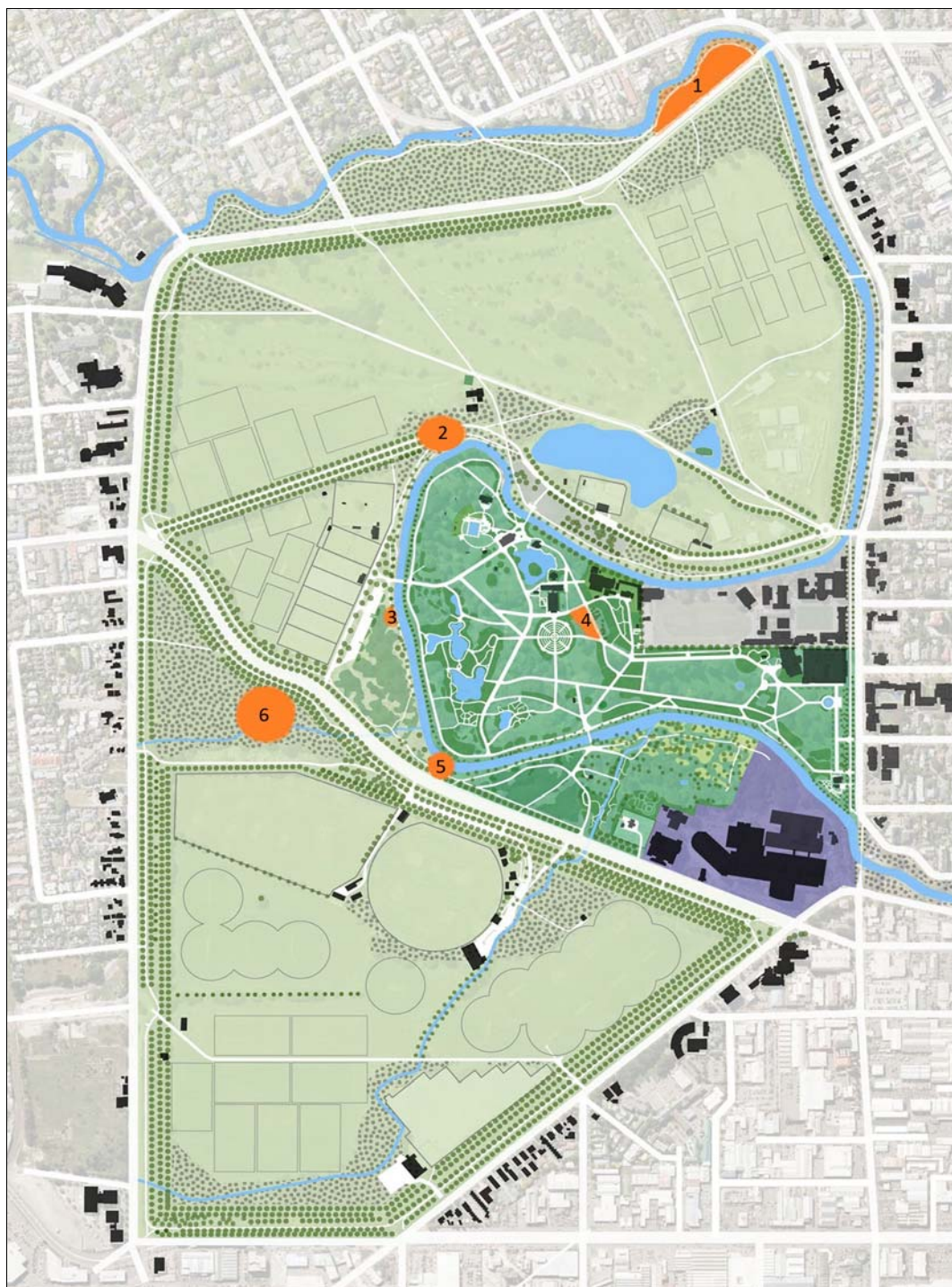


Section 5
APPENDICES
CHRISTCHURCH BOTANIC GARDENS



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 the Christchurch Botanic Gardens. 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	Status
Accepted date is 9 July, 1863*	Albert Edward oak (<i>Quercus robur</i>)	Enoch Barker Government Gardener commemorating the marriage of the Prince of Wales	Near east of south bridge	<i>The Press</i> 20 December 1873, p. 2	Extant
* NOTE: No primary source has been located to confirm this planting date					
24 April, 1869	Prince Alfred's oak (<i>Quercus robur</i>)	Duke of Edinburgh	Centre of the Armstrong Lawn and was planted to align with the "centre mound between the two enclosures".	Minute Book 24/4/1869 p. 24, CH343, 133, CCCA	Extant
24 April, 1869	<i>Wellingtonia gigantea</i> now known as <i>Sequoiadendron giganteum</i>	Duke of Edinburgh	North side of the centre path between the "upper enclosure"	Minute Book 24/4/1869 p. 24, CH343, 133, CCCA	Extant
April, 1870	<i>Araucaria imbricata</i> (now known as <i>A. araucana</i>)	Possibly planted by Sir George Bowen	East of the Eveleyn Couzins Memorial gateway and in the general area of Bowen's other plantings	<i>The Press</i> , 26/2/1874, p. 3 (This article records another <i>Araucaria</i> growing in the Domain at this time)	Extant but provenance requires further investigation
1 May, 1875	<i>Quercus robur</i> (Oak)	Marquess of Normanby (Governor of NZ)	End of the Archery Lawn beyond the Limes	<i>The Press</i> , 11/5/1875; McPherson (1963)	*** No record held by BG
1880 (possibly November)	<i>Cedrus deodara</i> (Deodar cedar)	To celebrate J. F. Armstrong's 60 th birthday	Armstrong Lawn east	Staples, J. (1953) Trees planted by Royalty in Botanic Gardens. Compiled for <i>Star-Sun</i> , July 1953	Extant
? Prior to 1889	<i>Wellingtonia</i> now known as <i>Sequoiadendron giganteum</i>	Planted by Joseph Armstrong for/on behalf of Sir James Fergusson	Near Sir George Grey's <i>Araucaria</i>	Armstrong quoted in <i>The Star</i> , 13/3/1893, p. 3	*** No record held by BG
Ca. 1890s	Elm Planted as a replacement for an oak planted in 1870 by Sir George Bowen)	Unknown	Near north west corner of the enclosure near the College grounds	McPherson, J.A. (1938) <i>The History of Hagley Park and the Botanic Gardens</i>	<i>Ulmus glabra</i> Camperdownii survives on corner of Archery Lawn

6 June, 1893	York Oak (<i>Quercus robur</i>)	Mr H. P. Murray-Aynsley to celebrate the marriage of George V	Triangle near the Curator's residence	McPherson, J.A. (1938) <i>The History of Hagley Park and the Botanic Gardens,</i>	Extant
August, 1902	Coronation Oaks (King Edward VII) (<i>Quercus robur</i>) Progeny of the 1863 Albert Edward Oak	Misses M. Murray-Aynsley and E. M. Reeves on behalf of the Domains Board	"Two British oaks were, planted together at the head of the rough ground on the western side of the Domain, near the large monkey puzzle." (North-east corner of Taylor's rose garden)	<i>The Star,</i> 9/8/1902, p. 5 Allan, H. H. (1947) <i>Historic Trees,</i> ACGO 8387 IA 63 Record 8/25, ANZ	Extant
1 September 1917	<i>Tilia americana</i> English lime walk	Domains Board members	Planted to honour Harry Joseph Beswick, mayor and long serving Domains Board member	Domains Board Minute Book 1916-1918; Taylor's 1958 plan	Extant
15 May 1920	<i>Agathis australis</i> kauri	Duke of Windsor (then the Prince of Wales)	Archery Lawn	Curators report to Domain Board 4/6/1920; Photograph	Extant
22 May, 1920	<i>Fagus sylvatica purpurea</i>	Captain Rhodes for Lady Liverpool	Archery Lawn, either side of the Kauri planted by the Prince of Wales	Curators report to Domain Board 4/6/1920	*** Unmatched but two large trees in area
22 May, 1920	<i>Cedrus deodara</i> (Deodar cedar)	Governor General Lord Liverpool	? Archery Lawn	Duff, G. (1981) <i>The History of the Botanic Gardens and Hagley Park</i>	*** No record held by BG
22 May, 1920	<i>Fagus sylvatica purpurea</i>	Rt. Hon W. F. Massey, Prime Minister	Archery Lawn, either side of the Kauri planted by the Prince of Wales	Curators report to Domain Board 4/6/1920	*** No record held by BG
Between 1920 and 1924	<i>Fagus sylvatica var. cuprea</i> (Weeping Copper beech)	Lord Jellicoe	Armstrong Lawn	Duff, G. (1981)	Extant
28 May, 1928	<i>Agathis australis</i> (Kauri)	Robert McDougall Associated with the laying of the foundation stone of the Robert McDougall Art Gallery	West end of Archery Lawn	<i>The Press,</i> 29/5/1929, p. 9 Domains Board Supplementary Minutes 28/5/1928	*** One exists east of Rosary
May, 1932	<i>Cedrus deodara</i> (Deodar cedar)	S. Pascall – Rotary International President	Rotary Lawn	Taylor's 1958 plan	Extant

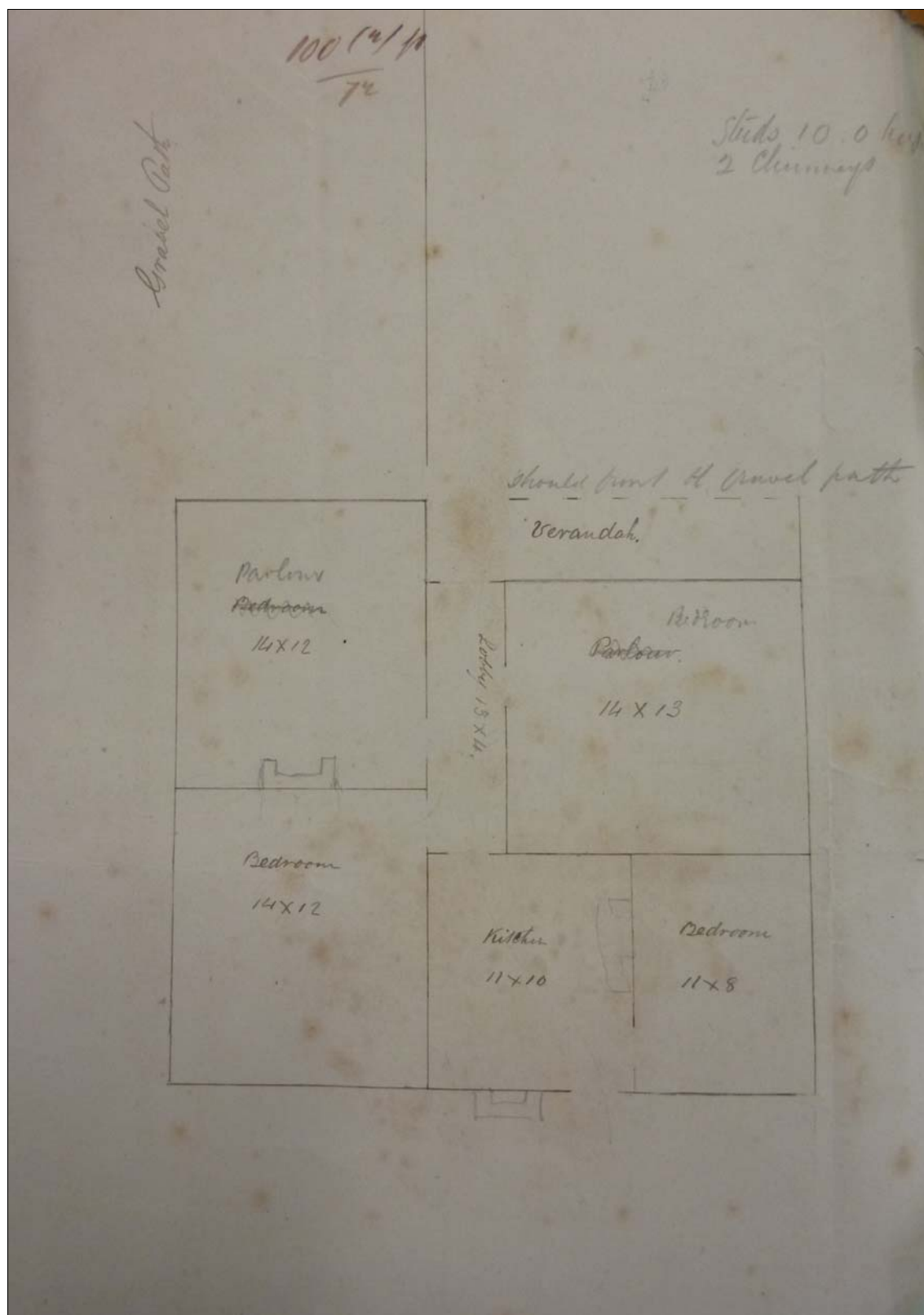
27 February, 1935	<i>Pinus canariensis</i> (Canary Island Pine)	Governor General Lord Bledisloe	West of Cuningham House	<i>The Press</i> , 1/3/1935	Extant
6 April, 1935	<i>Zelkova serrata</i> (Japanese zelkova)	Paul Harris – Rotary founder	Rotary Lawn	Duff (1981)	Extant
30 May, 1935	<i>Cedrus deodara verticillata</i> (Verticillata Himalayan Cedar)	Robert. B. Owen member of the Gardens and Parks Committee of the Domains Board	West of the Rosary	Minutes of the Gardens and Parks Committee of the Domains Board, 30/5/1935	*** No record held by BG
Arbor Day observance 13 August. 1936	Several <i>Ginkgo biloba</i> (Maidenhair tree)	Botanic Gardens staff	Towards the west of the Rosary	McPherson Report for year ending 1937 CH355/22, Box 1, CCCA	Some still exist other relocated
?	<i>Phyllocladus toatoa</i>	Prof. Scottsberg to mark the opening of Leonard Cockayne Memorial Garden	Cockayne Memorial Garden	Pers comm.Sue Malloy, July 2012	Extant
15 June, 1938	<i>Ginkgo biloba</i> (Maidenhair tree)	Governor General Lord Galway	Armstrong Lawn on the site where the Marquis of Normanby's Araucaria stood	Duff / George Harper list 1932 (transcribed copy), BGA	Extant
5 March, 1946	<i>Betula papyrifera</i> (Paper birch)	Sir Cyril Newall and Lady Newall	Armstrong Lawn near Museum gates	Taylor's 1958 plan; Curator's Report for the year ending 31 March 1946 CH355, Box 22 /1, CCCA	Extant
12 October, 1949	<i>Metasequoia glyptostroboides</i> (Dawn redwood) seedling from A W Anderson, Curator of Parks, Timaru Borough Council via E. D. Merrill, Arnold Arboretum	Mr H. Gilpin	Lawn fronting Townend House	CH 377 Box 4 Donations, Bequests and Memorials, CCCA; Cadwallader, B. (2009) NZ Metasequoia- First Generation Timeline	Extant
12 Nov, 1952	<i>Metasequoia glyptostroboides</i> (Dawn redwood)	Mr H. Brunner-Rotary International	Rotary Lawn	Duff (1981)	Extant
4 June, 1953	<i>Liquidambar styraciflua</i> (Sweet gum)	Mr R. McFarlane (Mayor) to commemorate the coronation of Queen Elizabeth II	Armstrong Lawn near the Museum	Reserves Committee Report 24/8/1953 CH355 Box 20	Extant

18 November, 1955	<i>Ulmus campestris</i> 'Louis van Houtte' (Golden Elm)	A. Z. Baker – Rotary International	Rotary Lawn	Taylor's 1958 plan; Duff (1981)	Extant
17 July, 1961	<i>Tilia americana</i> <i>reforma</i> ' <i>Macrophylla</i> '	J. A. Abey – Rotary International	Rotary Lawn	Taylor's 1958 plan Duff (1981)	Extant
7 February, 1963	<i>Quercus robur</i> (Oak)	Queen Elizabeth II to commemorate the centenary of the Gardens	South east of Stafford Lawn	<i>The Press</i> , 22/4/1986	Extant
27 May, 1964	<i>Dacrydium cupressinum</i> (Rimu)	Governor General Sir Bernard Fergusson	South west Armstrong Lawn	Duff (1981)	Extant
? 1965	4 x Limes 1 x Golden Elm	Edgar Taylor as part of the 1965 Rolleston Avenue replanting	Hereford Street entrance to Gardens River bank, Armagh Road bridge	Duff (1981)	Extant
? 1965	2 x Pin Oaks	L.J. Metcalf as part of the 1965 Rolleston Avenue replanting	Museum entrance to Gardens	Duff (1981)	Extant
? 1965	1 x Plane	Dr Roger Duff as part of the 1965 Rolleston Avenue replanting	Opposite Museum entrance	Duff (1981)	Extant
? 1965	3 x Copper Beech	G. Manning, Mayor P.J. Skellerup, Councillor I.W. Bolton, Christ's College	North end of Rolleston Avenue	Duff (1981)	Extant
? 1965	3 x <i>Ginkgo biloba</i> (Maidenhair tree) 1 x <i>Betula pendula</i> 'Tristis' (Weeping birch)	Huia Gilpin, Curator Botanic Gardens	South end of Rolleston Avenue	Duff (1981)	Extant
? 1965	2 x English Beech	G.G. Henderson, Assistant Director	Rolleston Ave entrance to Art Gallery	Duff (1981)	Extant
? 1965	2 x Limes	R C Cutter, Chief Clerk, Reserves Department	Christ's College entrance	Duff (1981)	Extant
? 1965	2 x <i>Acer platanoides</i> (Norway maple)	J.B. Christensen, Overseer	Entrance middle gates	Duff (1981)	Extant
30 September, 1967	Totara from Kennedy's Bush	Planted in memory of the late Prof. Arnold Wall by his granddaughter Martha	By the pond near the Cockayne Garden	Press, 30/9/67; Notes BGA	Extant

13 October, 1969	<i>Acer saccharinum</i> (Silver maple)	F. A. Conway – Rotary International	Rotary Lawn	Duff (1981)	*** No record held by BG
1972	<i>Magnolia grandiflora</i> (Bull bay)	Governor General Sir Arthur Porritt	Armstrong Lawn near Museum	Duff (1981)	Extant but relocated to playground
1972	<i>Dacrydium cupressinum</i> Rimu	Commemorative tree in memory of James Cole	West side of Rosary	Duff (1981)	Extant
1973?	<i>Sophora microphylla</i> (Small-leaved Kōwhai)	C. A. Randall – Rotary International (replacement tree)	Rotary Lawn	Duff (1981)	Extant
21 November, 1973	<i>Cedrus atlantica</i> <i>var glauca</i> (Blue atlas cedar)	W. C. Carter – Rotary International	Rotary Lawn	Duff (1981)	Extant
29 October, 1974	<i>Magnolia acuminata</i> (Cucumber tree)	H. T. Thomas – Rotary International	Riverbank, Rotary Lawn	Duff (1981)	Extant
3 April, 1976	8 x <i>Cornus florida</i> (Flowering dogwood)	Representatives of the US Embassy to mark the American Bicentennial Year	South Armstrong Lawn Associated with plaque in 1976	CH 377 Box 4 Donations, Bequests and Memorials, CCCA	Extant
3 September, 1977	<i>Quercus obtusa</i> (Swamp laurel oak)	Professor R. T. Kennedy	Children's playground / Rotary Lawn	Duff (1981)	*** Not determined
20 January, 1978	<i>Ginkgo biloba</i> (Maidenhair tree)	W. J. Davis – Rotary International	Rotary Lawn	Duff (1981)	Extant
9 August, 1979	<i>Liriodendron tulipifera aureo-marginatum</i> (Golden variegated tulip tree)	Huia Gilpin	South west corner of Archery Lawn	Duff (1981)	Extant
28 August, 1979	<i>Liriodendron tulipifera aureo-marginatum</i> (Golden variegated tulip tree)	T. Chapman, President World Council, Young Men's Service Clubs	South of Museum gates	Duff (1981)	Extant
5 July, 1982	<i>Eucalyptus sp.</i>	Dr Arthur Watson, Lord Mayor of Adelaide	Australian Lawn	<i>The Press</i> , 5/7/1982	*** Not determined
20 August. 1983	<i>Styrax obassia</i>	Lady Beattie to commemorate the centenary of the Chch Y.M.C.A	Harper Lawn	Pers.comm. L. Beaumont/Sue Malloy	Extant
1988	?	Allison Dowson,	Rotary Lawn	Morgan, J. M.	***

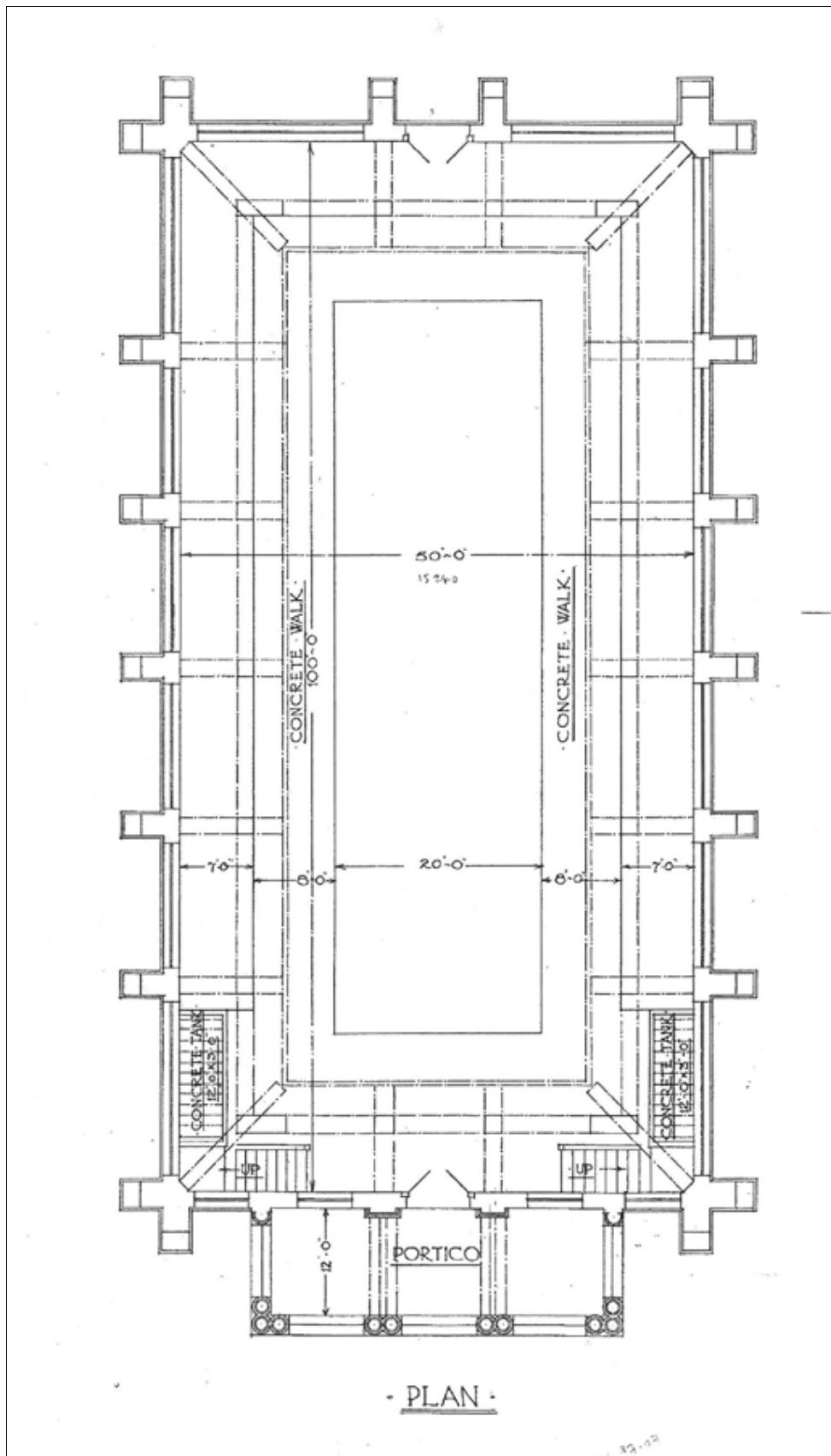
		World President of International Inner Wheel		(2008) <i>Arboreal Eloquence</i> , p. 117	Not determined
10 June, 1990	<i>Acer pseudoplatanus</i> (Sycamore maple)	Dr Warwick Harris, President of the Friends of the Gardens	Potts Lawn	J. P. Adam (2008) Potts Lawn Report for CCC	Extant
2003	Oak (Graft from 1863 Albert Edward oak)	Planted by a descendant of Enoch Barker	Armstrong Lawn	BGA	Extant
21/09/07	<i>Cinnamomum camphora</i> Peace Camphor Tree	Deputy Mayor Carole Evans	Near the Peace Bell in the Botanic Gardens	CCC Peace Walk leaflet online, Accessed May 2012	Extant
30 January, 2013	Wollemi pine gifted to Curator Dr David Given as a mark of the esteem in which he was held in the field of plant conservation	Mayor Bob Parker, with members of the former Curator Dr David Given's family	Gondwana Garden, Botanic Gardens	Marking the 150 th year of the Botanic Gardens	Extant

Other trees – planting date unconfirmed	Location
<i>Pinus pinaster</i> group	Pine Mound
<i>Sequoiadendron giganteum</i>	Remnant boundary plantings on Archery Lawn
<i>Phoenix roebelenii</i>	Cuningham House jungle.
<i>Cordyline australis</i>	Between Cuningham House and the Rosary
Hornbeam, Dutch elm and European ash	Potts Lawn
<i>Eucalyptus delegatensis</i> subsp. <i>delegatensis</i>	Site of the James Young's Australian Garden
<i>Eucalyptus</i> collection	Site of the Armstrongs' Australian Garden
<i>Tilia americana</i> walk	Beswick's Walk
<i>Taxus baccata</i> 'Dovastoniana'	East of Rosary
Ageing Kowhai and Southern rata	Remnant of James Young's New Zealand garden
<i>Quercus suber</i> (Cork oak)	Archery Lawn
<i>Sequoiadendron giganteum</i>	Remnant boundary plantings on Archery Lawn
<i>Plagianthus</i>	Former New Zealand Arboretum
2 x <i>Sophora</i>	Former New Zealand Arboretum
<i>Glyptostrobus pensilis</i> .	Northern end of Gardens near River
<i>Metasequoia glyptostroboides</i>	Lawn fronting Townend House
Various avenue species planted 1964	Rolleston Avenue
<i>Cinnamomum camphora</i>	Near Peace Bell

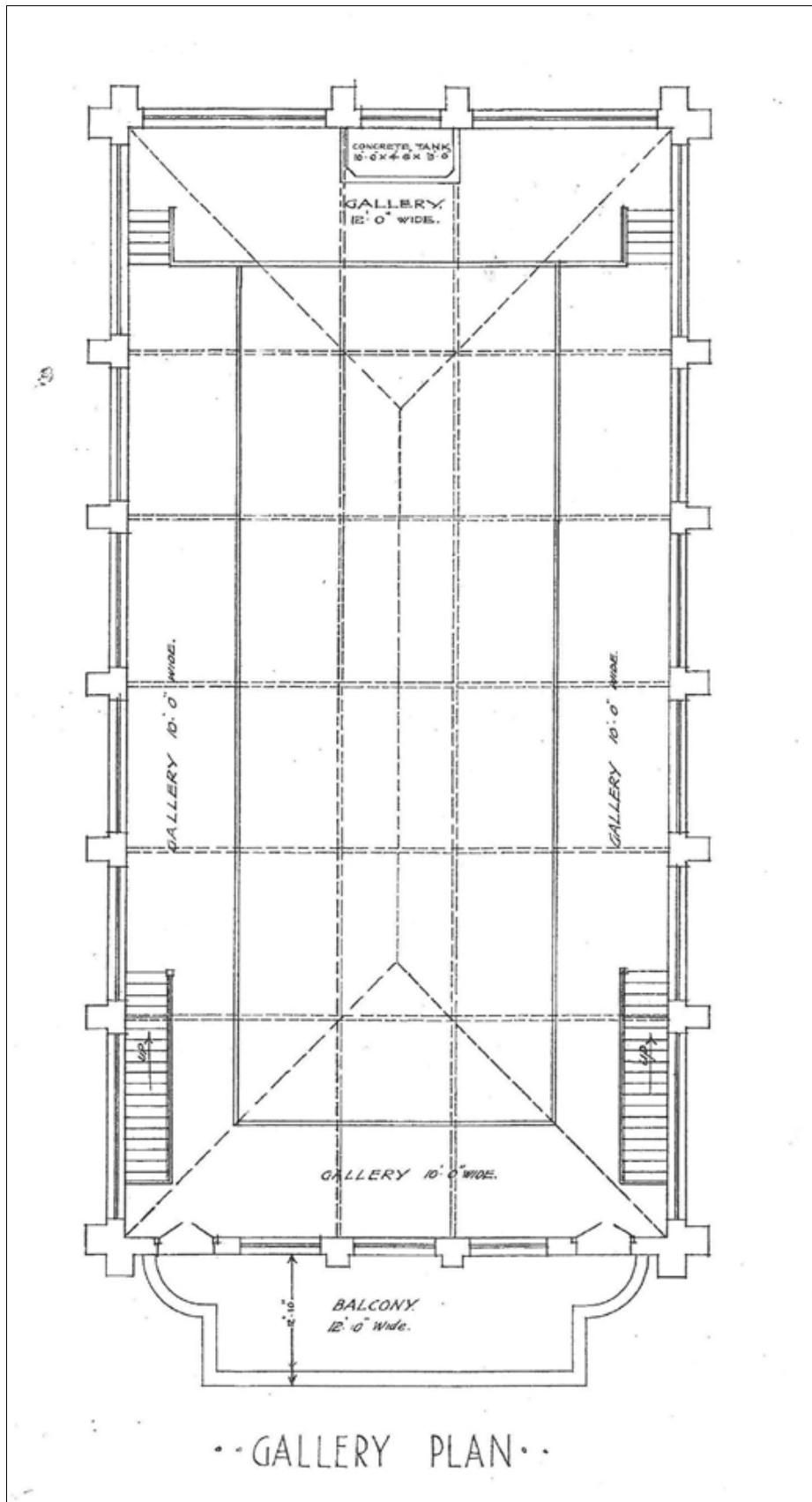


Appendix 4: John Armstrong's plan for the future Head Gardener's house, drawn May 1872

Source: CAAR 19946 CH287 CP239 ICPW 453/1872, ANZ



Appendix 5. Cuninghame House Floor plans
Source: CBGA



Appendix 6: History of Rolleston sundial.

This information is included should any part of this sundial be recovered in the future

Fabric: Rolleston sundial	Also discussed in: 2.3.1 & 2.5
Location plan reference: N/A	Historical images: Volume 2:1.13
<p>Description: Brass sundial on solid ornamental pedestal or lectern incorporating geometric and circular forms. Carved acanthus or oak leaves decorate the upper shaft.</p> <p>Provenance /Design: Presented by William Rolleston Designed by Joseph Brittan Carved by William Brassington</p> <p>Modifications:</p> <ul style="list-style-type: none"> • Damage sustained to gnomon in 1874 • Protective iron spike railing added in 1904 • Railing removed in 1914 • Relocated to Herbaceous Border Garden in 1934 • Removed from site in 1971 • Location not determined 	 <p>Rolleston sundial prior to 1914</p>
<p>Rolleston sundial history:</p> <p>There is some uncertainty in the twentieth-century record concerning the provenance of this sundial. However, newspaper reports of the day confirm that it was presented to the Domains Board by Provincial Superintendant William Rolleston and had been placed in the Domain by April 1873.²⁶⁵</p> <p>The dial (presumably the gnomon and dial plate) was made by the London clockmaker Wise. This was affixed to an ornamental white stone pedestal which had been designed by Joseph Brittan (Rolleston's father-in-law) before his death in 1867. It was carved by the highly regarded Christchurch stonemason and sculptor William Brassington. Reporting on Rolleston's gift in May 1873 <i>The Press</i> noted "It was designed by the late Mr Joseph Brittan, and consists of a white stone slab, from a quarry near White Cliffs' station, Ashley gorge. Into this slab is let a slate plate, with a brass gnomon. The pedestal, which has a capital carved to represent oak or acanthus leaves, is a single shaft of stone from the same quarry, the base slab in which it is set being of Hoon Hay stone. The inscription on three sides of the dial slab is as follows — "Non numero horas nisi serenas."²⁶⁶ This was a relatively common sundial adage and is a variation on the early Roman motto "Non horas numero nisi serenas" meaning I do not count the hours unless they are sunny.</p> <p>It is unclear where the sundial was first located but by March 1874, as a consequence of vandalism, it was relocated to a more central situation on the path leading from the Hereford Street entrance. Here it was positioned close to the current footprint of the Moorhouse</p>	

²⁶⁵ *Star*, 25 April 1873, p. 2

²⁶⁶ *The Press* 5 May 1873, p. 2

statue and enclosed in protective iron railings to prevent further instances of vandalism.²⁶⁷

Despite this, it was the target of light-fingered members of the public who regularly attempted to prise the gnomon from the dial-plate.

Following the 1885 decision to locate the Moorhouse statue in the general area of Rolleston's sundial the sundial was moved to the front of the Head Gardener's cottage. It appears to have remained there until at least 1914 when the dial was re-set and the iron spike railings removed to allow the public access to it once more.²⁶⁸



Rolleston sundial occupying the location taken by the Moorhouse statue in 1885.

Source: Vic Castell, private collection

Newspaper reports indicate that the sundial was relocated from the front of the cottage to the middle of the Herbaceous Border Garden in 1934 when it was refashioned into two beds with a crazy paving mid-section.²⁶⁹ At this time it was referred to as "*Christchurch's first town clock*." In 1963 it was described as being located approximately half-way along the Herbaceous Border, as noted and pictured in *A Garden Century*.²⁷⁰

Eight years later Lawrie Metcalf reported that "*some time ago the old sundial that was a feature for many years in the Herbaceous border was pushed over by vandals. It had been similarly treated on previous occasions but this time was too badly damaged to re-erect. However, a spare sundial that stood in the old Rose Garden prior to 1936 has been installed in its place.*"²⁷¹ (refer Hunter sundial).

Further research is required to confirm that the sundial no longer survives in any of the Council's storage areas or Ferrymead. This is considered to be an extremely significant heritage item based on its associational, historic, cultural and technological values.

²⁶⁷ *The Star*, 4 March 1874, p. 2

²⁶⁸ *The Press*, 20 January 1914, p. 6

²⁶⁹ Photograph, *Sun* 7 July 1934, Photograph *The Press* 7? July 1936, CH343/80d, CCCA

²⁷⁰ *A Garden Century*, p. 147

²⁷¹ Assistant Director's Report, 10 September - 17 Nov 1971, CBGA

Appendix 7 Head Gardener's cottages ca. 1885 to ca. 1920 ²⁷²

The history of Head Gardener's accommodation in the Botanic Gardens is unclear and requires further research. Earlier conservation plans and historical documents have assumed that between 1872 and 1920 there was only one house at the terminus of South Walk, however photographs taken during this period confirm that there have in fact been two, prior to the construction of the present Curator's House. The timeline for these buildings has been roughly dated below using the Rolleston Sundial as a constant feature and its known movements as a guide, but further research would clarify this aspect of the Botanic Gardens' history



Topleft: The earliest photograph of the cottage (based on vegetation height and planting style) and the absence of the Rolleston sundial, which was placed outside the cottage in 1885. Source: CBGA

Top right: Postcard view of the same cottage post 1885 (sundial present and Moorhouse Statue in place at the South Walk path junction.) Source: PAC-10009676, State Library of Victoria

Lower left: Photograph of single bay villa with sundial enclosed in railings. This was noted by James Dawes in 1907 when he proposed removing the fence around the Head Gardener's cottage so that the public could view the "pretty Dutch garden" and allowing the public to have access to the Rolleston Sundial. Source: 140598, ATL

Lower right: The same house as above with a gable extension and sundial without railings visible. Source: CBGA

In 1920 the current Curator's House was constructed and the former house was removed from the site.

²⁷² In 1920 the current Curator's House was constructed and the former house was removed from the site.

Appendix 8. ICOMOS New Zealand 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 **tinō 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 9. Florence Charter, 1981

CONSEIL INTERNATIONAL
DES MONUMENTS ET DES SITES



INTERNATIONAL COUNCIL
ON MONUMENTS AND SITES

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


Email: 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

www.historic.org.nz



**APPLYING FOR AN
ARCHAEOLOGICAL
AUTHORITY**





New Zealand
Historic Places Trust *ōhūhere Te Tonga*



Images

Inside spread, clockwise from top left: Pa at One Tree Hill (Maungakieke, Auckland Kevin Jones (000); Native village and conifer (kauri) forest, 1838; Augustus Earle (art, 1841-00); Alexander Roddick, Pirongia, Waikato Kevin Jones (000); Gold tailings, Northburn, Otago (Nzart1); Archaeologists recording information about archaeological features uncovered during construction of the Natural Gas pipeline Papatuhia, Whakareia (Nzart1)

Front cover: Troops behind the beach at Te Awaiti whaling station, Tory Channel Nigel Pickett (000); Whaling harpoon (Te Papa, inv0033951); Maori fishing lure (Te Papa, inv004173) *Inside cover:* Remains of gold mining town, Northburn, Otago; Remains of Maori garden system, Waikarekura, Waikarepa Kevin Jones (000) *Back cover:* Albert Barracks excavation, Auckland Road 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.

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.