waikato, Gisborne) **PH: 07 578 1219**
- ▶ **Central Regional Office** (Lower North Island, Nelson/Tasman, Marlborough) **PH: 04 801 5088**
- ▶ **Southern Regional Office, Christchurch** (Canterbury, West Coast) **PH: 03 365 2897**
- ▶ **Otago/Southeast Area Office** (Otago, Southland) **PH: 03 477 9871**
- ▶ **The Senior Archaeologist** (NZ Historic Places Trust, PO Box 2629, Wellington) **PH: 04 472 4341**


Email: [archaeology@historic.org.nz](mailto:archaeology@historic.org.nz)

For further information about the New Zealand Archaeological Association database of archaeological sites and a list of consultant archaeologists, visit their website, [www.nzarchaeology.org](http://www.nzarchaeology.org)


**[www.historic.org.nz](http://www.historic.org.nz)**



**APPLYING FOR AN  
ARCHAEOLOGICAL  
AUTHORITY**



**Historic Places Trust**  
*oulihere Taonga*







**IMAGES**  
Inside spread, clockwise from top left: Pa at One Tree Hill, Maungakiekie, Auckland Kevin Jones (000); Maive village and cowdie (sic) forest 1528, Augustus Earle (A.T., publ. 00-15-08); Alexandra Redoubt, Piongia, Waikato Kevin Jones (000); Gold tailings, Northburn, Otago (KZHR7); Archaeologists recording information about archaeological features uncovered during construction of the Natural Gas pipeline Papanuike, Whakakane (KZHR7)



Front cover: Trypots behind the beach at Te Awahiti whaling station, Tony Channel Nigel Pickett (000); Whaling harpoon (Te Papa, 60003395); Mataua fishing lure (Te Papa, 6014173) | Inside cover: Remains of gold mining town, Northburn, Otago; Remains of Maori garden system, Waikakeko, Waikarepa Kevin Jones (000) | Back cover: Albert Barracks excavation, Auckland Rod Clough



**WHEN DO I NEED AN ARCHAEOLOGICAL AUTHORITY?**

If you are going to do work that may affect an archaeological site you must obtain an archaeological authority from the New Zealand Historic Places Trust before you start work. This could be earthworks for subdivision, forestry operations, mining, road construction, building, landscaping or fencing.

**HOW DO I APPLY FOR AN ARCHAEOLOGICAL AUTHORITY?**

You need to fill out an application form. To obtain a copy, contact your local Trust office (see overleaf) or visit the website [www.historic.org.nz](http://www.historic.org.nz). The Trust will consider your application and advise you in writing of its decision.



**WHAT INFORMATION DO I NEED TO APPLY?**

- A description of the activity that will affect the site.
- A description of the archaeological site.
- An assessment of the archaeological values of the site and the effect of the work on those values. You may need to engage an archaeologist or cultural heritage specialist to describe the site and undertake this assessment. To obtain a list of consultant archaeologists, contact the NZ Archaeological Association.
- An assessment of any Maori values of the site and the effect of the work on those values. This assessment is best provided by tangata whenua. The Trust can assist with contacts.
- A statement about consultation. If you have consulted with tangata whenua or other affected people, what are their views? If you have not consulted, you must inform the Trust of the reasons why consultation has not taken place.
- The consent of the landowner (if the landowner is not the applicant).

If this information has already been prepared for a resource consent application, it may be able to be reused.

**HOW LONG DOES THE PROCESS TAKE?**

Once the Trust has received a completed application, a decision is usually made within four to six weeks. The Trust must make a decision within three months.

**WHAT HAPPENS WHEN I RECEIVE MY AUTHORITY?**

If the Trust decides to grant an authority, some mitigation may be required for the loss of or damage to the site. This may involve an archaeologist monitoring the work that affects the site and recording any information, or an archaeological investigation of the site.

**WHO WILL DO THE ARCHAEOLOGICAL WORK REQUIRED?**

The Trust must approve in writing any person who will carry out the archaeological work. It is useful to nominate this person when you apply for your authority.

**HOW LONG IS THE AUTHORITY VALID?**

Authorities are non-transferable and expire five years after the date of issue. If you have not completed the work within this period, you will need to reapply.