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The Present as the Past's Future
The Heritage Significance of Foundation Deposits and Time Capsules in
Christchurch

A thesis presented in partial fulfilment of the requirements for the degree of

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Abstract

Foundation deposits and time capsules (collectively deposits) are hidden vessels containing purposefully gathered objects to be opened in the future. This thesis examines the importance of this type of artefact within a heritage significance evaluation methodology. Deposits are of interest as they are a representative record of their time selected by communities for preservation. They have not been thematically identified or considered for protection by territorial authorities and therefore are not listed in District Plans.

This thesis focuses on deposits at two different locations, the Godley Statue and the Sumner Borough Council Chambers, which were exposed as a result of the Canterbury Earthquakes 2010-11. It also focuses on the modern deposits that were subsequently placed at these sites. In considering these objects this research asks how are these deposits valued and how does this contribute to their significance. The aims of this study are to determine the values associated with these deposits and critically appraise the effectiveness of a territorial heritage assessment method.

The research is based on reviewing archival documents, historic records and ceremonial speeches along with an examination and assessment of the objects. The contemporary importance of the object's is understood through interviewing individuals who had experiential knowledge. The ceremonial speeches and interviews are analysed using an inductive reasoning and adapted grounded theory approach to elicit a core value.

This research demonstrates that a participatory process contributes to a greater understanding of New Zealand's heritage that may not be immediately obvious. It establishes that deposits are valorised and justify increased attention as they have the potential to afford insight into the past, the present and the future. As a result it is essential that they are understood before they are responded to. Further it was found deposits challenge traditional heritage practice. This research suggests increased attention is required towards assessing social values and to evaluating them as a separate criterion.

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Table of Contents

Abstract.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
List of Figures	ix
List of Tables	xi
Abbreviations	xi
Reader's Note.....	xii
Introduction.....	13
The Setting.....	13
Background	14
Objectives	15
Theoretical Framework.....	15
Methodology.....	15
Research Ethics	16
Limitations	16
Outline of the Thesis.....	16
1 Context of Deposits and Values	17
1.1 Introduction.....	17
1.2 Foundation Deposits and Time Capsules.....	17
1.3 Heritage Management in New Zealand and Values Based Heritage Assessment.....	20
1.3.1 New Zealand Agencies	20
1.3.2 Assessment Approaches	23
1.3.3 Guidance	24
1.4 Christchurch City Council Designation Process	25
1.5 Summary	26
2 Literature Review	27
2.1 Introduction.....	27
2.2 From Conservation to Values to Significance.....	27
2.3 What are these Values?.....	29
2.4 Whose Values?.....	30
2.5 Assessment of Values	31
2.5.1 Assessment Approaches	32
2.6 Summary	34
3 Research Methods.....	36
3.1 Introduction	36
3.2 Qualitative Methods	36

3.3	Case Studies	36
3.4	Interviews	38
3.5	Ceremony Speeches	41
3.6	Ethical Considerations	41
3.7	Summary	41
4	Case Studies	43
4.1	Introduction	43
4.2	The Godley Statue Time Capsule	43
4.2.1	Introduction	43
4.3	Historical Summary.....	44
4.3.1	Cathedral Square.....	44
4.3.2	Robert John Godley	45
4.3.3	The Statue's Unveilings	45
4.3.4	The First Move.....	48
4.3.5	The Second Move.....	51
4.3.6	The Godley Statue Falls	56
4.3.7	Creating the Time Capsule	57
4.3.8	The Fourth Unveiling.....	59
4.4	Physical Evidence.....	60
4.4.1	1918 Deposit.....	60
4.4.2	1933 Deposit.....	64
4.4.3	2016 Time Capsule.....	68
4.4.4	Summary of Events.....	70
4.5	Thresholds of Significance	70
4.5.1	Thematic Contribution and Rarity	71
4.5.2	Authenticity and Integrity.....	73
4.6	Summary	76
4.7	Matuku Takotako Sumner Centre Deposit	79
4.7.1	Introduction	79
4.8	Historical Summary.....	79
4.8.1	Sumner	79
4.8.2	Foundation Stone	80
4.8.3	The Opening.....	83
4.9	Physical Evidence.....	84
4.9.1	1907 Foundation Deposit.....	84
4.9.2	2017 Deposit.....	89
4.9.3	Summary of events	92

4.10	Thresholds of Significance	92
4.10.1	Thematic Contribution and Rarity	92
4.10.2	Authenticity and Integrity	93
4.11	Summary	96
4.12	Grounded Theory	97
4.12.1	Introduction	97
4.12.2	Grounded Theory Approach	98
4.12.3	Data Collection and Analysis	99
4.12.4	First Cycle Codes, Categories and Initial Theory	100
4.12.5	Memo Writing	111
4.12.6	Theoretical Sampling	112
4.12.7	Second Cycle Coding and Core Category	112
4.12.8	Theoretical Saturation	117
4.12.9	Delay Literature Review	117
4.13	Summary	117
4.14	The Storyline: Connection through Participation	118
4.14.1	Introduction	118
4.14.2	The Storyline	118
4.14.3	Summary	121
4.15	The Case for Significance	121
4.15.1	Introduction	121
4.15.2	The Deposits Vessels	122
4.15.3	Deposit Vessels assessment	123
4.15.4	The Location	123
4.15.5	Location Assessment	124
4.15.6	The Contents	124
4.15.7	Contents Assessment	127
4.15.8	Management of the Deposits	127
4.15.9	Summary	128
4.16	Heritage Assessment - Statement of Significance	129
4.16.1	Godley Time Capsule	129
4.16.2	Matuku Takotako: Sumner Centre Deposit	133
5	Discussion	137
5.1	Introduction	137
5.2	Designation Framework	137
5.2.1	Identifying Candidates	137
5.2.2	Researching	139

5.2.3	Assessment	140
5.2.4	Applying Thresholds	142
5.3	Unexpected findings	143
5.4	Limitations and Weaknesses	146
5.5	Recommendations	146
5.6	Summary	147
6	Conclusion	148
6.1	Future Research	149
	References	150
	Appendices	158
	Appendix 1 Comparison of Typologies in New Zealand and Australia	159
	Appendix 2 CCC Heritage Assessment Methodology Summary	160
	Appendix 3 Comparative Summary of Assessment Approaches in New Zealand and Australia	161
	Appendix 4 Interview information sheet	164
	Appendix 5 Participants' Consent form	165
	Appendix 6 Transcript Release form.....	166
	Appendix 7 Godley Statue Statement of Significance	167
	Appendix 8 CCC Statement of Significance criterion	170

List of Figures

All images are the collection of the author unless otherwise acknowledged.

Figure 2.1 Overview of the three stages of significance assessments	34
Figure 4.1 Godley on a centennial postage stamp, 1950.....	43
Figure 4.2 Development of Cathedral Square, 1862 -1879	44
Figure 4.3 Unveiling of the Godley Statue, 1867	46
Figure 4.4 Land transfer from the Superintendent to Her Majesty the Queen	47
Figure 4.5 Early pilgrims around Godley Statue, December, 1871	47
Figure 4.6 Preparing to move the Godley Statue, 1918.....	49
Figure 4.7 <i>The Press</i> record of deposit parchment.....	50
Figure 4.8 Christchurch's 75th Anniversary celebrations, first six ships immigrants, 1925...	51
Figure 4.9 Preparing the Godley Statue for moving.....	52
Figure 4.10 The Godley Statue being transported, 1933.....	53
Figure 4.11 Council unveiling and records discussion	53
Figure 4.12 Lowering the Godley Statue, 1933	54
Figure 4.13 Record of parchment, 1933.....	55
Figure 4.14 Anniversary Day celebration for the return of the Godley Statue, 1933	56
Figure 4.15 The Godley Statue deposits on display in <i>Quake City</i>	57
Figure 4.16 The Godley Statue time capsule burial ceremony	60
Figure 4.17 Glass bottle containing 1918 vellum manuscript.....	61
Figure 4.18 1918 Vellum manuscript detailing the first move, 430 x 270 mm	62
Figure 4.19 <i>The Weekly Press</i> , February 13, 1918, 490 x 316mm	63
Figure 4.20 <i>The Lyttelton Times</i> Tuesday March 5, 1918, 460 x 337mm	64
Figure 4.21 Plumber's tag found inside copper deposit, 66 x 38mm.....	65
Figure 4.22 Copper tube found under the Godley Statue, dia 90mm 505 L	65
Figure 4.23 1933 Transcript detailing the statues 1933 move, paper, 270 x 344mm	66
Figure 4.24 <i>The Press</i> , April 29, 1933, 510 x 350mm.....	67
Figure 4.25 <i>The Christchurch Times</i> , April 29, 1933, 483 x 390mm	68
Figure 4.26 2016 Transcript detailing the statues reinstatement, 2016.....	69
Figure 4.27 Copper time capsule, 1931, Accession number 2011.93.1	72
Figure 4.28 The YWCA Hostel deposit, contents, 1927.....	73
Figure 4.29 The YWCA Hostel deposit, metal canister, 1927	73
Figure 4.30 Provisional representation of stakeholder involvement in the Godley Statue deposits	78
Figure 4.31 Sumner Borough Offices, 1901	80
Figure 4.32 Sumner Borough Council Chambers foundation stone	81
Figure 4.33 Foundation stone, south east corner, c1910.....	82

Figure 4.34 Foundation stone, south side of building, c1990.....	82
Figure 4.35 Opening of the Sumner Borough Council Chambers deposit.....	83
Figure 4.36 Sumner Borough Council Chambers foundation deposit, Atlas Mason preserving jar	84
Figure 4.37 Newspaper, <i>The Press</i> , March 27, 1907	85
Figure 4.38 Mrs A J White's calling card, before conservation treatment.....	85
Figure 4.39 Coinage threepence and sixpence, 1906	87
Figure 4.40 Religious medallions	88
Figure 4.41 Stainless steel deposit, 2017	88
Figure 4.42 Deposit contents, 2017.....	89
Figure 4.43 Deposit installation by Councillor Sara Templeton and Sumner resident, Topsy Rule, April 4, 2017	90
Figure 4.44 Location of deposit in Matuku Takotako: Sumner Centre	90
Figure 4.45 Front, (top) and back (bottom) of former and new foundation stones.....	91
Figure 4.46 Time Capsule installation report to the Community Board, April 19, 2017	92
Figure 4.47 Provisional representation of the Matuku Takotako Sumner Centre deposit.....	97
Figure 4.48 Section of interview showing values coding.....	102
Figure 4.49 Stages of sorting values codes to focused codes, version 1	103
Figure 4.50 Second initial (open) coding	104
Figure 4.51 Code book section	105
Figure 4.52 Open codes sorted into focus codes; Version 2.....	106
Figure 4.53 Process codes organised into swim lanes	107
Figure 4.54 Categorised process codes	108
Figure 4.55 Conceptual diagram of the process	109
Figure 4.56 Ceremony codes sorted into focus code.....	110
Figure 4.57 Portion of memo log	111
Figure 4.58 Burial of the Godely Time Capsule (left) , Time Capsule Plaque (right)	129
Figure 4.59 Installation of the Matuku Takotako Sumner Centre deposit.....	133

List of Tables

Table 4-1 Brief summary of the deposits associated with the Godley Statue.....	43
Table 4-2 Chronological Summary of Events for Godley deposit.....	70
Table 4-3 Assessment of the contents	75
Table 4-4 Brief summary of the Matuku Takotako Sumner Centre Deposits	79
Table 4-5 Chronological Summary of Events	92
Table 4-6 Degree of Significance and fabric assessment.....	93
Table 4-7 Conditional Relationships for categories from the open coding	114
Table 4-8 Conditional Relationships summary for each coding	115
Table 4-9 Reflective Coding Matrix for categories from open coding.....	116

Abbreviations

CA 1987 – Conservation Act 1987
CADFAS – Canterbury Decorative and Fine Arts Society
CCC – Christchurch City Council
CCL – Christchurch City Library
DoC – Department of Conservation
HNZPT Act 2014 – Heritage New Zealand Pouhere Taonga Act 2014
HNZPT – Heritage New Zealand Pouhere Taonga
ICOMOS – International Council on Monuments and Sites
LGA 2002 – Local Government Act 2002
MAC - Ministerial Advisory Committee
MCH – Ministry of Culture and Heritage
MTSC – Matuku Takotako Sumner Centre
PCE - Parliamentary Commissioner for the Environment
RMA 1991 - Resource Management Act 1991
SBCC – Sumner Borough Council Chambers
YWCA – Young Woman’s Christian Association

Reader's Note

'Deposit' is used generically to represent foundation deposits and time capsules concurrently. Foundation deposit and time capsule are specifically used when discussing one or the other type of deposit as defined in Chapter 1. The key differentiation is that a time capsule has a set retrieval date, a foundation deposit does not.

It has not been possible to source enhanced reproductions of all images in this thesis. Those included are the best quality available to the author at this time.

Introduction

[...] artefacts can provide a link with the past within and beyond living memory.

Trapeznik and McLean (2000, p. 16).

The Setting

The European settlers arriving in New Zealand brought many traditions with them. One of these traditions was the laying of foundation stones and deposits when beginning construction of permanent buildings. Māori also have tikanga (customary practice) of laying deposits. The construction phase of a building or canoe is established with karakia and tapu. The ritual of placing and covering a mauri stone (essence of life) in the ground is carried out prior to work beginning (Mead, 2016) to provide protection to those working on the site. "Appropriate karakia are performed and there are speeches and a hākari to complete the tikanga." (Mead, 2016, p. 62). Once construction is completed another ceremony removes the tapu.

There are several instances where European and Māori cultural tradition of deposit laying has been undertaken in conjunction. I have observed the tikanga of placing a mauri stone on the Litchfield Street car park in Christchurch before construction started, a site where a time capsule was laid at the end of the project. In another example a mauri stone was laid beneath Middlemore Hospital, Auckland in a box with contemporary objects as "[...] a mark of respect to Papa, the earth mother, and bestows a blessing on the site and the buildings placed there." (Kinealy, 2011). More recently mauri stones were laid in the foundations for the 28 Māori Battalion Museum that is to be completed in 2020 ("Mauri stone," 2019). The mauri stone is the essence and heart of the building and remains with the site, if the building is removed the stone is lifted and transferred to the new building on the same site (T. Manihera, personal communication, February 15, 2019).

There is a misconception that all containers found, particularly those behind foundation stones, are time capsules. Foundation deposits commonly included newspapers, coins and documents that put them in the context of their location and the date in which they are laid. My experience is early deposits in New Zealand were housed in glass. Later metals were used, frequently tin and copper. Foundation deposits were placed ceremoniously when laying foundation stones in the earliest stages of building construction.

The more contemporary form of deposit is a time capsule. These deposits contain a purposely selected wider range of items. A time capsule always has a timed retrieval differentiating it from other deposits (Jarvis, 2003). Modern vessels are more enduring being of stainless steel or plastic pipe with archival papers used to ensure survival to a projected

recovery date. The contents are carefully selected to represent context or theme of the time in which they are laid. Often they contain contemporary stories of peoples' lives along with items considered important about society.

Background

Deposits capture the interest and attention of the public at their internment although it is unclear the degree of cultural heritage significance that these objects may contain. The focus of this work is to explore the significance of foundation deposits and time capsules.

Deposits are an object that have infrequently been tangibly examined academically. The challenge is their inaccessibility for examination. If they are, the length of time they are available is often short as they are often reburied ("Time capsule," 1997). Additionally there is no central record of deposits therefore where they are located is often unknown. The news media has and continues to be the main source of historic information. Lastly installing and opening are the main phases of a deposits lifecycle attracting attention. Despite the apparent lack of academic attention their discovery and opening is a focal point and finds have been described as 'significant' (McCulloch, 2017). In particular the story that these deposits reveal about a site and that period of time is of interest (Iles, 2017; McCulloch, 2017). Despite the interest and importance they are not centrally recorded, studied or protected.

A search of New Zealand's four main territorial authorities'¹ District Plans' heritage schedules confirms time capsules and foundation deposits are not listed. There are two time capsules listed in the on-line collection catalogues of New Zealand's four major museums: one at Canterbury Museum, the other at Auckland Museum Tāmaki Paenga Hira.

Deposits are unusual in that they remain unchanged over time. This feature is important as their examination must look at them considering their origin as a snapshot in time. The complexity of layers that are often associated with other objects of heritage such as landscapes and buildings that subtly change over time are not present with deposits.

Deposits challenge traditional cultural heritage management and principles. Heritage conservation is about physical and material preservation (Hølleland & Skrede, 2018). The relevance of deposits occurs when it is buried or exposed. Without an ongoing tangible link in-between they are forgotten. Unlike other tangible heritage they are not at risk of incremental changes that may devalue them.

However they do change considerably once uncovered and I will argue that change is an aspect of significance for these objects. This is counter-intuitive to heritage practice that

¹ Auckland, Wellington, Christchurch and Dunedin.

conserves against change, prescribing minimal intervention and preservation (New Zealand ICOMOS, 2010).

Similarly the excitement in finding and installing a new deposit, observed in my heritage practice has paid little attention or impetus to historical or conservation accuracy. However the deliberate selection of material for burial is a dynamic social process with meaning for those involved.

Objectives

The key questions in this research are how are deposits important and how does this contribute to their significance. This research is particularly interested in exploring the following questions:

1. What does a historical examination of the objects reveal about them?
2. How are they important and to whom are they important?
3. How can the importance be discerned and what are the implications?

Theoretical Framework

This thesis is situated within a heritage studies context. Cultural heritage originally concerned itself with a limited range of important monuments to preserve their historic and aesthetic values from decay (de la Torre, 2013). In the latter half of the 20th century the range of monument types and number of values that were considered increased (Hølleland & Skrede, 2018). New aspects such as tangible, intangible, authenticity, and thematic studies have been incorporated into assessment processes for a fuller understanding of heritage importance. The Australia Burra Charter 1979 was instrumental in increased attention being given to social values (Díaz-Andreu, 2017; Jones, 2017). Within the last 15 years there has been a move from an exclusive (expert view) to an inclusive and people orientated approach (Olivier, 2017). It is within this values-led heritage and New Zealand's territorial regulation framework that deposits are considered.

Methodology

Qualitative research methods are utilised in this study to determine the importance of deposits. Case studies based on document research explore the historical context and condition of the objects while six interviews are conducted to understand the contemporary aspects of the objects. Grounded theory was engaged to inductively generate an insight into the importance participants attributed to deposits. A full explanation of the grounded theory methodology and process undertaken is provided in Chapter 4.12.

Research Ethics

This research project was approved as 'low risk' by Massey University's Human Ethics Committee. Principles of informed and voluntary consent for individual participants were observed and participants were given the opportunity to read and amend their interview transcript. Permission was given by participants for the use of a pseudonym and a synopsis of their interview within this thesis.

Limitations

Yin (2014) indicates that one limitation of case studies is the ability to generalise from selected examples. Thus the use of two case studies limits the ability to generalise to all deposits. This becomes apparent as each case study investigates dissimilar deposits that have been treated differently. The study is also limited by the use of the selected territorial authority heritage assessment methodology. Each territorial authority approaches heritage assessments differently along with values they assess. Furthermore this study has not evaluated other New Zealand territorial authorities' assessment methodologies. While the transferability of the findings may be limited, the underlying approach, including the involvement of multiple actors and methods that reveal social affects, remain applicable to all territorial authorities.

Outline of the Thesis

The thesis comprises six chapters. Chapter 1 provides the context by introducing deposits, what they are and their idiosyncrasies. This section considers the background to the provision of heritage identification and the assessment approaches undertaken in the heritage sector in New Zealand. The next chapter provides the wider theory and practice associated with heritage values along with the approaches to determining heritage significance. The third chapter introduces the case study methods used in this research.

Chapter 4 presents the two case studies. Each case study provides documentary research of the object and the site followed by an assessment of threshold indicators such as rarity and authenticity. Contemporary values are identified by applying grounded theory to informal interviews. The chapter ends with a Statement of Significance for each object. This then leads into a discussion that reviews the designation framework in determining significance in the context of deposits. Chapter 6 consolidates the research to form conclusions and identify further areas for research.

1 Context of Deposits and Values

1.1 Introduction

This chapter reviews deposits, providing context to the objects studied in this research. Foundation deposits and time capsules are two fundamentally different objects. The distinction between the two is not well understood with reference being prevalently to the latter. The academic literature covering this topic is limited. The second part of this chapter provides an overview of the field of heritage management and assessment in New Zealand.

1.2 Foundation Deposits and Time Capsules

Foundation deposits and time capsules are a cultural representation of one point in time. To understand them it is important to have an awareness of what they are and their differences. This section will define aspects of the two types of deposits discussed in this study, provide a brief history and identify key research that has shaped and informed my investigations.

Traditional foundation deposits are associated with buildings, monuments, and domestic houses (Jarvis, 2003). Deposits have been traced and documented to ancient Mesopotamia (Jarvis, 1992b; Nawala, 1999; Reade, 2002). They consist of a number of objects within a container that is laid, usually ritually, behind a foundation stone at the beginning of a construction project (Jarvis, 2003). Their purpose was to provide protection during the building and over the life of the structure they are associated with (Jarvis, 2003). Other explanations for their intent include providing knowledge to the future or acting as a signature for the building (Rothman, 2015). A digging ceremony, the laying of a foundation stone and sprinkling of water (Jarvis, 1992a) are symbolic of deposit laying traditions. The inscribed foundation stone, which the deposit is associated with serves to perpetuate those associated with the construction (Jarvis, 1992a). Deposits have no intended retrieval date; often no one is aware that they exist.

In contrast, time capsules are a recent phenomenon. The first recorded time capsule was a centenary safe compiled by Anna Deihm in 1876 during the Philadelphia Centennial encompassing photographic portraits, autographs and books (Jarvis, 1992a; Yablon, 2014). It was stored above ground, to be opened at the City's 1976 bicentennial (Yablon, 2014). It was not until the 1930s (Yablon, 2014) that these objects were buried and that the term 'time capsule' was coined (Durrans, 2012). The defining element of time capsules is the predetermined retrieval and opening date (Durrans, 2012; Jarvis, 2003). The contents are selected to represent the life and culture at the time they are sealed for preservation. The intent of these vessels is to, without human intervention, transmit a message to the future (Durrans, 1992; Jarvis, 2003). Time capsules are most often instigated and laid in response to a significant event.

Foundation deposits are relatively consistent in contents containing; newspaper/s of the day, official document/s, coins, and medallions (Durrans, 2012; Jarvis, 2003). They are, as I have observed, consistently erroneously called time capsules by the media and by those involved with them. In late 2016 a deposit from 1959 was found by workmen behind the foundation stone of the Bowen State Building in Wellington during its demolition. The deposit was opened in 2017 with media reports quoting representatives from the Museum of New Zealand Te Papa Tongarewa, Heritage New Zealand Pouhere Taonga (HNZPT) and the Ministry of Culture and Heritage (MCH) referring to the object as a time capsule (Iles, 2017; McCulloch, 2017). Likewise within museum collections at Canterbury Museum, object 2011.93.1 and Auckland Museum Tāmaki Paenga Hira, object 2004.105.23 were both found behind foundation stones; yet are both catalogued as 'time capsules'.

Indeed it can be understandable given that time capsules have had a higher profile within more recent times. In particular the larger official organisational type which are a comprehensive carefully selected representation of the culture at the time they are collated (Jarvis, 1992a; *Official Record*, 1980). Two examples suffice: the Japan World Expo' 70 time capsule assembled by Panasonic Corporation and the Mainichi Newspapers will remain buried for 5,000 years. To ensure that this was not forgotten a documentary record of the project, the items and where it is buried was distributed to libraries around the world (*Official Record*, 1980). The Crypt of Civilization buried at Oglethorpe University, Atlanta in 1940 to be opened in 8113 is an encyclopaedic representation of one hundred years of life (Durrans, 2012; Jarvis, 1992b).

In New Zealand time capsules are a phenomenon providing an opportunity for learning. A Christchurch inner city schools' invitation to be involved in a time capsule project to celebrate the reopening of Victoria Square enabled children to make a connection to the square that is located close to their school. Working with the children I found they were excited to learn about time capsules and how to preserve items. They wrote stories, chose items that were popular and created memories of their involvement ("Students bury," 2018). The opening is timed for the schools bicentenary in 2081 which will be within the children's lifetime.

Similarly, time capsules present an opportunity for the community to come together and reconnect. In 1993 to celebrate 100 years of Women's Suffrage the Upper Hutt community was invited to contribute to a time capsule to be opened in 25 years. The opening of the capsule on the 125th centenary in 2018 by the Mayor was publicised and held at the Upper Hutt Library (Tso, 2018). The short life of this time capsule was within recall of those who attended the opening and connections, reconnections and memories were made with community members and relatives examining the contents (Tso, 2018).

Time capsules can be a source of enabling. They provide an opportunity to express difficult experiences and come to terms with them (Durrans, 2012). A Christchurch post-quake time capsule to be opened in 2060 contains stories from many segments of the community in response to the September 2010 earthquake. Anne Montgomery-Honger, the organiser of the project, expressed the personal nature of a number of the stories:

People are really opening up. When you can write something down and know it's going to be locked away you can be freer. ("Story's sought," 2011).

The existence of time capsules with their apparent lack of any rules around collecting, the contents, and preservation, has allowed for inconsistency and created fascination (Durrans, 2012). Durrans' anthropological treatment of time capsules illustrates several dichotomies. Burial is an end of life process. However the burial of deposits serves to extend life by providing the occasion to be remembered in the future. This is only a temporary state he explains, as once the deposit is opened the process of forgetting begins (Durrans, 2012). Nevertheless, there is evidence of continuance. Rather than discarding prior time capsules they are given an extended life in archives (Carter, 2011) returned with a new time capsule ("Treasures from past," 2017) or placed on display ("Odd coincidence," 2005). Similarly the burial isolates the deposit in an attempt to ensure survival however physical deterioration (Holl, 2009), the deposit being lost ("Location," 1998) or never found, are risks.

Misinterpretation is another risk. The message that is extended may not be the one that is received, the significance they had in the past could be overlooked in the present (Durrans, 1992). A study asking 10 families to create a time capsule found the participants actively constructed their own history (Petrelli, 2009). The contents were a sample of their everyday life which they carefully created making the time capsule of significant value to them (Petrelli, 2009). Consequently while the contents may survive what their importance is may not (Durrans, 1992).

An investigation comparing and contrasting time capsules as a form of collecting with museum collections (Durrans, 2012) concluded that time capsules look forward to the future while museums frame the past. Further Durrans (2012) suggests the consciousness and purpose of forming the time capsule collection is different in each case.

As a source of popular culture, Jarvis (1992b) reviewed the contents of four millennial capsules as unique cultural conveyances. He surmises that time capsules represented contemporary life not only through what they contain but the process of gathering and selecting the contents. Likewise Piggott (1998) expresses the view that time capsules have the potential to provide an important archival record.

[...] the history of 'time capsules' in Australia; they represent one of the few occasions that communities have deliberately selected a representative sample of records and objects for permanent preservation (usually in concrete under a foundation stone). (Piggott, 1998, p. 350).

Prickett (1993) used press records and an examination of coins from an 1864 and 1881 deposit recovered in central Auckland in 1989 and 1990 respectively, to discuss New Zealand's coinage history. The signs of wear and the modifications made to the coins enabled their usage to be interpreted. In another study non-destructive testing confirmed the contents of a time capsule (MacDonald, Vanderstelt, O'Meara, & McNeill, 2016) without opening it and compromising the documents inside.

Scholarly and scientific research specifically directed at deposits and time capsules has been limited. Exploration of deposits has focused mainly on their history, meaning, the contents, and classification. An examination of the cultural heritage significance, importance to the community or the values that they may possess is lacking. In the next section heritage management and values assessment in New Zealand is outlined.

1.3 Heritage Management in New Zealand and Values Based Heritage Assessment

In New Zealand there are several agencies which are legislatively responsible for cultural heritage. Designations for listing and protection of heritage has been, and continues to be, in the domain of territorial authorities. This section outlines the agencies that are responsible for heritage in New Zealand and approaches to assessing potential heritage objects for protection.

1.3.1 New Zealand Agencies

New Zealand has multiple governmental agencies responsible for identifying and caring for heritage. A historical examination of the development of the protection of heritage has been covered extensively in a number of texts (Baish, 2014; Stephenson, 2005; Trapeznik & McLean, 2000; K. Wilson, 2013). This is outlined next followed by the current situation of heritage protection.

In brief, the Town and Country Planning Act 1977 under S36 cl.5 of the second schedule allowed for:

The preservation or conservation of

- (i) Buildings, objects, and areas of architectural, historic, scientific or other interest or visual appeal. ("Town and Country Planning Act, No 121,")

A Historic Places Legislative Review Working Group in 1989 through the 'Coad Report' proposed nationally significant heritage be administered by the Historic Places Trust and regional and local heritage to territorial bodies through land use legislation (Vossler, 2018). When the Town and Country Planning Act 1977 was replaced by the Resource Management Act 1991 (RMA 1991) territorial bodies became responsible for recognising and protecting heritage. In doing so consideration is to be given to items listed on the HNZPT register in their identification of heritage. In 1996 due to concerns about the protection of heritage a Parliamentary Commissioner for the Environment (PCE) investigation made 35 specific conclusions over five categories. In summary it concluded that the heritage system was underperforming; Māori was not well recognised or protected; assessment was variable and the quality of information and research was poor; lack of funding in the heritage sector; and inadequate provisions for archaeology protection (Parliamentary Commissioner for the Environment, 1996). The resulting 'Historic and Cultural Heritage Management in New Zealand' report recommended, as relevant to this thesis, a strategy for heritage management be developed and a working group be established to integrate assessment and registration procedures.

Furthering the PCE report in 1998/99 Cabinet instigated a historic heritage management review which was undertaken by the formation of a Ministerial Advisory Committee (MAC). This review identified the lack of a national policy and strategy for the identification, protection and management of historic heritage (Vossler, 2018). The recommendations, relevant in this research, were that a National Policy Statement was formed and that this include a National Historic Heritage Schedule (Vossler, 2018). The aim was that this schedule would be included in and provide protection through district plans. The RMA 1991 review that occurred at the same time as the MAC resulted in the Resource Management Amendment Act 2003 elevating historic heritage to a 'matter of national importance' and provided a definition for historic heritage. The next year a policy was introduced by Cabinet for Government Departments to implement 'best practice' heritage management that included "[...] research and documentation, understanding significance and respecting physical material." (Vossler, 2018, p. 7).

There are four key findings from these reports and reviews that have bearing in this study: a lack of integrated strategy for heritage conservation; a poorly performing protection system with a lack of resourcing; variable protection at the territorial authority level; variable assessment and scheduling processes; and as a result losses in heritage were occurring (*Historic Heritage Management Review*, 1998; Parliamentary Commissioner for the Environment, 1996). The findings of a 2016 National Assessment of RMA 1991 Policy and Plans on heritage provisions by HNZPT were not too dissimilar. The "[...] lack of assessment

criteria for including historic heritage on plan schedules [...]” (*National Assessment*, 2016, p. 45) was one of the concluding concerns. In addition the 2018 National Assessment found almost half of the plans lack assessment criteria for scheduling historic heritage in district plans (*National Assessment*, 2018).

New Zealand has several agencies, MCH, Department of Conservation (DoC), HNZPT and territorial authorities which are tasked with protecting different aspects of New Zealand’s heritage. MCH provides advice to Central Government on policies and issues, and is responsible for the promotion of arts, culture, heritage, sport and recreation and broadcasting. It also administers the Protected Objects Act 1975. The purpose of this Act is to regulate the export of protected New Zealand Objects and manage the sale, trade and ownership of taonga tūturu.

DoC is charged with the conservation of New Zealand’s natural and historical heritage under the Conservation Act 1987 (CA 1987). HNZPT, an autonomous Crown Entity, is tasked with identifying heritage of national significance along with landmark heritage and the protection of archaeology under the Heritage New Zealand Pouhere Taonga Act 2014 (HNZPTA 2014). Lastly Territorial Authorities govern on a regional or local level as defined in the Local Government Act 2002 (LGA 2002) and the RMA 1991 to identify and provide protection for heritage on a regional level.

An in-depth review of the provisions for the recording and protection of heritage by Government agencies has been undertaken at HNZPT (Donaghey, 2000) and DoC (K. Wilson, 2013). While agencies evaluate an object or place through an analysis of attributes, resulting in a Statement of Significance, the reviews both concluded it was problematic that agencies are assessing heritage using different values. The values being determined through each agencies legislative prerequisite.

Central Government under Section 6 of the RMA 1991 tasks Territorial Authorities to identify and protect historic heritage as a matter of national importance. Historic heritage is defined as the “natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures” (“RMA, No 69,” 1991) and is derived from “qualities” (values) defined in the RMA 1991. Appendix 1 provides a comparison of values typologies used by New Zealand and Australian organisations. Territorial Authorities are required to take into account the national listings of HNZPT.

The Christchurch City Council (CCC) has determined a typology of significance values it uses to evaluate objects for protection by firstly adhering to the RMA 1991 prescribed ‘qualities’. In addition the first conservation principle of its Heritage Policy adopted the

ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (2010) (NZ Charter), as follows:

1.1 To adopt and promote nationally and internationally accepted conservation principles as set out in the ICOMOS New Zealand Charter. (Christchurch City Council, 2007)

The NZ Charter provides the philosophy and practice for cultural heritage conservation. It states New Zealand has a responsibility to safeguard “cultural heritage places for present and future generations.” (New Zealand ICOMOS, 2010). These places express the following features:

- (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. (New Zealand ICOMOS, 2010, p. 1)

The values and criteria used by CCC reflect the RMA 1991, HNZPT Act 2014, Canterbury Regional Policy Statement 2013, ICOMOS NZ Charter 2010 and UNESCO World Heritage (Ohs, 2015).

1.3.2 Assessment Approaches

The use of conservation plans has been the main approach to assessment and management of historic heritage in New Zealand. DoC under S17D and 17E of the CA 1987 must provide Conservation Management Strategies and Conservation Management Plans respectively. The former sets out general policy and objectives for the management of resources. The latter is for the implementation of the strategies and to provide detailed objectives.

HNZPT under S17 of the HNZPT Act 2014 must prepare and publicly consult on policy statements for the properties that it owns and controls. These statements are to cover the management, administration and control of the properties. Under S19 they can adopt conservation plans for the properties if they believe it is appropriate.

The NZ Charter specifies conservation plans as the first step in the Conservation Process. A conservation plan is defined as:

[...] 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 recommendation for the conservation of the place. (New Zealand ICOMOS, 2010, p. 9).

The Christchurch District Plan makes numerous references to conservation plans. In Policy 9.3.2.2.9 Awareness and education of historic heritage, the use of conservation plans is promoted. In rule 9.3.6.1 Matters of discretion are evaluated on whether the proposal is supported by a conservation plan and in appendix 9.3.7.6 conservation plans are considered a documentary source. The District Plan does not provide a definition or guidance for conservation plans.

1.3.3 Guidance

Understanding and determining heritage values is central to conserving heritage. Guidance documents enable a better degree of consistency in approach and avoidance of misinterpretation. They allow for clarity in removing or adding places to heritage registers or lists and in decision making (*Assessing cultural heritage*, 2013).

ICOMOS Australia has provided alongside its Burra Charter the Illustrated Burra Charter 2004. This document explains the ideas and principles, with examples, behind each of the Charter's conservation articles.

The Queensland Department of Environment and Heritage Protection's guide for assessing cultural heritage provides a detailed framework to enable an understanding of provisions of the Queensland Heritage Act 1992 (*Assessing cultural heritage*, 2013). It is aimed at avoiding misinterpretation of the Act's criteria and provides for clarity on process and policy around decision making.

HNZPT provide a number of guidance and discussion papers on its website. Guidance papers provide non-statutory direction on heritage issues and legislation. The discussion papers are available for comment and are elevated to guidance papers once research and consultation is completed. Many of these papers date from 2007 and have not kept current with changes in legislation and heritage practice advancements. Four papers are from 2011-13. Information sheets providing easy to access information are similarly dated from 2007.

HNZPT prepared and circulated a draft *Guidance for preparing conservation plans* in 2016. The document does not provide specific direction on how to evaluate prescribed assessment values which are restricted to those specified in the HNZPT Act 2014 (Maclean, 2016). Given Kerr's (2013) guide to conservation plans is widely recognised and internationally

used I believe resources would have been better placed to addressing the need for values guidance within the New Zealand context, especially as HNZPT has recognised assessment criteria is lacking for historic heritage (*National Assessment*, 2016).

1.4 Christchurch City Council Designation Process

As part of the CCC's Christchurch City Plan review in 2015 the heritage assessment criteria was revised resulting in a new qualitative methodology that responded to current national and international best practice (Ohs, 2015). The assessment methodology, Appendix 2, provided a process to review existing listings and consider potential ones. It aimed to address issues with a non-comprehensive schedule that had an over representation of certain aspects of heritage. These two issues had resulted from the amalgamation of two Councils and a lack of rationale for listing (Ohs, 2015). One key improvement to the assessment methodology was the inclusion of a thematic framework for the identification of possible heritage listings. A contextual historical overview study (J. Wilson, 2013) was completed for CCC in 2005 and was updated post Canterbury Earthquakes 2010/11 in 2013. This along with a similar study for Banks Peninsula was used as a basis for selecting new candidates for listing.

Proposed listings undergo 8-12 hours research that is referenced, assessed and checked for reliability and accuracy (Ohs, 2015). Documentary and physical research and photographic evidence form the basis of the information that is described under the heritage assessment criteria. The research provides an understanding of history; physical examination enables an understanding of the integrity and authenticity of the object. The information is collated into a Statement of Significance under six value criteria. Equal weighting is given to each value which is evaluated under a significant or highly significant threshold. This takes into account variations in the significance of some characteristics over others.

The final Assessment Statement summarises criterion aspects that justify the overall significance rating the object is given. Three other qualifiers, contextual/thematic, authenticity and integrity are evaluated and included in the overall statement. The first qualifier examines how well the object contributes to the development of Christchurch District as outlined in Wilson's (2013) *Contextual Overview for Christchurch City*. Authenticity analyses the trustworthiness of the surviving evidence while integrity scrutinizes the intactness of the object. Integrity and authenticity "[...] is vital to maintaining their heritage value and significance to the District." (Ohs, 2015, p. 19). All four of these thresholds must be met for an overall significant or highly significant rating to be given.

Statements of Significances are peer reviewed taking into consideration matters such as correct interpretation, robustness, accuracy and missing information. Feedback is used to

finalise the statement. Opinion differences are resolved in moderation meetings with internal heritage staff. Thus “[...] only places of significance to the District that have the authenticity and integrity to express that significance, will meet the threshold for listing.” (Ohs, 2015, p. 21).

The process does not address potential stakeholders outside of the direct owner who reviews the Statement of Significance. Contemporary social values therefore are not incorporated into the process. This is reflective of the short turnaround required in the District Plan review, number of listings and resources available rather than a lack of recognition of contemporary social values (A. Ohs, personal communication, March 15, 2018). For this thesis I have chosen to use the CCC approach as it evaluates for listing and therefore protection of an object in the District Plan.

1.5 Summary

Foundation deposits and time capsules have been part of New Zealand history since the first settlers arrived in New Zealand. They have however not been identified or examined for possible heritage listing, they remain “[...] value neutral until they are attributed cultural value.” (*Assessing cultural heritage*, 2013, p. 160). There are a number of agencies entrusted with the identification and care of New Zealand’s heritage each undertaking assessments differently. Likewise there is no guidance document to provide consistency in evaluation.

The ICOMOS New Zealand Charter 2010 is the one document that is used in some manner to guide conservation work across all New Zealand agencies responsible for heritage. The CCC method has alignment with current developments in values assessment. However there is no identification of the values of contemporary stakeholders.

The thesis investigates deposits, an object that has not been thematically identified, as possible candidates for heritage significance and protection. There are two concerns from this chapter that this thesis will explore. The significance assessment process does not include contemporary social values and that there is no national significance assessment process. The next chapter frames the concepts of conservation, values and assessment approaches. The historical and current thinking along with a critical appraisal of current thinking around the issues is examined.

2 Literature Review

2.1 Introduction

The previous chapter provided background to the types of deposits and the management of historic heritage in New Zealand. In this chapter I rely on a survey of national and international literature over the last two decades to examine the basis for values and determining heritage significance and then relate this specifically to deposits and time capsules. My initial aim is to examine the assessment practices of determining cultural heritage values by examining an object that has never been considered for evaluation.

2.2 From Conservation to Values to Significance

Heritage conservation formed during a period of rapid change (Poulios, 2010). It was a movement to prevent continued loss, retain what was familiar and maintain a connection with the past that contributed to identity (Poulios, 2010). Nineteenth century conservation practice was 'materials' based in which the needs of the object was paramount (de la Torre, 2013). It was concerned with the physical treatment of the object. The aim was to maintain the object authentically, that is to preserve it from further loss (Poulios, 2010). All decisions on the care and values (namely the form) were left to, and made solely by experts, the conservation professionals ignoring the possibility of other values or the needs of contemporary people (Dariusz Cutajar, Duckor, Dean, & Fredheim, 2016).

The move to values based approaches was founded in 1964 by The International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter) (Dariusz Cutajar et al., 2016) formalising the concept of authenticity and responsibility to safeguard monuments by producing a set of principles to conserve them. Intervention was prescribed to be minimal, respectful of the past, preservative and reversible. The Venice Charter strongly focuses on the conservation of heritage and maintaining the stability of a monument.

There were several criticisms of the Venice Charter document. Firstly, it placed aesthetics over historical values (Jokilehto, 1998). Secondly, being 'euro-centric' it had little applicability to other cultures (Bond & Worthing, 2016; Jokilehto, 1998). The Charter continued to propagate conservation practitioners as the experts and the values inherent in the monument at the exclusion of other values and people (Smith, 2006). Avrami, Mason, and de la Torre (2000) identify that conservation practice is focused in the field of treating the physical condition of objects. An understanding on where conservation sits within society, in their opinion, needed to advance.

In response to the Venice Charter weighting values Article 3 states the intention of conservation is to, “safeguard them no less as works of art than as historical evidence” (ICOMOS, 1964) placing the values on equal footing. Furthermore three specific values were identified in The Charter extending the prior focus on aesthetic and historical to include archaeological values in Article 9 and 11.

The Venice Charter has been the foundation for conservation (Smith, 2006). A number of countries have responded to it by developing charters that reflect evolving heritage practice and their culture. One of the most significant documents that has contributed to the discourse of heritage values is the Australia ICOMOS Charter for Places of Cultural Significance 2013 (Burra Charter) (Díaz-Andreu, 2017). This was instigated by developing heritage professionalism and increasing interest in heritage that occurred during the 1960s – 80s in Australia (Walker, 2014). Simultaneously an increasing recognition of Aboriginal rights along with a debate on the term ‘monument’ which implied built, did not fit well with Australia’s historic sites where buildings were absent (Walker, 2014). This shifted the focus from Eurocentricity of the Venice Charter to a charter that drew on its principles but was fit for Australian purposes (Díaz-Andreu, 2017; Walker, 2014).

The Burra Charter 1979 was the first to formalise values (Fredheim & Khalaf, 2016). However it continued to promulgate the authorised discourse of experts (Smith, 2006; Walker, 2014). More importantly it did not address the issue of conflicting values and differing meanings of places held by Aboriginals and Europeans (Walker, 2014).

Participation and values co-existence were later addressed in the 1999 Burra Charter update in Article 24 along with the retention of associations and meanings (Australia, 1999; Walker, 2014). Again, although recognising the importance of community participation, the 1999 update continued exclusion through its discourse in the document (Smith, 2006).

The Burra Charter was instrumental in bringing about a change to move the emphasis to the meanings of places, sites and monuments rather than the conservation of material culture internationally (Díaz-Andreu, 2017). Through conservation the preservation of objects occurs because someone thought they were important (Fredheim & Khalaf, 2016). Conservation is a process, each generation layering socially constructed (Dariusz Cutajar et al., 2016; Johnston, 1992; Pearce, 2000) values on a place from their interactions with it (Mason, 2002). Conservation can be seen as a series of phases in which significance is determined. Value therefore becomes the reason for conservation and conservation implies significance (Dariusz Cutajar et al., 2016). The extent of this significance may relegate it to something that is heritage and thus provide an impetus for protection. In essence, society will not conserve what it does not value (de la Torre, 2002). Avrami et al. (2000) define conservation as “[...] a complex, diverse and even divergent social practice [...]” p.3.

Differing stakeholder values impact on the approach to conservation. The interventions taken through conservation may give one set of values priority over the other, or more significantly, one group's values over another (Avrami et al., 2000; Poullos, 2010). This is usually managed under an authority's umbrella (Poullos, 2010). To be able to conserve, an understanding of each group's values and the relationship between them needs to be understood (Avrami et al., 2000). The heritage professionals' skill then becomes one of "[...] identifying all the values of the heritage in question: describing them: and integrating and ranking the different, sometimes conflicting values, so that they can inform the resolution of different, often conflicting stakeholder interest." (Mason, 2002, p. 5). Consideration of social values necessitates a wider expertise such as sociology and anthropology that is not present in established traditional assessment values (Jones, 2014). Values and meanings therefore begin to become complex.

Not only are values complex, they are mutable. Walter (2014) criticises the use of values approach to conservation as it does not recognise change. The process of change and continued identity is not captured in values and the meaning interpreted from values is idiosyncratic. The narrative approach he proposes provides an increased understanding and meaning of ourselves, the past, present and future. Contemporary values transience and subjectivity creates an additional tension for professionals between heritage as fixed and tangible in contrast to fluid and intangible (Jones, 2014). As Poullos (2010) points out in his treatment of heritage as 'living', change is synonymous with continuity by way of its function, the process of maintenance and the presence of community.

2.3 What are these Values?

Defining the values that capture the full extent of the characteristics and qualities that experts and non-experts embed in objects is challenging. Prioritising some values over others potentially ignores and puts at risk important elements (Mason, 2002). As Fredheim and Khalaf (2016) point out, the robustness of conservation decisions is threatened if all the values are not captured. Fredheim and Khalaf (2016), and Mason (2002) suggest that typologies (groups of values) should be flexible, rather than long or prescribed lists used as a starting point for discussions.

Fredheim and Khalaf (2016) examined value typologies formulated by various authors and organisations from 1979 to 2010. Lists ranged from four to an extensive 30 value types. The Burra Charter, for example, identifies five values that contribute to Australian cultural significance while the NZ Charter lists 14 cultural heritage values (Appendix 1). Lists seeking to be inclusive become lengthy and unfeasible (Johnston, 2017). On the other hand restriction to a set of typologies suggests transferability across all objects and sites (Mason,

2002) and that typologies represent all values (Stephenson, 2007) especially when prescribed in legislation and policy.

Guidance documents within a values typology based on defined legislative prescription “[...] encourages recognition and inclusion of all values.” (Johnston, 2017, p. 4). Furthermore typological values avoids the re-forming of lists for each object, allows for comparability and provides for debate through participation (Mason, 2002). Regardless of the typologies selected traditional expert induced values assigned in assessments continues to be the dominant model (Walter, 2014).

The Authorised Heritage Discourse (Fredheim & Khalaf, 2016; Smith, 2006) claims heritage professionals have a wider knowledge of the issues, the ability to take a long-term view and are more concerned with the tangible heritage. Multi-disciplinary collaborations, as an alternative, have a danger of fragmentation that necessitates coherent merging (Stephenson, 2007). Furthermore power struggles between disciplines can place some values over others (Stephenson, 2007). They are however a move towards providing a wider perspective. In comparison Stephenson (2007) and Johnston (2017) in their research in landscape values seek, without prearranged values, to engage with communities of interest who define their own values. It is not only important to identify significance through the values, it is important firstly to determine to whom it is important (Arijs, 2014).

2.4 Whose Values?

The need for rigorous, reproducible and scientific methods in assessments by authorities is at the exclusion of the wider community (Walker, 2014). Jones (2017) cites a number of reasons for continued disregard for public participation. Institutionalised culture with internally established heritage experts, that are time and finance constricted, results in the continued focus on traditional core values. In addition practitioners regard social values as less stable and more difficult than conversant values to assess. Lastly, the benefits of including the community are not easily measured. There are however strong reasons to move past the current hegemonic practice to an increased holistic approach.

Advocates for social value as its own entity have been critical of the prevailing traditional values used in identifying significance. Increasingly stakeholders such as the community and others with special interest have been recognised and drawn into the process (de la Torre, 2002; Donaghey, 2000; Murray, 2008; Stephenson, 2007). To genuinely involve and engage with community takes time, there is no shortcut. Low (2002) demonstrates the application of the Rapid Ethnographic Assessment Procedures (REAPS) as a group assessment method that involves multiple stakeholders in identifying values. Their field work involved behavioural and physical trace mapping and interviews with individuals, groups, experts, and focus

groups taking 29 to 60 days to complete. The outcome of the projects revealed the concerns and values differed between the two sites and the site issues, in addition the people involved in the study were engaged in the process with a well-developed understanding of the problems (Low, 2002).

As another example Jones (2017) explores the application of digital visualization in community engagement. Working with community heritage groups, places significant to them were recorded in 3D models. This resulted in new insights to social values and what the groups valued in their community. Although this project involved a selected group the collaborative method captured the valuing process (Jones, 2017).

Contemporary values express a benefit and relationship between people and place, with values reflective of present associations (Donaghey, 2007a). Values are opinions, it is not until they are expressed and defended by stakeholders that they become relevant (Mason, 2002). As Dariusz Cutajar et al. acknowledge “[...] recognition that the values of heritage objects change over time has given rise to their identification as social constructs.” (2016, p. 84). Values change and can be difficult to measure.

Capturing the past and current interactions of a site establishes ongoing use. These meanings and forming of a ‘sense of place’ (Johnston, 1992) may not be linked to anything physical or be obvious (Jones, 2017). Furthermore the intangible is difficult to see until it is threatened (Johnston, 1992; Jones, 2017). Missing this connection in conservation planning can relegate the site to discontinuity rather than a living site (Poulios, 2010). This is especially important if minority or disadvantaged groups are not identified. Marginalised groups may be unaware of the assessment process occurring or be excluded from participating (Mason, 2002). Engaging with these groups is important to ensure their values are not eroded through inappropriate conservation practice.

It is an important and complex process to identify the values and interests of different communities and balance this with the values of the site (Clark, 2010). With increased community involvement and stakeholders conflicts arise when there are differing values. The Getty’s Research Report on Values and Conservation (Avrami et al., 2000) concludes that better tools and methods for assessment to understand the social values are needed.

2.5 Assessment of Values

Values assessment is a process (Mason, 2002). The first comprehensive studies on values and economics of cultural heritage was undertaken in the late 1990s by the Getty Conservation Institute (Arijs, 2014). Assessments are carried out to understand and manage a place, the allocation of resources, prioritisations and protection. The lack of a recognised

and accepted methodology for assessment and difficulties comparing assessments were the central issues of the research report (de la Torre, 2002).

In the next section I discuss the main methods that are used to assess significance outlining the strengths and weaknesses of each. The first two approaches are widely accepted and used in the heritage and museum sector since the 1990s. The remaining three approaches have developed since the late 2000s as incorporating contemporary social values into assessments increasingly receives attention. This section provides the rationale for the selection of the assessment method used in this thesis.

2.5.1 Assessment Approaches

Values can be expressed by understanding the object. Frameworks for assessing the values follow a similar path. Firstly, research and documentation is gathered to gain an understanding of the object. This is assessed against a value criteria. Qualifiers and thresholds examine the item in the wider context. Lastly a Statement of Significance is written that summarises the information gathered. The process must be a systematic and defensible assessment of an object and is essential for its protection (Donaghey, 2009). There are several approaches in use. Appendix 3 provides a comparative summary of a number of approaches nationally and internationally.

Conservation Plans (Kerr, 1996) were one of the earliest, and remain the main pathway of documenting the history, assessing the values, and determining significance of an object. It is the principle form used for the management of built heritage. Both the Burra Charter and the NZ Charter stipulate conservation plans as the first stage of the conservation process. In addition the HNZPT Act 2014 in Section 19(1) provides for the adoption of Conservation Plans for any historic place it owns.

The central criticism of the Conservation Plan approach is that it has traditionally been the product of an authorised heritage discourse within a heritage expert profession (Smith, 2006). Emphasis has moved in recent times to an authorised multi-disciplinary approach (Donaghey, 2007a; Poullos, 2010). However it still rarely includes contemporary social constructs or encompass the values of community stakeholders (Donaghey, 2007a; Jones, 2014). The main argument for stakeholder exclusion has been it involves a resource and time intensive process to collect the information (Jones, 2017). Furthermore, my observation is conservation architects, who predominantly write conservation plans, are rarely trained in the complexity of co-ordinating and collating this type of information. Thus this approach continues to ignore the wider social discourse.

A museum and library objects-based approach, Significance 2.0 (Russell & Winkworth, 2009), provides a framework to assess the significance of objects and collections. It has the

advantage over the conservation plan approach in that it consults with stakeholders for whom the collection is significant. The approach is flexible in recognising that adaptation of the method is important for different situations.

Reviewing Significance 2.0 (Reed, 2012) builds on the Significance 2.0 framework for museum collection assessment by developing two assessment tools to develop statements of significance. While this significance assessment process uses an assessment grid, providing for greater consistency, it is tailored to conserve staff time. In contrast to Significance 2.0 it is devoid of typologies focusing instead on value qualifiers such as rarity and condition. The process does however encourage the use of volunteers to challenge museum conventions.

A disadvantage of Significance 2.0 and Reviewing Significance 2.0 for wider assessment is they are object and collections focused with limited application to the wider landscape or larger physical monument. The limited number of values assessed may restrict a full understanding of the significance inherent in an object.

The Conservation Plan and Significance 2.0 methods culminate in a Statement of Significance. Collapsing the values into one statement can diminish and or lose important aspects. Using specified assessment criteria may narrow and limit the values that are assessed resulting in a reduced or incorrect understanding (Donaghey, 2007a) of the object. There is a misunderstanding that values line up within typologies and that the typologies include all values (Stephenson, 2007). Furthermore a set value criterion provides for a static significance model with an impoverished understanding (Stephenson, 2007). On the other hand a core consistent set of values that provide for flexibility on a local level has begun to be favoured (Donaghey, 2007a).

The Cultural Values Model was developed to respond to the diversity of cultural values taking a comprehensive approach by integrating community expressed values along with expert views (Stephenson, 2007). It places the practices and relationships alongside the physical form to address a full range of heritage features (Dariusz Cutajar et al., 2016). Three categories; relationships, practices, and forms, allow for the flexibility of changing typologies expressed by communities, for both tangible and intangible heritage. While this model was developed out of a concern for changes in the landscape and evidence that landscapes were significant, the ensuing concept of interaction between the relationships, practices, and forms within the surface values (of the present) and embedded values (of the past) could be usefully applied to objects within the landscape. It has limited applicability in this research as the model represents an ongoing interaction (Baish, 2014). As I will show with deposits this continuum stops and starts.

Fredheim and Khalaf's (2016) three-stage framework, Figure 2.1, adapts Stephenson's (2007) Cultural Values Model for use assessing built heritage. The Features of Significance are identified and extended by defining why the features are significant through understanding the aspects of value for each one. Lastly qualifiers:, authenticity, rarity, and condition, are used to determine the degree of significance.

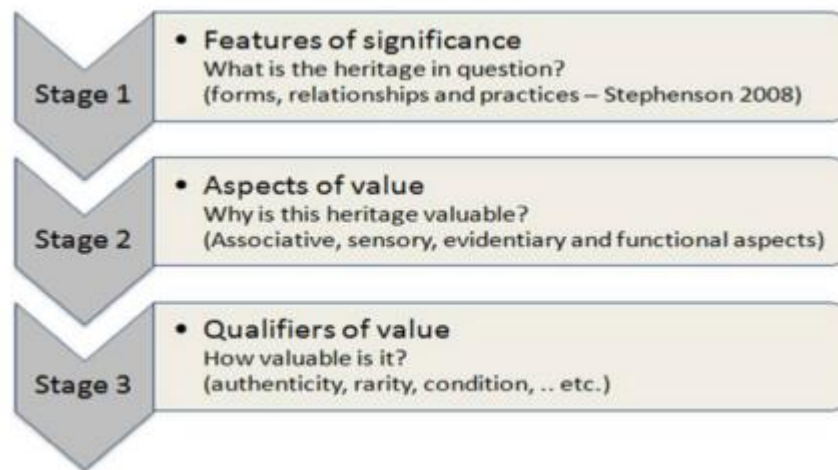


Figure 2.1 Overview of the three stages of significance assessments
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More recently the Living Heritage (Poulios, 2010) and the Narrative (Walter, 2014) approach have developed. In these methods an association and engagement with the community is embraced. In contrast to a values focus they acknowledge the “process of change and continuing identity” (Walter, 2014, p. 645) treating the past, present and future in its entirety, something a values based process does not. Mason (2002) suggests a toolbox approach to assessments. By using a number of methods a range of values can be exposed. A process like this enables triangulation of the information to achieve greater accuracy of values.

In New Zealand there is no standard, clear and consistent assessment process to identify heritage (Donaghey, 2007b). Local Authorities assess heritage for their District or City Plan using internally developed models base on values that are legislatively derived. The ability to make comparisons across districts is limited in contrast to HNZPT who assess heritage on a national level.

2.6 Summary

Heritage conservation and significance philosophies, standards and practices have evolved from a material culture focus on object preservation to a values-based framework that includes place and wider narratives. There has been a move to encompass a wider

discourse around significance which mediates memory, identity and place-making. It is a complex process that incorporates (and runs up against) a variety of social and political forces – not least deficiencies in heritage policy and practice as well as negotiations and adaptations forced by the impetus of community interactions along with different world views of indigenous peoples. To a large degree the continual dominance of expert heritage professionals persists.

I will explore these issues using an object that has received no heritage significance attention by applying a territorial authorities assessment approach. In exploring the issue of the exclusionary aspects of the assessment approach social values are spoken to by interviewing identified stakeholders. Chapter 3 introduces the methods applied to this research. In addition the participants in the study are introduced briefly outlining their experiential knowledge.

3 Research Methods

3.1 Introduction

This chapter outlines the qualitative methods used in this research. A qualitative approach has been selected because this study seeks to evaluate “intangible values and meanings embodied in or evoked by a place” (Bond & Worthing, 2016, p. 65), which are difficult to capture quantitatively. Three research methods were employed to determine the values and significance of deposits. Firstly case studies examine the objects deposited at two different sites. Secondly six interviews are conducted to gain an insight into the importance that participants attribute to deposits. Lastly, archival and documentary sources were interpreted to analyse the history of the deposits.

The selection of the sites and deposits for this research results from my professional connection to the monuments the deposits are related to pre and post Canterbury Earthquakes 2010-11. As an ‘insider’ I have participated in the discovery, treatment and reinternment of objects, observing first-hand excitement engendered by such deposits.

Grounded theory is a method that inductively develops theory from data. By analysing interviews collected from stakeholders and transcripts of ceremonial speeches given when deposits are laid, it was possible to identify a core value that characterised the importance that all participants placed on the deposits. In turn, this value was integrated to determine the significance of the deposits. The process is detailed in Chapter 4.

3.2 Qualitative Methods

This thesis utilises a qualitative research design within a constructivist world view. This approach recognises that people socially construct reality based on their experiences and the meanings they give to them (Baxter & Jack, 2008). Its premise is people interpret their varied experiences and give meaning to them, while recognising multiple realities within the population (Sharan B. Merriam & Tisdell, 2015).

Qualitative research seeks to describe, understand and interpret the meanings that people give to their experience that helps them to make sense of their world (Sharan B. Merriam & Tisdell, 2015). The descriptive nature of eliciting insider information is suited to the intangible, cultural, spiritual, and social dimensions that are not visible in the objects in this research.

3.3 Case Studies

The case study is a focused inquiry of a contemporary issue in the real world. It is particularly useful where the boundaries between the phenomenon and the context is not clearly evident (Yin, 2014). The strength of this approach is it can expose dimensions of the

research that may not be discovered by other means. This method enables how and why questions posed in an enquiry to be answered. For instance why are deposits important, and how does understanding community values enhance the significance process.

It is an approach that is applicable in this study as there has been little investigation undertaken on assessing the values of smaller objects within a territorial heritage assessment framework. In essence the case study approach is well suited to my research as it allows for the uncovering of various aspects of the topic. As the earlier events of forming and burying the deposits cannot be observed and there is no-one alive to report the events (Yin, 2014) an examination of both primary and secondary documentation enables the inquiry to follow leads that are uncovered.

A multiple case study approach allows for analysis within and across the objects (Baxter & Jack, 2008). The ability to make comparisons and explore distinctive ideas reveals and determines concepts for further investigation. In particular, as the deposits examined in this research are site-specific, purposely laid, this approach allows the contextual nature of these objects to be explored. Thus it further aids the understanding of the connection between the context and the object by taking the research wider than just the object.

As this research is exploratory the case studies have been selected based on their differences. The Godley Statue deposits are civic deposits: the Sumner Borough Council Chambers (SBCC) deposit was a private one. Using two sites enables patterns of difference or similarity to be identified. Furthermore the use of two case studies will enable a degree of generalisation for comparative analysis.

The first case study examines a series of three objects directly associated with the movement of the Godley Statue in Cathedral Square in Christchurch. The first two are deposits, neither would be considered a foundation deposit or time capsule. The third is a time capsule to be retrieved in 2067.

The second case study examines two objects. One that was salvaged from behind a 1907 foundation stone in the SBCC located in a seaside suburb to the south east of Christchurch. The second is a deposit that was inserted in the 2017 Matuku Takotako: Sumner Centre (MTSC) that replaced the SBCC on the same site. The deposits are foundation deposits though individually they are quite different. The contemporary treatment of the objects is included in both case studies.

The case studies gather evidence about the objects. Primary and secondary documentary evidence is used to substantiate and justify their history and provenance. Council Minute Books, local museum records, *Papers Past*, photos, maps, historic records, contemporary records, and previous assessments were examined. Condition assessments provided

information about the artefacts. Various organisations such as religious archives, the Numismatics Society and the Eliza White Trust were contacted. These groups were identified during the investigation of the deposits contents.

The breath of archival research was necessary to understand the deposits origins and changes over time thus “inform[ing] an understanding of the asset and its social, historical and environmental context, as it was and how it has developed.”(Bond & Worthing, 2016, p. 86). The analysis of this information along with the physical evidence of the deposits form the assessment of significance. Using a number of sources of information strengthens the construct validity and analysis.

There were limitations in accessing historic records. In particular, the Sumner Museum’s documents remained in storage and inaccessible until September 2017. Photograph evidence of the building and local paper clippings were accessed once the Musuem opened. The records at the Canterbury Museum remained inaccessible due to the earthquakes. While limited research access is now available the physical collection has not been used in this thesis and this is an area that could be explored further. The Canterbury Museum digital online collection has been utilised along with photos and deposit condition assessments.

The case studies have not attempted to undertake detailed documentary research into each of the individual items within the main object. It has instead taken a holistic view of the deposits as an object in determining its significance. The stories behind the objects are presented in Chapter 4.

Case studies, however, have disadvantages. A comparative analysis was difficult as significance assessments have not been undertaken on deposits. This will be treated by including examples known to the author or from museum collections. The use of two case studies may limit the capacity for generalisation. Despite these shortcomings, the comparative analysis offers rich interpretation and strengthens the significance assessment.

3.4 Interviews

Interviewing is a method that enables a focused enquiry into a topic (Yin, 2014). Interviewing provides insight into views that may not be captured by other means. It is a technique that elicits personal or unique insights into the values held for deposits rather than relying solely on an authorised discourse. This is particularly important when endeavouring to understand relationships within a specific context.

The initial plan to interview three participants was revised to six. This better captured the variety of stakeholder perspectives including both professionals and lay people

(Dariusz Cutajar et al., 2016). The selection of several disciplinary areas of authority such as archaeologist, historian and heritage specialist, ensured there was no one authorised discourse. Time, the exploratory nature of the study and delays in determining the analysis method has not allowed for further interviews. These points are addressed in the next chapter.

Six interviews were conducted in the second half of 2017 in a location agreed with the participants. They were semi-structured, informal discussions and recorded on a cell phone with the participants' permission. Recording enabled the conversation to be accurately transcribed and information to be checked repeatedly. The participants' exact words were able to be used in the analysis.

The drawback to recording is the participant is conscious of the device. In one interview the 'phone' rang. It is critical to ensure all phone and message notifications are off if using a phone as a recording device.

Interview question/s are critical establish directions. People place values on things they believe are important. Values are subjective. In order to enable peoples' values, beliefs and attitudes to be examined the word 'important' was key in the research question. The interview focused on the question 'what do you think is important about time capsules?' In retrospect the term 'deposit' should have possibly been used. However as people do not differentiate between the two types there may not be any significant effect. The open-ended interviews encouraged the participants to talk freely about deposits and a range of values they associated with them.

The interviews length ranged from 6.34 to 24 minutes. I transcribed the interviews and returned them to participants' to review. This presented the interviewee with the opportunity to withdraw if they no longer wished to participate in the study. No one elected to withdraw. The transcripts provided the elementary data for analysis so it was important that the exact words were captured.

As the interviewer I positioned myself as a practitioner with insider knowledge. The people interviewed were known to me. All had had some degree of experience with deposits. Consequently they freely gave their knowledge and thoughts on their experience. By focusing on a community of interest, the discourse about deposits was investigated closely. Near the final stages of the study each of the interviewees were given a summary of their interview and a pseudonym to review. Each was happy with the review and the substitute name. Two said they were happy for their own name to be used.

To provide a sense of the interview participants' insights, understanding and meanings imbued through their involvement with deposits I briefly introduce them here. In doing so,

following Chase (2005, p. 665), I acknowledge that “There is a time for highlighting narrators’ voices [and experiences] and for moving temporarily to the margins the ways in which researchers (along with a host of social, cultural, and historical circumstances) have already conditioned those voices.”

Topsy loves researching, learning and sharing history and tradition. As a long time museum volunteer she has an avid interest in history. Talking in Topsy’s ‘space’ was comfortable with history surrounding us. Heritage is important in the formation of a person. Topsy believed a person is incomplete without an understanding of their past. She saw time capsules as providing the opportunity to continue a tradition and for the future to learn about us.

“Opportunity” summed up Jenny’s view on deposits. I listened to the importance expressed in the unique record that deposits provided and that they could challenge existing knowledge or provide an alternative history. Jenny had seen changes with contemporary deposits. A greater variety of contents and advanced preservation methods had developed in more recent time. They were reflective of society, community and the occasion. She thought that they should be fun.

I met with Poppy, Jack, Zoe and Grace over coffee. For Poppy history had become more interesting and central to her as she got older. Securing and preserving information from loss was important. Remembering, reflection and correction of past errors was essential for future generations understanding of the past. She saw trust and honesty in deposits.

Jack was an enthusiastic participant. He had put a lot of thought into what he was going to say before we met. His first experience with deposits had been recently organising the opening and collation of one. Jack made connections with the past and present. He commented on how much the community became united as a result of the deposit. Jack’s experience with opening a deposit influenced him on what he wanted to see go into the new one. He valued the connection with history he experienced in his project.

Gaining knowledge and an opportunity to learn from discovered deposits was what Zoe valued most. The earthquakes provided her an opportunity for involvement collating and burying a deposit. This experience was one of the key values she described. Particularly significant for her was the discovery and continuation of a tradition. Engaging the community, in particular children, in the process was exciting.

Grace provided a very different perspective on deposits. She talked about the conscious decision making process in object selection. This selection was from an infinite range of objects to represent ‘the self’ to the future. The context of the deposits was influential in this selection. The containers were aspects of the deposits that provided an often overlooked feature of importance.

3.5 Ceremony Speeches

In addition to the interviews, written records of ceremonial speeches from *Papers Past* and recordings of the ceremonies conducted at the reinstatement of the contemporary deposits were transcribed. There were five speeches located for the Godley Statue ceremony and one for the MTSC ceremony. There is no media record of the first deposit at SBCC being laid.

3.6 Ethical Considerations

The intention of the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants (Massey University, 2017) is to provide protection for all participants in research and certain teaching and evaluation programmes as well as to protect researchers and institutions. The Code provides principles ensuring that all research is conducted in a responsible and ethical manner and complies with all external requirements.

It is important when conducting interviews to conduct them ethically ensuring no harm to the participants. A research information sheet, Appendix 4, was provided to each participant. The invitee was given time to consider the background of the study before agreeing to contribute. Each participant was asked to sign an informed consent form (Appendix 5) and a transcript release form (Appendix 6).

Ethical consent was granted from Massey University in support of this study which was assessed as low risk as Ethics Notification Number: 4000017907.

Information about the deposits are in the public domain, through media such as Facebook, Newspapers, museums, and on public record at CCC and archives. As these are publicly accessible or personal recordings of events there are no ethical considerations predicted as this part of the research process did not involve human participants.

3.7 Summary

This qualitative research relies on in-depth case studies of two deposits and applies the CCC assessment method to determine significance. The study also uses experiential interviews from an insider view to understand social significance. Data is sourced from documents, archival records and physical artefacts. This information along with interviews will provide validity to the study. The multiple source collection of data allows for an assessment that can determine linkages and cross references between collected data to attain robust and reliable findings (Baxter & Jack, 2008).

The next chapter is presented in three sections. The two case studies present the history of the deposits and their life. The interviews and the analysis of the data using grounded theory

cumulates in the participants 'story' in the second third of the chapter. Finally the first two sections are integrated to illustrate how the case studies are enhanced by the interviews, and provide the Statement of Significance for each deposit.

4 Case Studies

4.1 Introduction

This chapter will present the two case studies, the Godley Statue time capsule and the MTSC deposit. The format of this chapter follows the CCC heritage assessment methodology process (Appendix 2). Documentary research begins each case study and is followed by the overall assessment threshold evidence. The interview analysis and summary is presented next. The chapter concludes with a Statement of Significance for each object that combines the three segments.

4.2 The Godley Statue Time Capsule

Table 4-1 Brief summary of the deposits associated with the Godley Statue

Deposit	Dated	Brief description
The Godley Statue deposit	1918	The two early deposits are related to the movement of the statue. These deposits were documented and the copies included in the new deposit. The original items were deposited into archives.
	1933	
	2016	The contemporary deposit is a dated retrieval deposit therefore considered a time capsule.
	2067	Opening date of the 2016 deposit. This is a heritage listed site.




Figure 4.1 Godley on a centennial postage stamp, 1950

Image New Zealand Post, 1950

4.2.1 Introduction

John Robert Godley resided in New Zealand for almost three years. His influence in that short time on the early settlement of Christchurch was significant enough that a statue was erected in Cathedral Square within seven years of his death (Stocker, 2001b).

Since the first unveiling of the Godley Statue it has been deconstructed and shifted twice. The first dismantling of the statue occurred in 1918 when a tramway shelter obscured it from public view ("The Godley Statue," 1918a). The statue was returned to its original site in 1933. The reinstatement resulted from extensive public resistance to CCC's proposal to erect 'lavatories' on the Godley site ("The Godley Plot," 1933). The statue fell in 2011 during the Canterbury Earthquakes and was reinstated in 2016 after seismic strengthening. Other

than the original installation in 1867 each statue movement has been commemorated with a deposit and ceremony.

4.3 Historical Summary

4.3.1 Cathedral Square

Located in central Christchurch, Cathedral Square, an important public space (J. Wilson, 2013), was originally set aside for Christ's College. The College later exchanged this land for a portion of the Government Domain initially reserved as parkland. It functioned as a transport hub with trams running through it until the 1950s. Buses replaced the trams until the 1970s when the roads through Cathedral Square were closed. The trams were reinstated in the mid-1990s. A series of renovations have taken place, the most major being in the late 1990s and early 2000s. Throughout its history Cathedral Square has served as a social hub and at times a contentious icon.

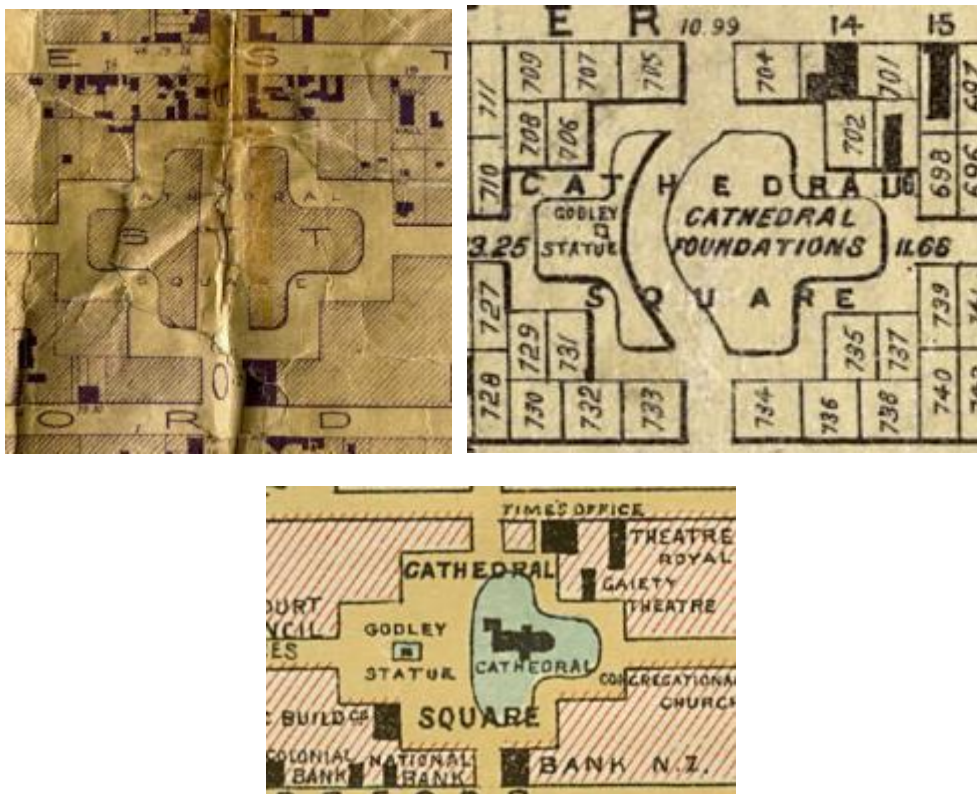


Figure 4.2 Development of Cathedral Square, 1862 -1879

Christchurch Canterbury, 1862 Christchurch City Library (CCL) Maps 212667 (top left)

Plan of the City of Christchurch 1874 CCL Maps 227628 (top right)

Plan of Christchurch 1879. CCL Maps 120813 (bottom)

Images CCL

4.3.2 Robert John Godley

Robert John Godley is credited with founding Christchurch and Canterbury (Grainger, 2001a; Stocker, 2001b). Arriving in early 1850 he returned to England before the end of 1852. In response to 19th century industrialism Godley left England for New Zealand to found a colony based on religious, moral and self-reliant ideals (Stocker, 2001b). While an idealist, Godley was also a realist (Stocker, 2001b). Grainger (2001b, p. 26) describes Godley as a “seminal figure”, “a surprisingly pragmatic and astute figure, who was prepared to separate personal convictions from social, political and economic realities in the interests of the new settlement.” (Grainger, 2001a, p. 27).

In 1862 news of Godley’s death in November 1861 reached New Zealand. Soon after, the Canterbury Provincial Council resolved to fund a statue to commemorate him (Stocker, 2001a) and commissioned Thomas Woolner, a Royal Academician and Pre-Raphaelite Brother, to create it. In 1865 it was completed, then displayed in South Kensington Museum before being shipped to New Zealand, arriving in Lyttelton in August 1866 (Stocker, 2001a).

4.3.3 The Statue’s Unveilings

The Canterbury Provincial Superintendent, William Sefton Moorhouse, unveiled the statue on 6 August 1867. Nearly 2,000 people attended (Stocker, 2001a). *The Lyttelton Times*, was unequivocal about Godley’s importance:

[He] set before an infant colony an example of spotless integrity, and of thorough devotion to honest, manly work: because to him we owe much of the prosperity we have enjoyed, and the high position Canterbury has always held among the various provinces of the colony. ("Inauguration," 1867).

Mr FitzGerald, Canterbury Province’s first Superintendent and a very close friend of Godley’s, was unable to give the address as planned. Mr Bowen, who had been Godley’s secretary (Lineham, 1990) spoke instead. The speeches at this civic event proclaimed the statue as a reminder of the “ambition of the founders of this province.” ("Inauguration," 1867) so that those in the future could remember where they came from.

Not only was it a great thing to keep alive the traditions of the past and the memories of our worthies; not only was it right that this memorial of the leader of the colony should be erected where all could see what manner of man he was; but it was also a great thing that such a work of art as this statue by Woolner should be constantly before the eyes of the rising generation. ("Inauguration," 1867).

The Provincial Superintendent, William Moorhouse, handed the statue over to the first mayor of Christchurch, Mr William Wilson, who accepted it on behalf of Christchurch Citizens.



Figure 4.3 Unveiling of the Godley Statue, 1867

Image Dr A C Barker photograph, Dr A C Barker collection, Canterbury Museum

The statue is “the first overlife-sized sculptural monument erected in New Zealand” (Stocker, 2001a, p. 11), exhibiting pre-Raphaelite principles of truth to nature. It remained the first and only portrait statue in New Zealand for 20 years (Lovell-Smith, 1985). In 1873 the Christchurch Cathedral Square Act 1873 divested from the Superintendent and vested in Her Majesty the Queen, Cathedral Square and Reserve Plot 1 on which the Godley Statue stood (“Christchurch Cathedral Square Act 1873,”). This protected the statue from any ‘interference’. However the Act was later repealed and the Christchurch City Reserves Act 1877 vested the reserve in the CCC for the use of the inhabitants of the city “as public gardens and promenades” (“The Godley Plot,” 1933).

Christchurch Cathedral Square.

public buildings for the use of the General Government of New Zealand: Provided that nothing in this Act contained shall authorize the removal of, or any interference with, the statue of the late John Robert Godley, now erected on the said land, unless with the approval of the Superintendent and Executive Council of Canterbury.

Figure 4.4 Land transfer from the Superintendent to Her Majesty the Queen

Image National Library of New Zealand, ("Christchurch Cathedral Square Act 1873,")

Meetings, ceremonies and wreath laying ("Anniversary Day," 1923) were held at the Godley Statue by the settlers who arrived on the first six ships: the *Charlotte Jane*, *Randolph*, *Sir George Seymour*, *Cressy*, *Castle Eden* and *Isabella Hercus*, to commemorate the landing of the first four ships on 16th December 1850.



Figure 4.5 Early pilgrims around Godley Statue, December, 1871

Image Victoria University Wellington, 2016

4.3.4 The First Move

In the early 1900s tram and pedestrian traffic increased in Cathedral Square. The Tramway Board wanting to erect a tram shelter, proposed that it be placed behind the Godley Statue and the statue moved. Public debate began immediately (May, 2001). Letters to the Editor commenced in mid-1906 opposing the suggestion:

Surely it will not be permitted that the Godley statue shall be removed? It has been shown little enough honour already by the tasteless structure built in front of it, and for us poor mental pigmies to talk so glibly of removing the statue of this great man shows a great lack of the sense of fitness, not to speak of ingratitude. [...] GRATEFUL RECOLLECTIONS. ("The Godley Statue," 1907).

[...] the opinion that the Godley Statue should be removed [...] I would suggest that, as the space occupied by the Cathedral is greater in area and more suitable, the Cathedral should be removed. [...] SUSAN DE BROWNE. ("Godley Statue," 1907a).

Occasional support for the shelter appeared:

I think statues must step aside to make room for those whose blood is warm without any great breach of etiquette or any ill-feeling. – I am, etc., J. A. WILLIAMS ("Godley Statue," 1907b).

By early 1908, with an offer of a location from the Cathedral Chapter, it was decided to move the statue to the north side of the Cathedral (May, 2001). However the move did not eventuate until 1918. Early on the morning of January 18, observed by a single photographer and recorded by *The Press*, the contractors Rennell Bros removed the Godley Statue and started the deconstruction of the plinth. Careful deconstruction was undertaken in anticipation that newspapers or coins would be found. It was rumoured there was a bottle of spirits under the pedestal ("Godley Statue," 1918) however nothing was found.



Figure 4.6 Preparing to move the Godley Statue, 1918

Image Alexander Turnbull Library, Wellington, Ref: PAColl-7985-45

On March 5, 1918 a small crowd gathered for a ceremony to settle the Godley Statue in its new location on the north side of the Cathedral. *The Star* reported a bottle was placed in a "cement hollow under the statue." ("The Godley Statue," 1918b). A parchment with a statement written in Indian ink was inside the bottle.

This statue of John Robert God-
ley executed by Thomas Woolner,
R.A., was erected in the west side of
Cathedral Square by the Provincial
Government of Canterbury, and un-
veiled by the late Sir Charles Christo-
pher Bowen, K.C.M.G., on 6th Aug.,
1837. It was moved to this site in
March, 1918.

Dated at Christchurch this 5th day
of March, 1918.

HENRY HOLLAND, Mayor.

C CHRISTCHURCH.

H. R. SMITH, Town Clerk.

A. D. DOBSON, City Surveyor.

Figure 4.7 *The Press* record of deposit parchment

Image National Library of New Zealand, ("The Godley Statue," 1918a)

The officials present included Bishop Julius, Dean Carrington, the Mayor, Henry Holland, H. R. Smith, Town Clerk, and Mr A. D. Dobson, City Surveyor. *The Press*, reporting its version of the event, recorded the contractor had placed copies of the prior day's newspapers and a copy of *The Weekly Press*, February 13, that documented the dismantling of the statue along with a bottle containing a parchment under that statue before it was lowered and set in concrete ("Godley Statue," 1918).

Again Civic ceremonial speeches pontificated on truth and righteousness, the very principles associated with Godley's vision for the Province ("The Godley Statue," 1918a). The early pilgrims maintained their Anniversary celebrations at the Godley Statue.



Figure 4.8 Christchurch's 75th Anniversary celebrations, first six ships immigrants, 1925
Image CCL, Photo CD 5, IMG0075

4.3.5 The Second Move

Following the statue's move in 1918, citizens considered several schemes to enhance Cathedral Square: none were satisfactory. In 1926 a plan to use the Godley Plot for toilets, offices and a tramway shelter provoked further outcry. *The Press'* Letters to the Editor reflected concerns:

I naturally hold the pilgrims' ideals in this respect, and should grieve to see our Square desecrated and our Cathedral insulted. [...] A. M. WOOD. and

They have already planted one horror in the heart of our fair City in the form of a municipal market, and it is to be hoped that they will be prevented carrying out another of their monstrosities in the Square. [...] ANTI POO-BAH ("The Square," 1928)

The Save the Square Committee lobbied against the development and successfully sought Supreme Court injunction stopping the CCC's plans ("The Square," 1929). The Judge ruled the tram shelter to be contrary to the purpose of the reserve and ordered its removal by the

middle of 1931. The Godley Statue could now return to its original location ("The Godley Plot," 1933). To avoid congestion in The Square, contractors began work early on April 19, 1933. The documents and records that had previously been deposited in the pedestal were retrieved and secured by the contractor, J Tait Ltd. ("Godley Statue," 1933).

The Press furnished a detailed commentary, both written and pictorial, of the progress of the works from its dismantling and moving to its reinstatement.



MOVING THE GODLEY STATUE IN CATHEDRAL SQUARE.—Preparations were made yesterday for moving the Godley statue to the original site in the centre of Cathedral square. The work attracted the attention of passers-by throughout the afternoon.

Figure 4.9 Preparing the Godley Statue for moving

Image National Library of New Zealand, ("Moving the Godley," 1933)



Figure 4.10 The Godley Statue being transported, 1933

Image Brittenden/Canterbury Historical Association collection, Canterbury Museum, 2000.198.1173

A Council meeting on April 26, 1933 discussing a civic function once Godley was returned, confirmed the 1918 records were in good condition and suggested, jokingly, that additional records should be added.

If some function did not take place, added Cr. Beanland, it would perhaps be some discourtesy to the older people of the city. It would bring back memories of the time when it was moved, perhaps with some ulterior motive—with the idea of the column in the background. Perhaps the Mayor might himself be able to arrange some small function.

Councillors agreed that the matter should be left to the Mayor to arrange.

Cr. Beanland added that the records which had been placed with the statue were all intact, and would be replaced.

Cr. J. McCombs (facetiously): You will add a further record, I suppose—about shifting the statue?

Figure 4.11 Council unveiling and records discussion

Image National Library of New Zealand, ("Godley Statue, Civic," 1933)



GODLEY STATUE ON OLD SITE.—As the Post Office clock struck 10 o'clock on Saturday morning the Godley statue was lowered on to the pedestal in the central plot in Cathedral square.

Figure 4.12 Lowering the Godley Statue, 1933

Image National Library of New Zealand, ("Godley Statue on," 1933)

The statue was lowered onto its plinth on his original site on April 29, 1933 ("The Godley Plot," 1933). The 1918 deposit and a new deposit was placed under the statue. The additional records included a copy of the day's Christchurch main newspapers and a parchment with the following wording:

City Council Chambers,
Christchurch,
April 29th, 1933.

This is to certify that the Godley statue was removed on Wednesday, 19th of April, 1933, from its position facing Colombo street on the land belonging to the Cathedral Chapter on the north side of the Cathedral tower and spire, and restored to its original place in the centre of the Godley plot on Saturday of even date herewith.

Mayor, D. G. Sullivan.

Councillor,
Chairman of
Works Committee,
John W. Beanland,
J.P.

Town Clerk.

City Engineer, J. S. Neville.

A. R. Galbraith,
F.R.S. (Edin.),
M.Inst.C.E.

Assistant City
Engineer,
E. Somers, B.E.

Figure 4.13 Record of parchment, 1933
Image National Library of New Zealand, ("The Square," 1933)

Further works to landscape the plot, approved by Council earlier in the year ("Improvements," 1933), were completed in mid-June 1933. A ceremony to celebrate the 83rd anniversary of the founding of the Province of Canterbury and the reinstatement of the Godley Statue was held on December 16, 1933. Some of the remaining early settlers and several people who were present at the 1867 unveiling attended. The Mayor, Mr D. Sullivan addressed the gathering providing a history of the founding of the city, Mr Godley and the history of the statue saying "he sometimes felt that the people of Canterbury did not pay sufficient attention to the celebration of the foundation of their great city and province." ("Celebration," 1933). A wreath was laid by Mr R. Evans from Opotiki, an annual visitor at the anniversary ceremonies. A blessing given by Bishop West-Watson closed proceedings ("Celebration," 1933).

The Canterbury Pilgrims' and Early Settlers Association held a final ceremony at the Godley Statue in 1934. A wreath was laid by the Rev. F.G. Brittan who had arrived on the *Sir George Seymour* ("Stone Unveiled," 1934). Thereafter the Association gathered at the

Pilgrim's Stone Lyttelton Memorial which was installed and unveiled on December 16, 1934 ("Stone Unveiled," 1934).



EARLY COLONISTS TAKE PART IN ANNIVERSARY DAY CELEBRATION.—Members of the Canterbury Pilgrims' and Early Settlers' Association photographed on the steps of the Godley statue in Cathedral square on Saturday morning, when a ceremony was held to mark the eighty-third anniversary of the foundation of the Canterbury province.

Figure 4.14 Anniversary Day celebration for the return of the Godley Statue, 1933

Image National Library of New Zealand, ("Anniversary Day," 1933)

4.3.6 The Godley Statue Falls

Godley stood ever-present in Cathedral Square for 78 years, more often than not a resting place for seagulls. On 22 February 2011 a magnitude 6.2 earthquake forced Godley from his plinth once more. Investigating potential for reinstatement, Barry Riley, a crane operator, discovered two deposits (Cheng, 2011). These were handed to the Mayor and Canterbury Museum for safe keeping.

The deposits plus another from the Civic Building were opened in front of media (Mathewson, 2011). The Mayor, Bob Parker, hoping that the contents would transmit the vision and the purpose of the early settlers ("Time Capsule," 2011) instead seemed surprised:

It was really interesting, we didn't actually turn up that sort of unique moment, it was a flash of insight, [...] the internet and web were not even figments of anybody's imagination at that point, but the day to day rhythm of life, you know shopping, transport, politics, all of those things, really it just shows us that nothing much has changed really. (McGregor, 2013).

Both the Mayor and the Museum Director agreed that the original deposits would be reinstated when the sculpture was reinstalled (Cheng, 2011; "Time Capsule," 2011). Meanwhile the Godley Statue and the deposits remained on loan to the Museum. From 2013 they were displayed in the Museum's exhibition *Quake City* waiting for conservation and seismic strengthening to be completed.



Figure 4.15 The Godley Statue deposits on display in *Quake City*
Image Elizabeth Ackerman, photograph 301, Qsr-object:220775

4.3.7 Creating the Time Capsule

This section draws on my knowledge as the CCC Parks Unit heritage specialist working alongside the Godley Statue reinstatement Project Manager who led this project.

As the completion of the conservation and seismic strengthening of the Godley Statue progressed attention turned to the deposits. Traditionally, deposits are laid within the item it

is linked to. Strengthening required filling the void under the statue. It was impossible for a new deposit could to be placed in its original location on top of the plinth.

Two options were considered and rejected: to install a time capsule within the plinth would cause structural damage; not to reinstate anything was injudicious. It was decided to create a retrievable time capsule, rather than a deposit, and to locate it next to the plinth (J. Grigg, personal communication, January 29, 2019).

The option to not reinstate a time capsule was also discounted. The contents salvaged from the two time capsules detail the history of the Statue's multiple relocations. With each move a new capsule was introduced. CCC seek to continue this tradition and provide a record of the earthquakes, the repair, discovery of the hammer and copies of the original contents. This ensures that post earthquake, the statue is returned to its pre-existing form as close as practicable. (Grigg, 2016, p. 2).

The final report noted:

3.2 [...] that to install the time capsule in the plinth as per original was not possible [due to] the repair and strengthening work required and would have involved the removal of one of the facing stones or cutting the stone for the capsule insertion. Both methods were considered to have a more than minor effect on the heritage fabric of the plinth, or had the potential to be damaging to the heritage fabric of the plinth. (Dale, 2016, p. 7)

Consequently, it was decided to place the time capsule in the paved area to the east side of the plinth. The Assessment Discussion states:

3.3 Following considerable discussion it was proposed that the least intrusive method would be to insert the time capsule in the ground to the front of the statue, an area that has been redeveloped considerably during Cathedral Square upgrades and contains no physical visible original hard surfacing. (Dale, 2016, p. 7).

The original objects from the 1918 and 1933 deposits were not reinstated. The newspapers from 1933 were too fragile to return to the container. Instead, copies of documents and photographs of the objects were made and placed in the new time capsule. Maintaining the integrity of the total deposit was the paramount consideration. The materials were retained by Canterbury Museum as an entire collection for research and future display. The vessels and moulding hammer were stored at CCC.

The new time capsule is designed to be retrieved in 2067, 200 years after the statue was first erected. Its contents include traditional aspects: the newspaper of the day and details of the statue's repairs over time. It also follows a new approach. Materials directly associated with the Godley Statue have been collated. This includes letters, books and project details. People involved with the most recent project were invited to contribute personal responses. Facsimiles on acid-free paper or photographs of objects were put into the capsule and the originals archived at CCC.

4.3.8 The Fourth Unveiling

The time capsule, was lowered into a prepared hole in front of the Godley Statue on September 6, 2016. A Civic Ceremony was held with speeches by the former and present Mayor of Christchurch and a Canterbury Museum representative. A small crowd and media were present.

At the ceremony the former Mayor, Bob Parker reflected on the opening of the original deposits and how 'disappointing' the contents were at a time when inspiration was sought hoping the new one would prove more interesting (McConnell, 2016). The current Mayor, Lianne Dalziel spoke of the history of the previous unveilings and commented:

So another piece of our colonial history has been restored and we are leaving some of our present for others to discover in the future. I note that Godley died in 1861 that is when Christchurch achieved its city status making it the first city in New Zealand and as I say and as you can see around us New Zealand's oldest city is becoming New Zealand's newest city. Occasions like this allow us to reflect on our past while imagining what the future will hold. (Dalziel, 2016).

A plaque was laid over the burial site to seal it, identifying the time capsule's location and retrieval date.

A time capsule from the year 2016
Was deposited beneath this plaque
On 6 September 2016
To mark the repair and reinstatement
Of the statue of John Robert Godley
Following the 2011 Canterbury earthquakes.

Deposited with assistance from
National Association of Decorative and Fine Arts Societies of New Zealand.

The capsule is to be raised in the year 2067 on
the 200th Anniversary of the unveiling of the statue.



Figure 4.16 The Godley Statue time capsule burial ceremony

Image CCC

4.4 Physical Evidence

This section examines the contents of the 1918, 1933 and 2015 deposits in more detail and their condition. The condition information in this section is based on an assessment by the Canterbury Museum.

4.4.1 1918 Deposit

The 1918 deposit consisted of a glass bottle with a vellum manuscript inside detailing the Godley Statue's move. *The Weekly Press*, 13 February 1918 and *The Lyttelton Times* March 5, 1918 were laid beside the bottle ("Godley Statue," 1918). Glass was the predominant container in common use at this time. The bottle was corked and sealed to protect the manuscript from damage, Figure 4.17.



Figure 4.17 Glass bottle containing 1918 vellum manuscript
Image CCC

The vellum manuscript is handwritten in India ink, Figure 4.18. It is signed by key Christchurch Civic figures: the Mayor, Harry Holland, the Bishop of Christchurch Julius Churchill, Town Clerk R Smith, and the City Surveyor A. Dudley Dobson. The inclusion of the Bishop of Christchurch may indicate the arrangement between the Cathedral Chapter and CCC to situate the statue on Cathedral grounds.

Titled “The Statue of John Robert Godley” the manuscript documents Thomas Woolner R A (Royal Academician) as the artist, the Canterbury Provincial Government as responsible for the statue’s commission, the statue’s original location to the west of the Cathedral and the unveiling in 1867 by Sir Charles Bowen. This parchment signifies the first movement of the statue on March 5, 1918.

A condition assessment was undertaken by the Canterbury Museum after opening the deposits’. The manuscript has water damage and a hole in the top third of the document, the writing is legible. The manuscript has been wet, and since dried causing the surface to wrinkle and become unevenly stretched, there is heavy staining, brownish in colour, Figure 4.18. The India ink has withstood moisture in comparison to the ink used for the signatures. India ink consists of lampblack combined with water. As the lampblack is insoluble it is suspended in the water and forms a waterproof layer once it is dry.

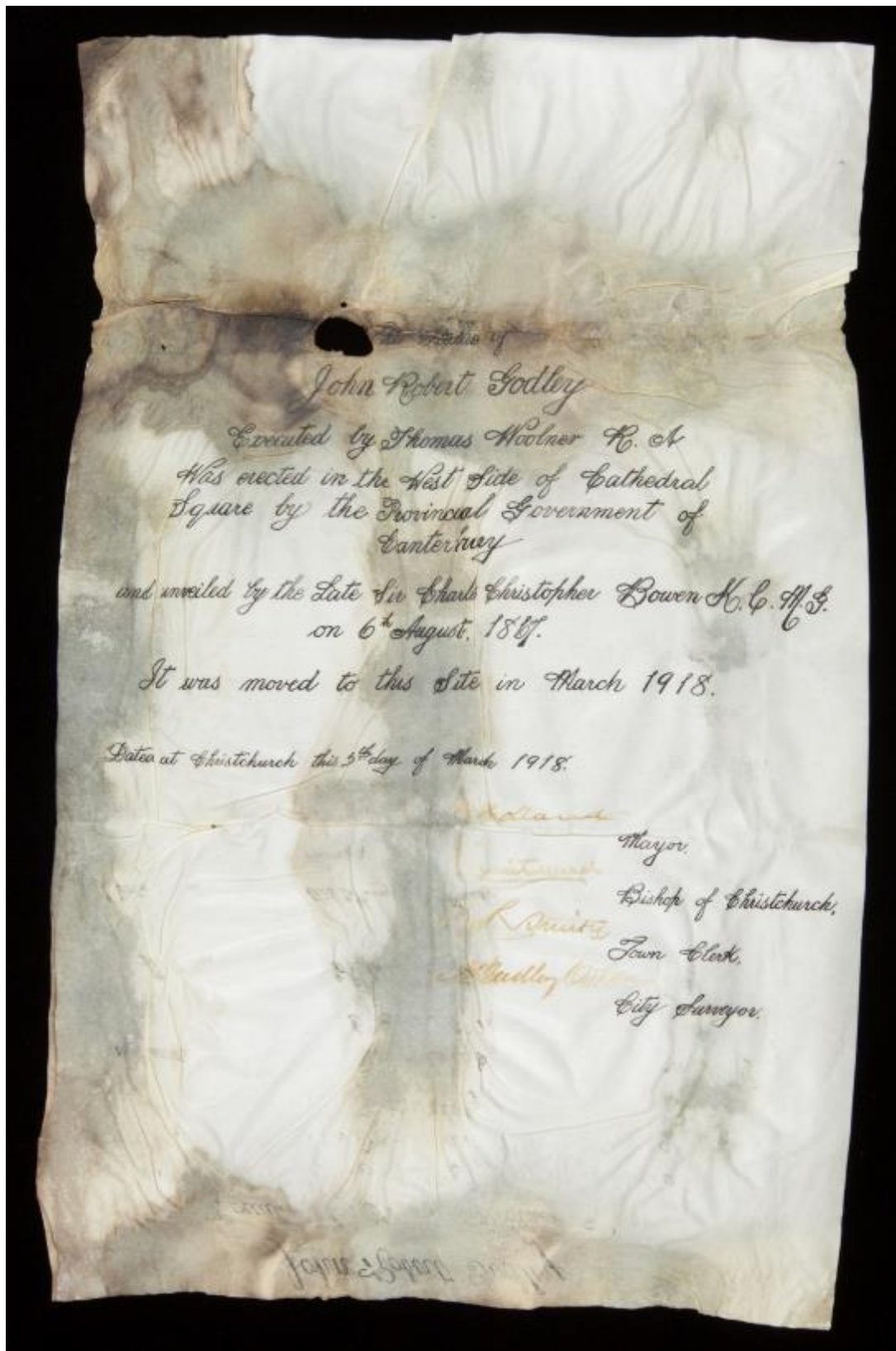


Figure 4.18 1918 Vellum manuscript detailing the first move, 430 x 270 mm
Image CCC

There were two newspapers, a copy of *The Weekly Press* of February 13, 1918 and *The Lyttelton Times* March 5, 1918. *The Lyttelton Times* newspaper dates the day the statue was placed in its new position. *The Weekly Press* documents the dismantling of the statue serving as a record of what has happened.



Figure 4.19 *The Weekly Press*, February 13, 1918, 490 x 316mm
Image CCC

The Weekly Press is in good condition. There is a rip to its cover, a tendency to curl back into a roll, it is brittle and has friable edges. There is dark brown soiling to the reverse cover, near cartoon image.



Figure 4.20 *The Lyttelton Times* Tuesday March 5, 1918, 460 x 337mm
Image CCC

The Lyttelton Times has a rip in the top right corner, brittle and friable edges, and damage to the surface of the paper with localised losses. There is staining, particularly in four spots making a rectangular shape, visible on both front and reverse sides. The broadsheet newspaper was folded in half.

4.4.2 1933 Deposit

The glass bottle containing the vellum manuscript detailing the statue's move in 1918 was laid beside a copper tube Figure 4.22. The copper tube contained a Walton Plumbing Co plumber's tag Figure 4.21. This would suggest that Walton Plumbing Co supplied the copper tube: copper being the main pipe of the period. The company was established in 1931. It changed ownership in 1956 and again in 1998 and continues to operate today with a focus on service and repair (Waltonplumbing.co.nz).



Figure 4.22 Copper tube found under the Godley Statue, dia 90mm 505 L
Image CCC



Figure 4.21 Plumber's tag found inside copper deposit, 66 x 38mm
Image CCC

The copper tube was tarnished. The plumber's tag has minor corrosion.

A document, of similar to the earlier vellum manuscript outlines the movement of the statue Figure 4.23. It is signed by the Mayor D. G. Sullivan, Councillor John W. Beanland, Town Clerk J. Smith, City Engineer A. R. Galbraith and the Assistant City Engineer E. Somers. The script is signed as F L Kinvig. Absent is the signature of the Bishop of Christchurch.

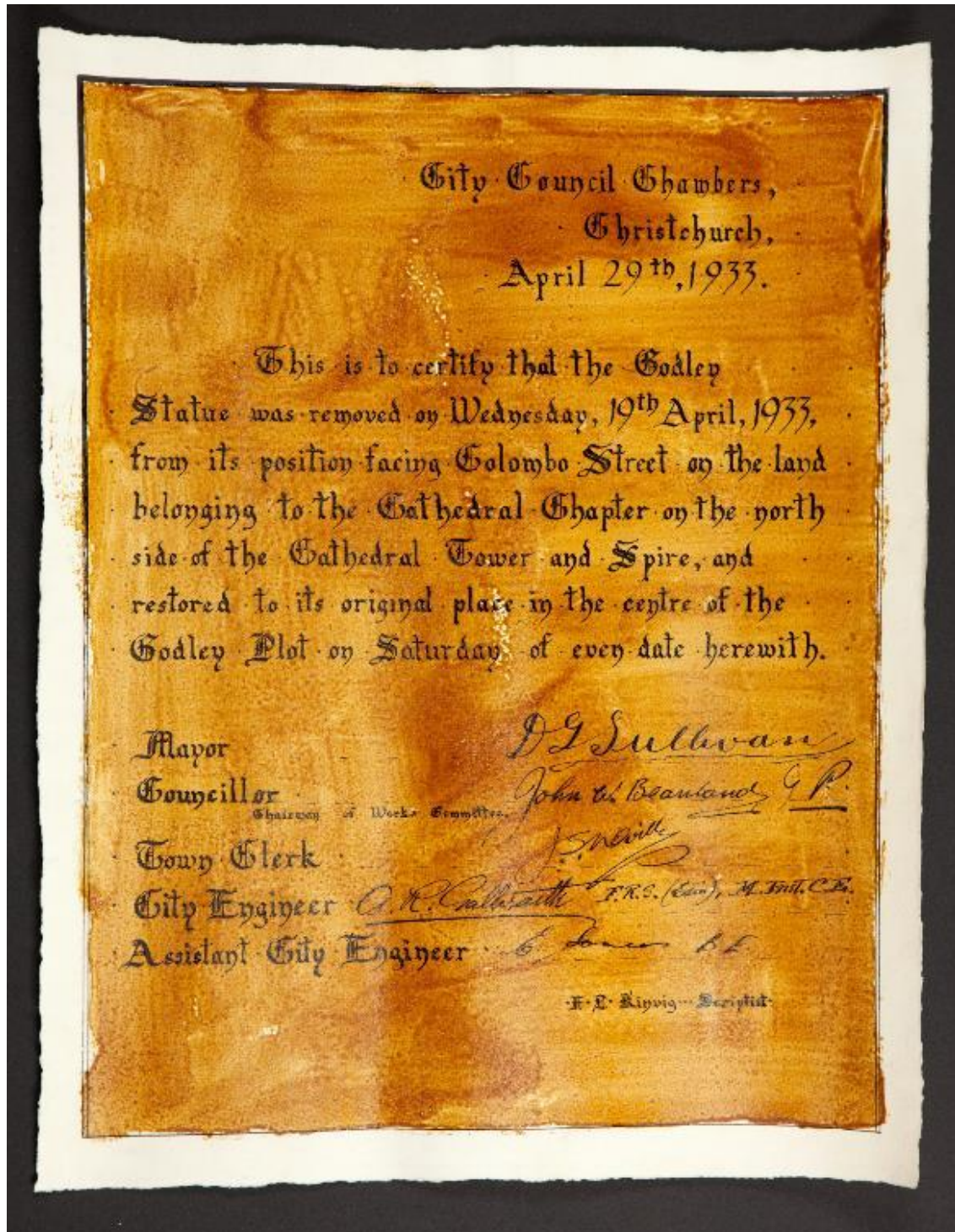


Figure 4.23 1933 Transcript detailing the statues 1933 move, paper, 270 x 344mm
Image CCC

The text area of the transcript is coated with browning surface finish. There is a tendency for it to curl slightly upwards along vertical edges. The brown finish on front shows through on the reverse.

Also inside the tube were the newspapers from the first deposit, *The Lyttelton Times* dated March 5, 1918 and *The Weekly Press* dated February 13, 1918. The two main newspapers of the period, *The Press* dated April 29, 1933, Figure 4.24 and *The Christchurch Times* dated April 29, 1933, Figure 4.25 were used to date the lowering of the Statue back onto its plinth for the third time.

Both *The Press* and *The Christchurch Times* are broadsheet newspaper folded in half and have brittle and friable edges.



Figure 4.24 *The Press*, April 29, 1933, 510 x 350mm
Image CCC



Figure 4.25 *The Christchurch Times*, April 29, 1933, 483 x 390mm

Image CCC

4.4.3 2016 Time Capsule

The time capsule is made of stainless steel and the contents are itemised in Table 4-3. The items have been contributed by the people who have worked or been involved in the conservation and strengthening of the Godley Statue. An electronic record of all the items is held by CCC. The written and photographic documents have been copied onto acid free paper for longevity. Other items have been wrapped in acid free tissue paper. All the contents are in excellent to good condition.

As per the previous two deposits the time capsule includes a transcript detailing what has happened to the statue Figure 4.26. It is signed by the Mayor Lianne Dalziel, CCC Chief Executive Officer Karleen Edwards and the Anglican Bishop of Christchurch The Right Reverend Victoria. A newspaper of the day the time capsule was installed is the other item of similarity.



6 September 2016

This is to certify that the statue of John Robert Godley, after sustaining damage in the 22 February 2011 earthquake, was repaired and reinstated to its original place in the centre of the Godley Plot on Wednesday 18 February 2015.

Mayor:

Hon Lianne Dalziel, Mayor of Christchurch

CEO:

Dr Karleen Edwards

Anglican Bishop of Christchurch:

The Right Reverend Victoria, Bishop of Christchurch

Figure 4.26 2016 Transcript detailing the statues reinstatement, 2016
Image CCC

4.4.4 Summary of Events

Table 4-2 Chronological Summary of Events for Godley deposit

Date	Event
1867	Godley Statue installed on plinth in Cathedral Square 3 April 1867, an unveiling ceremony was held on the August 7 1867
1873	Godley Plot – Reserve Plot 1 vested in Her Majesty the Queen
1918	The Godley Statue moved to the north side of Christs Church Cathedral, a deposit was placed under the statue describing the move, a ceremony was held acknowledging Godley
1933	The Godley Statue is returned to its original plot, a new deposit added and a ceremony held
1984	The Godley Statue and reserve is listed as a significant historic item with HNZPT, A class object
1990	The Christchurch District Scheme listed the Godley Statue for landmark, architectural and historical significance, Group 1, National Significance
2015, 18 February	The Godley Statue repair and strengthening is completed and the Statue is placed back on its plinth
2016 District Plan Operational	Godley Statue is listed as a Group 1, Highly Significant place in the Christchurch District Plan. The deposit is identified in the Statue's Statement of Significance as part of the review of heritage listings
2016, 6 September	A time capsule installed with a civic ceremony and a plaque identifying the time capsule and its retrieval date laid on top

4.5 Thresholds of Significance

This section considers and assesses the deposits' rarity, authenticity and integrity. In addition to meeting the threshold of significance under at least one of the significance values criteria will contribute to the Overall Assessment Statement at the end of the Statement of Significance in Chapter 4.16.1.

4.5.1 Thematic Contribution and Rarity

This section considers the objects contribution to the contextual/thematic development of Christchurch and Banks Peninsula and therefore its sense of place and identity. Deposits are not included in the *Contextual Historical Overview for Christchurch*. There is extensive reference to John Robert Godley's contribution to the city along with the statue as part of the City's public statuary. The 2005 Contextual Overview, updated in 2013, took into account the changes resulting from the Canterbury Earthquakes. The knowledge of deposits would have been publicly well known however they have not been addressed or identified.

Rarity contemplates if the object is one of a small number of its type, age or association. The two early deposits are unique as they purposefully document the movement of the statue rather than its construction. They are simple in form, a parchment and newspapers that serve to date the deposits. Foundation deposits normally contain additional items such as coins however there were none in this case. The second deposit differed by containing a plumber's tag. The contemporary deposit, a time capsule, is unique in that its contents are connected contextually with the statue. However as a time capsule, providing information representing society at a particular time that is to be retrieved in the future, it is common and can be compared to the 2017 deposit in the second case study.

Comparatively there are two deposits archived in museum collections in New Zealand that are of a similar age to the 1933 Godley deposit. The first is a deposit in the Canterbury Museum Collection and was found beneath the foundation stone of the Hagley Nurses Hostel, the female staff accommodation building next to the Christchurch Hospital. It was found when the building was demolished due to earthquake damage sustained during the 22 February 2011 earthquake. The deposit is a cylindrical copper deposit with soldered ends. It contained rolled copies of *The Christchurch Times* and *The Press* from March 25, 1931. In addition a letter from the North Canterbury Hospital Board describes how the overall growth and development of hospital services required extra facilities to accommodate female staff. The letter provides an insight into Christchurch and how it was developing during the 1930s (Canterbury Museum, 1931).



Figure 4.27 Copper time capsule, 1931, Accession number 2011.93.1
Image Canterbury Museum

The second comparable deposit is from the Auckland Museum Collections Online. The deposit was found under the foundation stone of the Young Woman's Christian Association (YWCA) Hostel in Upper Queen Street Auckland in 1927. It was recovered in 1985 when the building was demolished. It contained a copy of *The Auckland Star* and *The Sun* dated June 21, 1927, *New Zealand Herald* dated June 22, 1927 along with numerous documents relating to the hostel construction and the work of the YWCA. The foundation stone was laid on the June 22, 1927 by the Hon. George Fowlds to mark the extension to the existing hostel ("Y.W.C.A. Hostel," 1927).



Figure 4.29 The YWCA Hostel deposit, metal canister, 1927

Image Auckland Museum Tāmaki Paenga Hira, Accession number 2004.105.23



Figure 4.28 The YWCA Hostel deposit, contents, 1927

Image Auckland Museum Tāmaki Paenga Hira, Accession number 2004.105.23

4.5.2 Authenticity and Integrity

Authenticity is evaluated by determining how credible and truthful the documentary and physical evidence is. Copies of the contents document and provide evidence of the original deposits are included in the time capsule. The original deposits and contents are archived. They are available for examination. The time capsule is complete and original, its location continues a contextual link with the Godley Statue. The tradition of civic ceremony to bury

the time capsule and celebrate Godley and Woolner provides for memory-making and maintains a continuing sense of place that the Godley Statue holds in Cathedral Square.

The integrity of the place considers its wholeness or intactness including meaning and sense of place as well as physical fabric. Although the original contents are not included in the time capsule copies enable the history of the original deposits and evolution of the time capsule to be easily read and therefore maintain its integrity. The absence of the original contents weakens intactness. However as the time capsule will be retrieved in 2067 the original deposits could be reconsidered for inclusion.

Table 4-3 summarises the significance and origin of the deposits and contents. This assists in determining the authenticity and integrity of the object. The degrees of significance are sourced from the CCC template brief for conservation plans.

Degrees of Significance

High:	fabric is considered to make a fundamental and essential contribution to the overall significance of the place and should be retained. It takes into account factors such as its age and origin, material condition and associational and aesthetic values.
Medium:	fabric that makes an important contribution to the overall significance of the place and should be retained where possible and practicable. This fabric makes an important contribution to the understanding of the heritage values of the place.
Low:	fabric having some significance that makes a minor contribution to overall significance and understanding of the heritage values of the place.
Non-contributory:	fabric that may not have any particular heritage significance. However, it allows the building or structure to function.

Origin of elements:

Original Fabric (OF) *This fabric is dated from 1918*

Later Fabric (LF) *This fabric is dated from 1933*

Recent Fabric (RF) *This fabric is dated from 2016*

Table 4-3 Assessment of the contents

Item	Degree of significance	Origin
Glass bottle	High	OF
Vellum manuscript	High	OF
Copper Tube	High	LF
<i>The Press</i> dated April 29, 1933	High	LF
<i>The Christchurch Times</i> dated April 29 1933	High	LF
<i>The Weekly Press</i> 13 February 1918	High	OF
<i>The Lyttelton Times</i> 5 March 1918	High	OF
Plumber's tag	High	LF
The above items were not replaced in the time capsule. For the assessment of significance, these are not considered. The items below are considered to form the time capsule.		
Stainless Steel Tube - Cylinder, spun stainless steel with no joins. Rubber seal with silicon placed on each side of the seal before bolting the lid on	High	RF
Copies of the original capsule contents, representative copy of newspapers photographs of items (front cover of newspaper only).	High	RF
Stories of the Earthquake, Seismic – Canterbury University, Quake City – Canterbury Museum.	High	RF
Message from the current Mayor of Christchurch, Hon Lianne Dalziel	High	RF
Message from Sir Bob Parker, former Mayor of Christchurch	High	RF

Transcript detailing the repair of the statue, signed by the Mayor, CEO of CCC and Anglican Bishop of Christchurch	High	RF
Letter from CADFAS detailing the society and donation towards repair of the statue	High	RF
Project documentation detailing the repair and reinstatement of the statue	High	RF
Book – <i>Remembering Godley</i> , Edited by Mark Stocker 2001	High	RF
The Godley Statue Time Capsule summary sheet	High	RF
<i>The Press</i> newspaper dated 6 September 2016	High	RF
<i>Future Christchurch Update</i> newspaper dated August 2016	High	RF
Petrified wood pendant	High	RF
Quirky from Munn Family	High	RF
The Godley Statue EQ repair – condition and treatment report	High	RF
Message from Christopher Godley (Lord Kilbracken) great great grandson of J R Godley	High	RF
Charlotte Godley's book <i>Letters From Early New Zealand</i> . Canterbury Centennial Edition, 1951	High	RF
Details about finding the foundations of Godley's residence in Lyttelton	High	RF
Photographs of the early settlers of Canterbury.	High	RF

4.6 Summary

The purpose of the deposits have remained unchanged over time. All three deposits record the movement of the statue. The contents varied in the second deposit with the inclusion of

the plumber's tag. The contents of the third deposit reflect a contemporary connection to Godley including a wider response to the statue and the Canterbury Earthquake.

Although the deposits had no linkage to J. R. Godley the person, the ceremonies surrounding the laying of the deposits and placement of the statue served to form a sense of place and identity, and memory. The Canterbury Pilgrims and Settlers Association held ceremonies at the statue until the mid-1930s. These served to remember their past and the person instrumental in their settlement of Canterbury. Thus it was these settlers who were vocal when changes, impacting on the visibility of this landmark, occurred within Cathedral Square.

The deposits have changed in several ways. Firstly, the container progressed from glass, to copper and then stainless steel. Secondly each change shows technical advances and improvement to permanency. This is also exhibited through the use of vellum through to acid free paper and tissue along with mylar for protecting the contents. Thirdly the location of the deposits changed from under the statue to placement in the ground in front of the statue. Consistent however has been the deposits' linkage with the statue and its movement.

All three deposits identify key civic people. The second starts to include other identities such as Walton Plumbing as being associated with the deposit. The third deposit extensively includes people who were involved in the conservation project and who were contextually connected to the statue, that is Christopher Godley's message and Charlotte Godley's diary. While still civic it has now incorporated a wider community representation.

The plaque identifying the location of the time capsule and the retrieval dated can be considered an attempt to ensure the opening, remembering and adding to the deposit continues.

The simplicity and civic nature of the deposits representing the early moves of the Godley Statue contrast markedly with the upheaval and community outcry associated with the statue's treatment. The time capsule in contrast is born from a united effort of civic and community around the statue to ensure it was re-erected and was symbolic of the rising of the city again. The Godley deposit is representative of an authorised and community struggle that is portrayed by Figure 4.30. The closeness of the arrows to the middle line denotes the level of participation each party has had in the deposits and time capsule, the community coming slightly closer in 1933 with the addition of the plumber's tag. In 2016 collaboration is depicted by the two arrows meeting. The deposits would not have been placed if the Godley Statue had not moved. The size of the arrow in 1933 depicts the instigating court action on the Council resulting in the return of the Godley Statue to his original position in Cathedral Square.

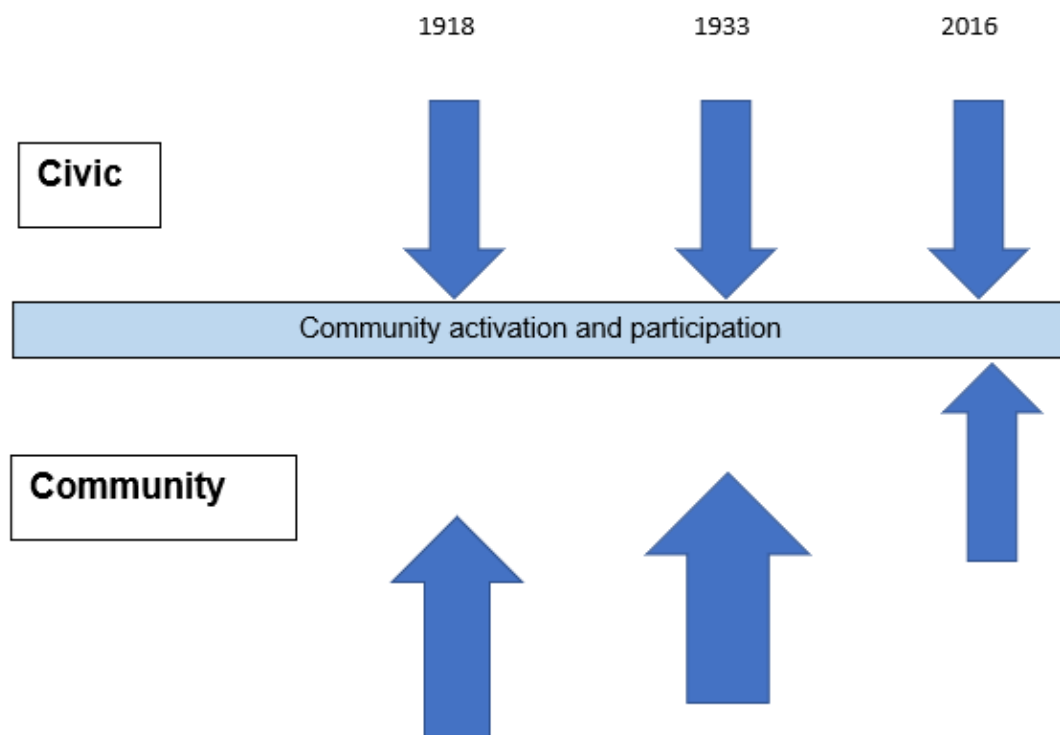


Figure 4.30 Provisional representation of stakeholder involvement in the Godley Statue deposits

4.7 Matuku Takotako Sumner Centre Deposit

Table 4-4 Brief summary of the Matuku Takotako Sumner Centre Deposits

Matuku Takotako: Sumner Centre	1907	This deposit is associated with the building of the former Sumner Borough Council Chambers. It was relocated within the site in the 1920s and retrieved when the building was demolished after the Canterbury Earthquakes. The deposit was originally contained in a heritage listed building. The listing was removed when the building was demolished.
	2017	A new deposit placed in the rebuilt MTSC with no retrieval date.

4.7.1 Introduction

This section follows the format established for the Godley Statue. It begins with the documentary research followed by the overall assessment threshold evidence. There is no documentary evidence of the installation and relocation of the foundation stone and deposit placed in the SBCC. It is however exciting, as it represents an early example of private enterprise purposely funding public facilities.

The Sumner foundation deposit was retrieved from behind the foundation stone of the SBCC while it was being demolished in June 2011. The building was extensively damaged during the Canterbury Earthquakes 2010 – 11. The retrieval was expected as the tradition of placing a deposit behind foundation stones was known to heritage staff.

4.8 Historical Summary

4.8.1 Sumner

Sumner, a coastal suburb of Christchurch City was originally governed under the Canterbury Provincial Council. Control of the area was delegated to the Heathcote Road District in 1872. When the Canterbury Provincial Council was disestablished in 1876 and counties established, Selwyn County and the Heathcote Road District controlled the area (Menzies, 1941). Local government started in Sumner in 1883 when it became constituted as a town district. The first town board met on 20th March 1883 in a Sumner School room (Menzies, 1941). By mid-1891 Sumner became a borough with the former Chair of the Town Board Mr J. M. Wheeler, elected as Mayor (Menzies, 1941). Just over 50 years later in 1945, Sumner Borough Council amalgamated with CCC.

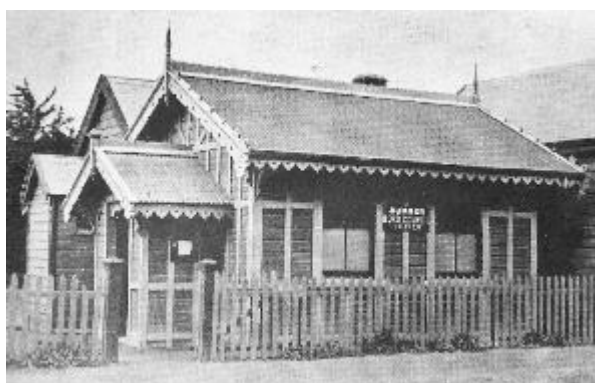


Figure 4.31 Sumner Borough Offices, 1901
Image Sumner Museum

The Sumner Borough was originally governed from a small building on the corner of Wakefield Ave and Bury (now Wiggins) Street that included the Town Hall and the Library (T. Rule, personal communication, September 17, 2018). By mid-November 1906 a special committee was convened to find more appropriate accommodation for the Council and the Engineers Office (*Sumner Minute Book*, 1906, p. 96). Later that month the Mayor, Mr C. A. Lees, reported to the Council that he had a set of plans provided by Mrs Eliza White for a building (*Sumner Minute Book*, 1906, p. 105) on the corner of Nayland Street and Wakefield Ave.

In December 1906 Mrs White formally wrote to the Council offering to build a hall on her section opposite the Post Office that could be occupied by the Council (*Sumner Minute Book*, 1906, p. 108). This offer was accepted. Rental of the new Town Hall was accepted at £175 per annum for a term of ten years (*Sumner Minute Book*, 1906, p. 130).

4.8.2 Foundation Stone

On March 5, 1907 the Sumner Borough Council were informed by Mrs White that the Town Hall had been started and asking what they would like inscribed on the foundation stone (*Sumner Minute Book*, 1906, p. 133). The Mayor reported back to Council on March 27, 1907 saying that he had laid the foundation stone for the new Municipal buildings that day (*Sumner Minute Book*, 1906, pp. 138-139). By July 1907 the Sumner Borough Council was notified that the Municipal buildings were completed and ready for occupation (*Sumner Minute Book*, 1906, p. 166).

In the 1920s the foundation stone was relocated to allow for the commemorative granite War Memorial plaque to be installed. There is no record of finding the deposit or any treatment it received and is an area for further research. As the deposit, when retrieved in 2011, did not

appear to have been opened nor include additional contents that could be attributed to the 1920s era it is assumed it was relocated, unopened, with the foundation stone.



Figure 4.32 Sumner Borough Council Chambers foundation stone

The granite foundation stone is simply inscribed, Figure 4.32. Mr Lees was the 13th Mayor of Sumner from May 1906 to May 1908 (Menzies, 1941). The stone was originally on the bevelled south east corner of the building Figure 4.33 and was later transferred to the southern face of the building Figure 4.34 when the War Memorial Tablet was inserted in 1923 and unveiled on March 24, 1923 ("Sumner Items," 1923).



Figure 4.33 Foundation stone, south east corner, c1910

Image Sumner Museum



Figure 4.34 Foundation stone, south side of building, c1990

Image CCC

4.8.3 The Opening

The deposit was opened by the Waikura/Linwood-Central-Heathcote Community Board and the Sumner Historical Society in December 2015 Figure 4.35. Sarah Templeton, the Community Board Chair described the opening of the time capsule as "really special and very exciting". ("Council makes progress," 2015). The contents were carefully unwrapped and sections of the newspaper were read aloud with fascination.



Figure 4.35 Opening of the Sumner Borough Council Chambers deposit

4.9 Physical Evidence

4.9.1 1907 Foundation Deposit

In this section the contents and their condition are examined. The contents were contained in a glass preserving jar and consisted of a calling card, *The Press*, March 27 1907, two coins and two religious medallions. After opening, the contents items went to relevant conservators for assessment and treatment. The condition information in this section is based on the conservator reports.

The glass preserving jar with marked with ATLAS MASON PATENT, Figure 4.36. The zinc lid had extensive corrosion which was removed and consolidated with Paraloid B72 in acetone, both the lid and the glass jar were wrapped in tissue paper. Both are in good condition.



Figure 4.36 Sumner Borough Council Chambers foundation deposit, Atlas Mason preserving jar

Image Emily Fryer Conservation

The Press Newspaper was dated Wednesday 27 March 1907 VOL LXIII NO 12763, and consisted of pages 1, 2, 5, 6, 7, 8, 11 and 12, Figure 4.37, tied with a piece of string inside the preserving jar.

The newspaper, Figure 4.37 and the calling card, Figure 4.38 were flattened by humidification and pressing, draft cleaned, de-acidified and pressed then placed in Mylar polyester film by a paper conservator. The newspaper is in good condition. The rope string received no treatment.



Figure 4.37 Newspaper, *The Press*, March 27, 1907



Figure 4.38 Mrs A J White's calling card, before conservation treatment

The calling card was printed with Mrs A J White and Misses White, centred in the middle of the card. In the lower left-hand corner COMPTON OPAWA and the lower right-hand corner

2ND THURSDAY were written. The writing was legible. The card is stained and had separated in two however it is in stable condition.

Mrs Elisa White was the wife of Mr Alfred White who arrived in Canterbury in 1861. Alfred was a successful furniture and furnishing retailer who established and owned the department store A J White Ltd ("Obituary A. J.," 1895) which later became McKenzie and Willis. Alfred met Elisa onboard the 'Zealandia' which sailed from England to New Zealand. Although Elisa was a protestant in 1864 she married Alfred in the Catholic Church and committed to raising their seven daughters and son as Catholics ("Obituary A. J.," 1895). Together they built up a furniture business and acquired property in Central Christchurch, Clifton Hill and Sumner (Fletcher, 2002). Elisa was described as an astute businesswoman who assisted her husband in his business ("Obituary Mrs A.J.," 1909).

Mrs White was a philanthropist who after the loss of her husband in 1895, continued the White tradition of contributing to charities. She was the patron of Whites Cricket Club ("Cricket," 1901), provided the use of land at New Brighton for tents for people suffering from 'the consumption' ("The Cure," 1904) and donated to many charities. Her contributions to various organisations included the Sumner Catholic Church and the Charitable Aid Board. She was involved in political life supporting a call for a public meeting to utilize the Waimakariri River for power ("The Citizens' Awakening," 1901).

Eliza was very generous to the Catholic Church assisting with the conversion of the Sumner Social Hall, that had been donated by her husband, for a church, Our Lady Star of the Sea which was consecrated in 1898 ("Catholic Church,"). Mrs White bequeathed £2000 to be used for the building of a new church. A foundation stone was laid by Bishop Grimes "according to the ritual of the Roman Catholic Church and copies of the Christchurch newspapers and coins of the realm were placed beneath the stone" (Hanrahan, 2012).

At the time of her death she was considered to be one of the wealthiest women in New Zealand. In addition, she left funds to the Catholic Church for two orphanages. The bequest, the residue after the settlement of the will was sufficient to enabled one orphanage, St Josephs, to be established for girls at Mt Magdala, Halswell in 1936 (The Eliza White Orphanage Trust Act, 1951). As a result of a decrease in need the Halswell property was sold in the 1990s and several smaller residential properties were purchased to continue Eliza Whites' wishes. The Trust has continually adapted retaining the core intent to care for children (Fletcher, 2002).



Figure 4.39 Coinage threepence and sixpence, 1906

A 1906 three pence and a 1906 sixpence, Figure 4.39 were in the deposit. Both are British Imperial coins in circulation at that time. New Zealand did not have its own currency until 1933. The obverse side of the coin depicts Edward VII. These coins were minted from 1901 to 1910. The sixpence and threepence were the two lowest silver coin denominations (Lampard, 1981).

The deposit contained two religious medallions that were corroded. No information has been located on these particular medallions. The wording on the medallions reads:

Left hand medallion Figure 4.40

VOILACE COEUR QUI ATANT AIME LES SOMMES 9AV.DE N.S.AIA V.MARIE
HERE IS THE HEART WHO LOVES THE PEOPLE....VIRGIN MARY

Right hand medallion Figure 4.40

DIVIN COEUR DE JESUS AVEZ [AYEZ] PITIE DE NOUS
SACRED HEART OF JESUS HAVE PITY ON US
DIVINE HEART OF JESUS HAVE MERCY ON US

Both coins and medallions, Figure 4.39 and Figure 4.40, were conserved. Active corrosion was removed and the objects cleaned. They were placed in silver cloth and wrapped in tissue paper.



Figure 4.40 Religious medallions



Figure 4.41 Stainless steel deposit, 2017

4.9.2 2017 Deposit

The new deposit is a stainless steel container. It is cylindrical and made of spun stainless steel with no joins. A rubber seal with silicon applied to each side of the seal was placed between the lid and the cylinder before bolting the lid on. The lid is 300mm diameter, the cylinder is 219mm diameter, 500mm length and was supplied by *Time Capsules Australia* Figure 4.41.



Figure 4.42 Deposit contents, 2017

The contents of the new deposit included the original deposit container and contents: glass jar with zinc lid, two coins, two religious medallions, string, calling card – Mrs A J White and *The Press* Newspaper from 1907 and contributions from the Sumner Historical Society, the Community Board, Sumner School, Christchurch City Libraries and the building project team. Table 4-6 provides a list of the contents.

The deposit was installed on the Tuesday April 4, 2017 by the Chair of the Community Board and Topsy Rule from the Sumner Museum Historical Society, Figure 4.43, in close proximity to the location of the first foundation deposit, Figure 4.44. The event was live streamed and reported in the Community Board Area Report, Figure 4.46.



Figure 4.43 Deposit installation by Councillor Sara Templeton and Sumner resident, Topsy Rule, April 4, 2017

Image CCC Newslines, 2017



Figure 4.44 Location of deposit in Matuku Takotako: Sumner Centre

There is no marker to identify that the deposit is in the wall. The foundation stone was laid on the Wakefield street side of the building near the entrance and beside the new foundation stone, Figure 4.45.



Figure 4.45 Front, (top) and back (bottom) of former and new foundation stones

6. Major Community and/or Infrastructure Projects

6.1 Community Facilities

6.1.1 **Matuku Takotako: Sumner Centre Time Capsule Ceremony**- was held on Tuesday 4 April to install a **time capsule** into the framework of the new facility. The small ceremony was live streamed to allow the community an opportunity to be part of this historic occasion. The time capsule contained items recovered from the original capsule found in the foundation stone of the original 1907 building as well as new items added. These included the 2015/16 Hagley/Ferrymead Community Board Plan and the 2016 Activity Guide for Seniors, amongst others. Members of the Board attended the ceremony.

Figure 4.46 Time Capsule installation report to the Community Board, April 19, 2017

Image CCC ref 17/257236

4.9.3 Summary of events

Table 4-5 Chronological Summary of Events

1907	Deposit placed by Mrs White? Foundation Stone unveiled by Mr Lees the Mayor
1923	Foundation stone and deposit relocated to the south side of the building
2011	Foundation stone retrieved and deposit located
2015	Deposit opened
2017	New capsule collated
2017	Deposit installed

4.10 Thresholds of Significance

This section considers and assesses the deposits rarity, authenticity and integrity. These in addition to meeting the threshold of significance under at least one of the significance values criteria will contribute to the overall Assessment Statement at the end of the Statement of Significance in Chapter 4.16.2.

4.10.1 Thematic Contribution and Rarity

This section considers the objects' contribution to the contextual/thematic development of Christchurch and Banks Peninsula and therefore its sense of place and identity. Deposits are not included in the Contextual Historical Overview for Christchurch. There is past recognition, through its listing in the Christchurch City Plan of the SBCC being a significant reminder of local government in the city although the building is now demolished and has been replaced.

In terms of rarity the first SBCC deposit is a private deposit. The jar and items inside specifically relate to the original owner of the building. The newspaper dates the insertion and along with the coinage are traditional items found in foundation deposits. The Sumner community, the community board and the future occupants (at the time of assembly) of the building have contributed to the contemporary deposit which includes Mrs White's private deposit. It provides information about the community, its history and aspirations. It is not intended to be retrieved. This is unusual as the contents are reflective of a time capsule as opposed to a foundation deposit, it is traditional but it contains items that are specifically destined to inform the future.

The only comparable private deposit known, by the author, is the Duncan deposit laid with a foundation stone at 173 Cashel Street. *The Press* details the deposit as a jar containing newspapers of the day, coins, a vellum documenting the laying of the stone and information about Mr Duncan along with a photo of himself ("Mr. A. Duncan's," 1883).

4.10.2 Authenticity and Integrity

Authenticity is evaluated by determining how credible and truthful the documentary and physical evidence is. The deposit contains the original deposit along with new contents. It is located in a similar location to the original deposit. Its location is not identifiable as it is disconnected from the foundation stone. The location of the deposit on the same site and within a wall of the building continues its contextual link.

The integrity of the place considers its intactness including meaning and sense of place as well as physical fabric. The deposit remains on the same site; it is physically intact but has been contextually disassociated with the 1907 foundation stone that would traditionally identify its location.

Degrees of Significance

A description of the Degrees of Significance and Origin of elements is found in Chapter 4.5.2.

Table 4-6 Degree of Significance and fabric assessment

Item	Degree of significance	Assessment of fabric
Foundation Stone	High	HF
1907 deposit		

Glass preserving Jar	High	HF
Newspaper	High	HF
Medallions	High	HF
Coins	High	HF
Calling card	High	HF
2017 deposit		
Stainless steel capsule	High	RF
37 Letters from children attending Sumner School (Primary)	High	RF
"What's in store for Sumner's Village Green" <i>Metropol</i> Article 16 February 2014	High	RF
Treatment report on coins, St Christopher and religious medallion, Glass jar with metal lid, and rope string by Emily Fryer Conservation. 17 July 2016	High	RF
Copy of a photo of 1957 Sumner Borough Council and Chambers E.T.	High	RF
"Super Librarian" Magnetic badge	High	RF
Christchurch City Libraries Staff lanyard	High	RF
Story Time Te Wā Kōrero Christchurch City Libraries Magnet	High	RF
"Right on Time" Picture book written by Bill Nagelkerke, Louise Easter and Annette Williams, illustrated by Jenny Cooper, 2005	High	RF
"Story Time Te Wā Kōrero" Picture book written by Kerrie-Anna Anderson, illustrated by Jude "Kahotea" Young, 2014	High	RF

Christchurch City Libraries Application for membership	High	RF
"Receipt – Incoming" Time Capsule from Sumner Museum released to Lynn Campbell, conservator, by Tim Priddy, Strategic Property Analyst. 5 July 2011	High	RF
"Goods Delivery Receipt" From Maria Adamski (Asset Engineer) to Lynn Campbell (Conservator). Delivering: 1x Newspaper March 1907. String & Calling Card. 2x Coins. 2 Religious medallions. Bottle and Lid. 14 December 2015	High	RF
Tax invoice from Campbell Conservation to CCC for the consultation and conservation of paper artefacts and encapsulation for the Sumner Museum time capsule. 25 July 2016	High	RF
Brief and Proposal of work by Campbell Conservation for the Sumner Time Capsule. 22 April 2016	High	RF
"Sumner's Maori Historical Records"	High	RF
Sumner Village Green 8 images and three articles	High	RF
Pendant – fell from the chandelier that belongs to the Sumner theatrical group that was hanging in the Sumner Borough Council Building Hall	High	RF
Hagley/Ferrymead Community Board Plan Summary 2015/16	High	RF
Hagley/Ferrymead Community Board Plan 2015/16	High	RF
Hagley/Ferrymead Activity Guide for Seniors June 2016	High	RF
Two Sumner Town Hall Keys from 1974: Treasury 13 and 14	High	RF

Commemorative Card, All Saints Sumner Church: Hundredth Anniversary 1876-1976. Images by Carleigh Barton	High	RF
Tips for preparing a Time Capsule, TCA Engineering	High	RF
Coins – 10, 20 and 50 cent piece	High	RF
Ear plugs.	High	RF

4.11 Summary

What is intriguing about this deposit is that it tells the story about a widow who provided land and funded a public building for a borough council in the early 20th Century. The building was subsequently purchased by the Sumner Borough Council and remains in public hands continuing a community function. The deposit has changed in several ways. It has moved from a personal deposit to one that has been absorbed into a combination of a civic and community deposit. Secondly the context of the deposit with the foundation stone has been severed.

The deposit retains its original contents. It has been contemporised by the addition of objects from the local community. The new contents reflect the story of the deposit and the life of the local children in 2016 through the letters they have included. The deposit has been laid in almost the same location as the original deposit. The transition of this deposit can initially be provisionally represented by Figure 4.47.

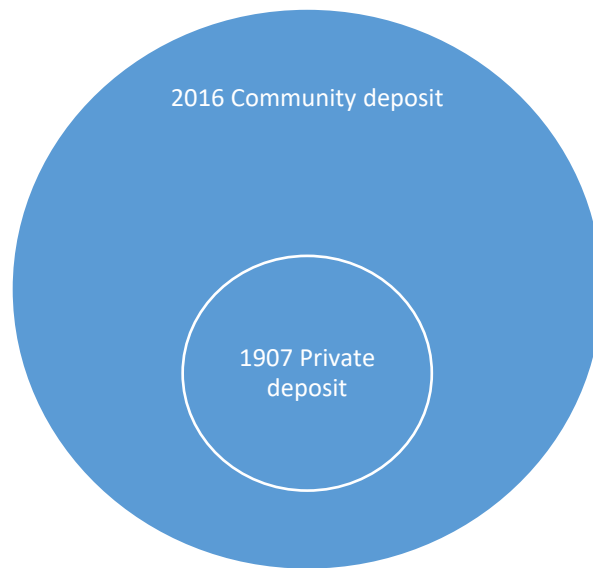


Figure 4.47 Provisional representation of the Matuku Takotako Sumner Centre deposit

4.12 Grounded Theory

4.12.1 Introduction

The previous section has presented the two case studies based on the CCC heritage assessment methodology. Identification of stakeholders and the opportunity for community participation in the territorial authority designation process is limited. The lack of resources and time has meant that identifying contemporary social values is omitted.

This section extends the assessment methodology by examining the importance of the deposits by applying grounded theory to interview and ceremony transcripts. Grounded theory is a qualitative analysis method of enquiry where data is coded, re-coded, and categorised to discover relationships within the data. The codified research process is used to develop theory (Brinkmann & Kvale, 2015).

Research often does not explicitly discuss the method of the study. In particular, detailing how coding is undertaken is absent in literature (Wu & Beaunae, 2014) although Willig (2013) stresses the inclusion of what was done and why in the methodology is important. Therefore this chapter describes the process to determine the social values of the case study deposits. By revealing the methods undertaken in my research, my aim is to explain a method that I have found particularly useful in synthesising a variety of sources and data. Moreover, I hope that this explication may assist, and encourage, others to use grounded theory in future research related to heritage significance assessment.

4.12.2 Grounded Theory Approach

A grounded theory approach becomes pivotal in identifying the values that are not captured through non-community consulted approaches. It is a process of abductive reasoning, of observing or acknowledging something of interest and finding a simple way in which to explain it. In this study as an insider, someone involved in the process, I observed excitement and interest in the finding of deposits, the opening of them and the thought that went into creating new deposits. I too experienced many of these same emotions in my professional role.

Deductive and inductive methods to social research approach the issues from different perspectives. The former from a general understanding through to developing a hypothesis to a specific result; the latter from specific observations to general principles (Babbie, 2016). Grounded theory is an inductive approach that by constantly observing and evaluating data, forming patterns and themes develops theory (Babbie, 2016).

The founders of this theory, sociologists Barney Glaser and Anselm Straus, developed this approach in the late 1960s (Birks & Mills, 2015) in response to the predominant use of quantitative research and lack of theory development (Charmaz, 1996). Their attention was on the generation of, as opposed to, testing of theory.

A key criticism of grounded theory has been the focus on the strategies and techniques rather than the methods (Birks & Mills, 2015), this has made it difficult for novice researchers in its application (Wu & Beaunae, 2014). Even so it has evolved to become an accepted and popular method of research to generate theories from the examination of data (Babbie, 2016; Wu & Beaunae, 2014).

There are a number of recognised strategies used in grounded theory. It is a cyclical process of collecting data and analysing it before collecting further data enabling the subsequent data to be collected in relation to themes and questions that emerge (Charmaz, 1996). This process of theoretical sampling requires seeking further data to challenge or expand developing ideas. It is an iterative process that occurs as information is collected and analysed (Birks & Mills, 2015).

From the data, codes and categories are formed by chunking and labelling the data. Assuming it was obvious, early theory did not elaborate on how to code (Birks & Mills, 2015). Since then texts such as Saldana (2016) and Charmaz (2014) have provided detailed coding approaches. Meticulous coding forces familiarity with the data. The process requires moving between levels of coding, constantly comparing and making connections so that subtle differences are exposed (Wu & Beaunae, 2014). Coding is a word or short phrase summarising data, it is a “researcher-generated construct that symbolizes or “translates”

data” (Saldana, 2016, p. 4). It leads to pattern, categorising proposition or theory building, instigating a new line of investigation as “[...] coding straddles data collection and data analysis.” (Vogt, Gardner, Haeffeke, & Vogt, 2014, p. 16). It is near the end of this stage that theoretical saturation occurs. That is the continued sampling and coding does not present any further new categories.

Memo writing is core to the grounded theory approach. Starting from the inception of the research memos form a record of thinking, ideas and process as the study progresses. They are a source of clarification, a reference point that feeds into the write up of the research.

Lastly two schools of thought occur regarding a literature review. The first discourages a review. This is to ensure the researcher remains open to discovery and unbiased towards emerging theory (Birks & Mills, 2015). The second school of thought is that a broad examination of the area of study is beneficial. It orientates the researcher to current knowledge of the area in question (Willig, 2013).

These characteristics of grounded theory will be illustrated as I move through the process in the next sections. Most data for grounded theory comes from interviews however there are various sources that can be used (Sharan B Merriam, 2002). In this research interviews and ceremonial speeches are examined.

4.12.3 Data Collection and Analysis

Data was collected by undertaking six interviews and transcribing ceremony speeches. This research is not attempting to construct a theory but to explore stakeholder values of deposits and apply this to a significance designation framework. In grounded theory the number of interviews is determined based on the question, what degree the research will go to and the credibility of the research (Charmaz, 2014). A small number of interviews results in themes rather than theory.

Conducted over three months the interviews were transcribed immediately. A summary at the end captured my initial thoughts about the interviews and what I thought was going on. The summary belatedly, formed my first memos. Verbatim transcriptions enabled me to become familiar with each narrative and develop a deeper understanding of what each person was talking about. Listening to the recordings I was able to pick up changes in tone and language, features which were used to punctuate the sentences. The transcript was given back to each interviewee to review. Jenny was the only one to undertake some minor changes before sending it back.

Then I became stuck. I had six transcribed interviews and I was at a loss how to analyse them. My proposal was to ‘analyse’ the interviews, ‘for words identifying values’. I had not

defined what 'analyse' was to look like. Firstly I took hard copies of the transcripts and made notes identifying concepts. I tried to match this with the criterion used in the CCC evaluation model. This felt very uncomfortable as I was placing a set of values on the data rather than letting the data tell me what values were being expressed.

I re-examined possible qualitative methods and came into contact with grounded theory. In particular Saldana (2016) provided analytical approaches that expressly focused on coding for specific purposes. This gave me a way to approach the extraction of values from the data. The coding process is explained in the next section.

Summarising the interviews after transcribing provided an indication of what was occurring. The original intent was to interview people directly involved with each case study deposit. The first two interviewees discussed deposits generally rather than the specific one they were involved with. I could have adjusted the next interviews to use questions that directed attention to the particular case study deposit. However I elected to take a generalist approach and include a variety of participants from different stakeholder groups, not just the deposit stakeholder group.

Additional interviews to explore the theme expands the inquiry. Instances where more interviews are required include where the topic is controversial, unusual findings, for complex analysis, where it is the only source of data and for professional credibility (Charmaz, 2014). Similar ideas were emerging in the interview summaries. While there were variations the similarity was such that no additional interviews were conducted. If there had been more time it would have been interesting to further explore with the interviewees the themes that were emerging.

Ceremonial speeches recorded in *Papers Past* and the recordings of the contemporary speeches were collated. They provided much more than words, they were created for a purpose and within a context (Charmaz, 2014). Documents and images can be examined and coded for the information that they hold. Charmaz (2014) contends texts and images provide data. Prior (2008) advocates that documents 'do things'. Looking at what they do examines its intention, production process, its effects, interpretation and the use of the document (Charmaz, 2014).

4.12.4 First Cycle Codes, Categories and Initial Theory

Codes are constructed to name or label the data. The codes are a researcher's interaction with the data and cognisance is required that the words are chosen from the coder's view and understanding of language. Code definition and ongoing interaction leads to understanding the participant's view (Charmaz, 2014). As there were a small number of interviews coding was undertaken in the word document.

The first interview transcript to be coded was Jack's. The approach was to use a coding system detailed by Saldana (2016) for values. Values coding: "[...] reflect a participant's values, attitudes and beliefs, representing his or her perspectives or worldview." (Saldana, 2016, p. 298), is particularly appropriate for exploring cultural values, identity, intrapersonal and interpersonal participant experiences and actions in case studies. The data was coded V for value, A for Attitude and B for Belief. Values were identified by looking for indicator words such as "I felt", "it's important", "I like" and "I think".

While applying the values coding I felt like I was unable to code adequately what Jack was saying. I selected several other coding systems Saldana (2016) described. For instance, where the participant's exact words encapsulated a concept in vivo coding was used and coded as IV. These words or short phrases from the interview transcript "prioritize and honour the participant's voice." (Saldana, 2016, p. 295). In vivo codes were placed in quotation marks.

Initial coding is an open coding that pays attention to what is happening in the data (Charmaz, 2014). Keeping an open mind, not basing analysis on a preconceived theory, assists with learning and the emergence of new ideas (Charmaz, 2014). An advantage of this early coding Charmaz (2014) is to identify gaps that can be remedied in an early stage. I returned to first cycle coding. Initial coding was identified with a number linked to text. The final method was versus coding, where comparisons are made in the narrative. This was coded as 'item' v 'item'. Examples of coding can be seen in the right hand side column of Figure 4.48. This approach on the surface fitted, with trying to exhaust all the possibilities that the participant talked about.

Interview coded V2

Process coding	Raw Data	Value and IV code 85
	<i>thank you for taking the time to meet with me and talk to me about time capsules, what do you think is important about time capsules and perhaps in particular the Godley time capsule</i>	
^a Recording a particular time ^b later opening ^c trying to get an understanding of culture through the writing ^d putting in items	Godley had two capsules in it, I think to me what is important about time capsules is that they actually record ¹ the thoughts, hopefully, thinking and often the things that people think are important ^a at that time ⁷⁸ to leave behind ² for somebody to open in 50 or 100 years ^b so that you can get a sense of what was seen as important at the time ³ . Godley is a civic matter so therefore you might get letters from the mayor or civic dignitaries but sometimes, ⁴ (if we can talk a bit in general about time capsules), I think the one thing that the earthquake has thrown up for me is that significance of trying to understand a culture ⁵ through the written contents ^c within the time capsule. This was missing, ⁷⁹ quite sadly so ⁶ , so often it seems that it was almost like that they were a slight afterthought and there were coins for example in the Press building one that actually didn't even relate to the date ^d it was like who has got what in their pockets and we'll pop it in as we go. ⁷ So, I actually think, to me what is really interesting in having had the opportunity, accidentally, to put a lot of time capsules down because of the earth quake, it has given us the opportunity ⁸ to think about actually why are time capsules important ^{9a} and what should go into them and what should it reflect and thinking very carefully about the fact that somebody in 50 years' time or 100 years' time ¹⁰ unless we have another	⁷⁸ peoples record of their time ¹ V: record ² B: respect for others ³ B: sense of history ⁴ envisage likely contents/civic predictable ⁵ challenges understanding ⁶ A: disappointed ⁷⁹ missing social cultural understanding ⁷ A: dislikes afterthoughts ⁸ IV: "opportunity" Earthquake/timecaps ules ⁹ V: thought provoking ¹⁰ B: Due

Figure 4.48 Section of interview showing values coding

Zoe's transcript was coded in a similar way. I started to see similarities between the two transcripts and evidence of activities being talked about. I wanted to explore this further. So again using Saldana (2016), I selected process coding and placed a column on the left hand side of the text. The process coding used 'ing' words to conceptualise what was happening. This was identified in the text using letters see Figure 4.48 left hand column. What I found was the data was revised from a different perspective and it exposed additional aspects that had not been captured in the earlier coding. For example in Poppy's narrative, *condition assessing* became visible. This method of coding was repeated for all the transcripts.

The value codes were cut out from each transcript. A 'table top' method of moving the codes around. The colouring of each transcript allowed for tracking and referral back to each participant. This was a process of ordering and reordering each code continuously to identify what stood out and what ideas developed until I felt each grouping represented a concept. Once the codes were sorted they were stapled to stick-it notes and given a focus code. See Figure 4.49 for process detail. The same process was followed for each participant.

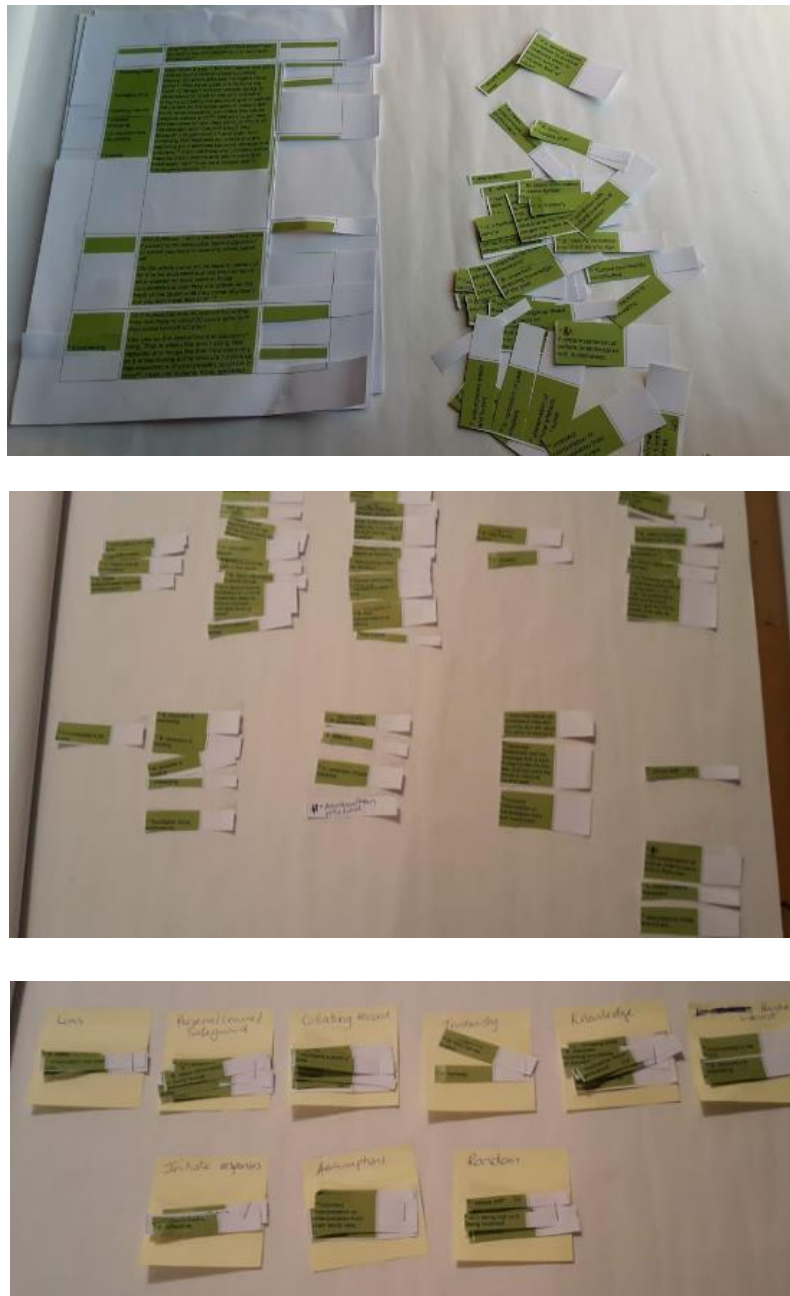


Figure 4.49 Stages of sorting values codes to focused

Once all the transcripts were at the focus code stage I brought them together. Sorting and moving the codes around to find patterns and connections became difficult. I re-examined my coding and found the difficulty was likely to stem from fracturing the data through using four different systems thus making comparison difficult. I put this to the side and went back to the transcripts and recoded them using two methods, open and in vivo coding. Open and initial coding are synonymous, I use the term open to help me differentiate it from the first round of coding. The process was faster this time as I had become familiar with the material. Prior coding and working with the data had initiated an understanding of what the participants were expressing. Figure 4.50 shows the chunking of the data and the open codes.

Interview V3	
Raw Data	Open
<i>thank you for taking the time to meet with me and talk to me about time capsules, what do you think is important about time capsules and perhaps in particular the Godley time capsule</i>	
<p>Godley had two capsules in it, I think to me what is important about time capsules is that they actually record the thoughts, hopefully, thinking and often the things that people think are important at that time to leave behind for somebody to open in 50 or 100 years</p> <p>so that you can get a sense of what was seen as important at the time.</p> <p>Godley is a civic matter so therefore you might get letters from the mayor or civic dignitaries but sometimes, (if we can talk a bit in general about time capsules),</p> <p>I think the one thing that the earthquake has thrown up for me is that significance of trying to understand a culture through the written contents within the time capsule.</p> <p>This was missing, quite sadly so,</p> <p>so often it seems that it was almost like that they were a slight afterthought and there were coins for example in the Press building one that actually didn't even relate to the date it was like who has got what in their pockets and we'll pop it in as we go.</p> <p>So, I actually think, to me what is really interesting</p>	<p>Record thoughts and thinking</p> <p>What people think are important for the future</p> <p>Provide a sense of what was important</p> <p>In context with the object</p> <p>Significance of trying to understand a culture through the written contents</p> <p>Disappointed that (written documents) not there</p> <p>Contents appear to be an afterthought</p> <p>Earthquake has provided opportunity</p>

Figure 4.50 Second initial (open) coding

I followed the same process as before and grouped the codes into similar ideas. These became the focus codes. As the focus codes developed I started a code book. The code book defined what the focus code was and what it was not. The code book was refined and rechecked against the original sorting. This became valuable as I started moving the data around and cross checking within and between transcripts. Several focus codes were split up and new focus codes formed. Where a concept was unclear the data was referenced to check and confirm or re categorise. Figure 4.51 provides a sample of the code book and Figure 4.52 a section of the focus code alignment between transcripts.

Codebook C3

Question: What do you think is important about time capsules?

Focus code	Description, what merits the code	examples,
	Is not	
Record	Evidence, contents, documents recording the past, mention of specific contents,	Important records Record of a point in time
Experience	Something that has occurred or will occur from being involved, such as excitement, discovery, questions or an emotion such as disappointment	A bit of fun Hidden for a long time makes it exciting
	Not including knowledge this is captured under Information	
Comparisons	Past and present contrasts or judgements made	Observe progress from past now

Figure 4.51 Code book section

Those codes that did not become one of the groups were placed to the side. Consideration is given to these during the analysis as there was the possibility that a random code may form a connection or provide a further insight.

Focus Code	Open 27	Open 29	Open 57	Open 31	Open 40	Open 42
Record	Traditionally a newspaper of that time and coins Copies in the deposit and originals in the museum Capture history that is not recorded	Civic deposits formal and specific Dated using newspaper and coins Newspapers and coins formal and standardised in time capsules (deposits) unrelated items Objects are selected from items publicly presented	Record thoughts and thinking Conscious of recording Record what goes in	Record significant information Important to examine, understand and treat appropriately	Contents are a combination of historical, opinion, feelings Record of a point in time History of the statue included Kept copies of the originals in the new deposits (important) Information added in case the future does not have that information Building a record of the statues history Developing a historical story of the object Develop a story	Our own record of today Kids writings are unique (not recorded elsewhere) Important records
Experience	Finding out about history is fascinating	Hidden and unknown	Disappointed that (written documents) not there Desired more related and personal information – artist hand writing Disappointed in contents not reflecting the importance of the object. Should be fun Has included an element of surprise in modern ones Lack element of surprise (older ones) Include surprises	Some people are disappointed with the contents Interesting Discovery Treasure Exposure is interesting	Contributing is exciting Discovering time capsules is exciting for community and historians Children find it exciting Event is exciting An event for children The event of lowering the capsule is exciting Involvement is expressive Unlocking history Unlock the past	What were they thinking when they made the capsule Did they want to send information about life in their time Did they want to leave something so they can be remembered Thinking about what the future is doing and thinking Hidden away Bit of fun Cool opening it A bit of fun

Figure 4.52 Open codes sorted into focus codes; Version 2



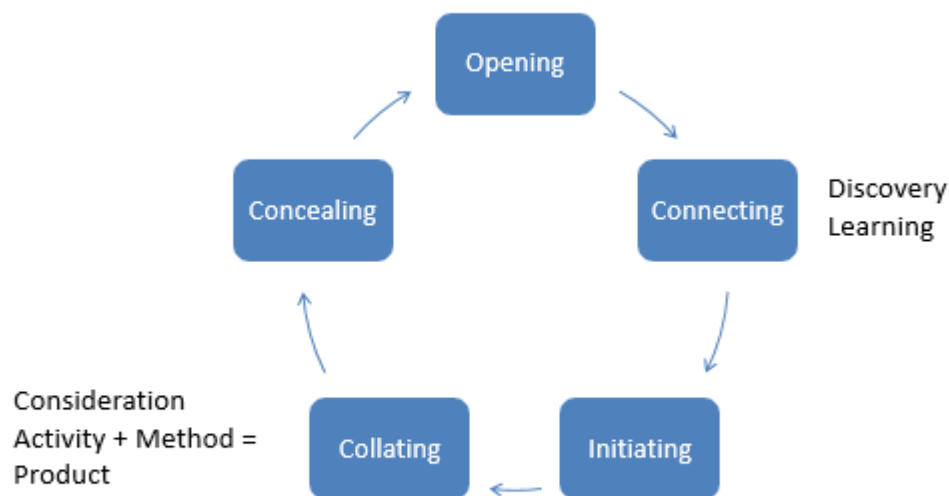
Figure 4.53 Process codes organised into swim lanes

A second and separate analysis was carried out on the process codes. Process coding was evaluated by sorting the cut out codes into horizontal swim lanes for each transcript, Figure 4.53. As each interview was added they were compared with the one above. Similarities were developing as each swim lane was populated. The similar groupings were laid vertically in each lane. The vertical columns became the focus code. A code book was started to refine and cross check between and within the data. At this time I started to get a feel for a process and a key concept which I labelled 'activation'. I was thinking each part of the process needed to be activated for it to occur.

The data was laid out in a table as for the open coding, Figure 4.54. While it felt early in the process to be developing a theory, it made sense to diagrammatically represent what I saw happening, Figure 4.55 . Wu and Beaunae (2014) discovered that simultaneously coding and developing theory early in the process allowed more time to interpret codes and their relationships to the theory.

Category	Process 21	Process 24	Process 33	Process 42	Process 31	Process 31
Opening		becoming visible	later opening surprising disappointing	opening capsule creating panels surprising Revealing Disappointing discovering discovering	Discovering time capsules celebrating its recovery	opening capsule opening deposit is exciting hoping for more
Connecting	continuing traditions learning about traditions, the past respecting the past recalling past experiences disseminating information archiving originals enjoying passing on information speculating	linking to the past changing practice changing communication past not knowing the future gaining information changing over time Predicting response Comparing responses appreciating decision making	trying to get an understanding of culture through the writing musing on importance changing prior understanding comparing with recorded history missing information ascertaining importance struggling to understand lack of expected contents recording contents postulating an increase in interest in recording	narrow thinking understanding point of time understanding the work passing on knowledge people changing exploring history interesting reinterpreting correcting mistakes researching shifting values	unlocking the past viewing the past seeing different views evolving technologies uncovered advancing culture unlocking history recording of a time retaining past documents developing a story Considering what exposed the capsule	occupying site connecting to the past imagining what it was like reminding of prior occupation what was earlier thinking connecting to the past and future having fun recording is important uniting people enjoying the experience

Figure 4.54 Categorised process codes



Emerging theory of Process

Figure 4.55 Conceptual diagram of the process

At this stage I moved on to the ceremonies and carried out a third set of coding. Having learned from the previous coding process, open coding was used to segment and code the transcripts and the media records of the events. The ceremonies from each event and each deposit were analysed together. The speeches from both sites were considered together because firstly there was only one available speech for Sumner, transcribed from the 2017 ceremony recording and secondly any difference would show up separately in the coding. Figure 4.56 shows a sample of the ceremony codes sorted into focus codes.

The second cycle of analysis, where the data is brought back together, is covered in chapter 4.12.8.

Focus code	1867	Star 1918	Press 1918	Press 1933	Godley 2015	Sumner 2017
Setting the scene and preliminaries	Apologies for Mr FitzGerald unable to attend and speak Band played People cheered Description of the procession People in the procession Description of the scene People present The unveiling was a major event city wide	Small gathering Key civic and religious figures	Record of the days weather Record of those present	Those present Acknowledge those present who were present at the first unveiling Acknowledge those unable to attend Acknowledgement of those who had worked on reinstatement of the statue	Welcome Acknowledging dignitaries at the ceremony Acknowledging people involved Acknowledging people involved Thank you to those involved Privileged to be at this historic event Privileged to be sharing this celebration	Welcome in Te Reo Welcome in English
Reason for Gathering	Statue handed over to city Statue accepted Principles reason for honouring Godley Keep alive traditions and memories	Reporting the movement Declared statue erected	Record of the statue installation and installing of papers and parchment	Reason for ceremony	Gathering to install a new time capsule Gathering to thanks those who worked on reinstating Godley statue Ceremony for the time capsule as opposed to the statue reinstatement A celebration to be launched in	Deposit laying representing a milestone

Figure 4.56 Ceremony codes sorted into focus code

4.12.5 Memo Writing

The initial summary at the end of each transcribed interview inadvertently formed the first of my memos and contributed to the description of each participant. Memoing is considered fundamental to grounded theory (Birks & Mills, 2015; Charmaz, 2014; Saldana, 2016) and starts at the beginning of the research continuing through to the end. Memo writing is an informal analytical note about phases of the study. They form a record of the development of thoughts and analyses through the research. Furthermore, they help to form connections, develop ideas and comparisons (Charmaz, 2014).

Memo writing became important to record my thoughts, questions, decisions and identify ideas. This method was used to write freely when I was struggling with a part of the research. Posing questions in memos was a way to critically consider what I was doing, capture views, examine if I was applying predetermined thoughts, views, values or experiences, or making assumptions.

The memos were referenced to locate initial thoughts that helped progress the analysis. Dates and titles to the memos helped locate and track the development of ideas. Segments of the memos have been incorporated into the writing up of the thesis. Coding and analysis of memos is an approach to integrate into the categories when formulating grounded theory (Saldana, 2016) however, it was not used in this way in this research.

4-6-2018	<p>Processes as a code:</p> <p>Processes, look at how these may fit with the criterion, are these something different? How would you capture this?</p> <p>Process of values changing with different generations, is this an application?</p> <p>Compare this with Stephenson's cultural values model</p> <p>A reoccurring theme is learning, learning about the past, put things in so the future can learn about the past, reason for making it more interesting and more relevant to the communities that contribute to the deposit. This appears important because the future will not find out what it is really like – perception that museums and histories are a authorised discourse or fabricated story or select what they want to display, tell the public?</p> <p>Learning as a process? See how often this comes up when code for process.</p> <p>Interesting ideas coming out of the summer interview however they do not appear to be values so have left them uncoded – consider them as 'initial' code? How to address these when sorting. Beginning to have multiple code types are initial, IV, values and process. Will need to look at defining and reviewing.</p>
5-6-2018	<p>Analytical memo and process coding:</p> <p>Once coding done and sorting completed do an analytical memo for each interview that can be given to participant for review to see if it reflects what</p>

Figure 4.57 Portion of memo log

4.12.6 Theoretical Sampling

Grounded theory samples for theory construction rather than representativeness of the population, it is used to check, modify and refine concepts (Charmaz, 1996). Transcribing the interviews as they were completed, summarising and making notes on hard copies of the transcripts provided an early understanding of what the participant was saying. As the interviews and initial analysis occurred similarities were observed. It would have been beneficial to have undertaken several more interviews after the initial coding was completed to test if specifically focusing on one deposit provided new categories.

4.12.7 Second Cycle Coding and Core Category

Having completed the first cycle of coding and analysis to form focus codes I looked at how these were going to be interpreted. Again I was uncertain as to what to do with them next. An approach described by Scott (2004) that uses a Conditional Relationship Guide (CRG) to discover patterns and relationships provided a way to undertake the second analysis. The matrix is based on investigative questions that are posed by Strauss and Corbin (Scott & Howell, 2008). The coding matrix provides a holistic representation of the core category, its properties and dimensions (Wu & Beaunae, 2014). The matrix asks questions of the categories formed from the coding.

The what, when, where, why and how questions asked of the category produces a consequence. Table 4-7 provides the first section of the conditional relationship for the open coding. The process in summary based on Scott and Howell (2008) is as follows. The *what* column uses the participants' words to explain what the category is. Using the exact words avoids bias. *When* (during), *where* (in), *why* (because) *and how* (by) does the category occur is asked in the following columns. The answer is helped by using the word that is in brackets next to each question. The last column answers the question "*with what consequence does the category occur*" (Scott & Howell, 2008, p. 6).

The next step was to look at this in a Reflective Coding Matrix (RCM). This matrix exposes the relationships and interactions of the categories with each other. In addition, it provides an understanding of the consequences (Scott, 2004). The matrix is the tool to identify the core category. It provides the story behind the central idea.

It was at this stage that I had to make a decision whether to undertake this matrix for each coding or to integrate them. I laid out the category and the consequence from each of the three coding's in Table 4-8, and decided to incorporate all three CRGs into the same RCM. The reason for this was a number of the categories and consequences were repeated between the conditional relationships. Placing the categories and the consequences in a

table enabled the matching of these between the three CRG. These again were cross checked back and forth and validated to ensure correlation between the CRG.

It became clear that connecting/connections was a key word. The aligned codes were those selected to create the RCM. The repeated consequences formed the processes and the properties in the table. Those consequences that were not used were placed to the side and were used to form the dimensions. There was a continual shifting back and forth between the conditional relationships summary table and the RCM, moving codes and rearranging until they connected and holistically made sense. Regular checks were made with the narratives, initial codes and focus codes to confirm what was emerging remained connected with the data.

Table 4-7 Conditional Relationships for categories from the open coding

Conditional Relationship Open coding C2						
Category	What	When	Where	Why	How	Consequence
Records of a point in time	Record the thoughts, hopefully, thinking It is a record of a point in time Always a newspaper, generally about that time	Opening the deposits Collating the deposit Examining the contents	Community groups Media presence Museum/Art Gallery	Unrecorded elsewhere Create a story Safeguard information Represent ourselves	Retaining the original Selecting material Getting contributions	Community record of the past and present
	What	When	Where	Why	How	Consequence
Experience	Sat there untouched, unseen It is kind of like that discovery thing It is very exciting for them to contribute	Opening Collating Burial of deposit	Community meetings Community events Groups, school, work	To know what is inside the deposit To be remembered Exciting	When thinking about and contributing Presence at events	Being part of the community
	What	When	Where	Why	How	Consequence
Comparisons	We have a lot bigger capsule as well Important in terms of seeing progress of a country or an area, a city, peoples thoughts, technology Everything we do today is more thought out typed up and on acid free paper	After the opening After collating	At events In conversations	We want to send something that based on our experience is better than what we found We want to learn	Selection of the items for the deposit Selection on how to preserve it	Improved on past practice

Table 4-8 Conditional Relationships summary for each coding

Conditional Relationships					
Open coding (transcripts)		Process coding (transcripts)		Open coding (speeches)	
Category	Consequence	Category	Consequence	Category	Consequence
Records of a point in time	Community record of the past and present	Opening	Discovery	Connections	Inspire
Experience and involvement	Being part of the community Building connections	Collating a deposit	Choices Presenting oneself	Honouring	Respect
Comparisons are made	Improved on past practice Understanding of progress Giving consideration	Initiating	Brings people together	Reason for gathering	Celebrating
Connections	Making connections	Actively Connecting	Continuing tradition Learning	Setting the scene and preliminaries	People have gathered
Catalyst – starting a new one	Opportunity Preserve information	Concealing	Preserving	Call to mind	Remember Form Connections
Information (Knowledge)	Connecting with the past			Ceremony	Maintain Tradition
Reflections	Connecting				

Table 4-9 Reflective Coding Matrix for categories from open coding

Reflective Coding Matrix				
Core Category	Connection through participation			
Processes (actions/Interactions)	Learning A	Choices E	Preserving I	Connecting N
Properties (Characteristics of category)	Opportunity D	Reflection B+C → G	Continuity* H → M	Honouring R (Identity)*
Dimensions (property location on continuum)	Discovery Improve on past practice Understanding of progress Inspire C	Improving on past practices Giving consideration Opportunity G	Continuing tradition Preserve information Community record of the past and present K	Remember People have gathered Celebrating Respect Brings people together Connecting with the past Making connections Building connections Q
Contexts	Making connections B	Collating F	Concealing J	Involvement O
Modes for understanding the consequences (process outcome)	Knowledge C	Presenting oneself H	Tradition maintained L	Being part of a community P

* non category or consequence words. Inserted as they reflect what was observed

“Connecting” continued to be a key word which I placed in the core category. There was still a feeling that there was action happening here. This sent me back to my earlier thought on activation. By using these two words and reflecting on the table the core category became “Connection through participation”. The columns on the RCM were rearranged so that they read from left to right to become the story line.

The RCM was then analysed to determine how the story line would flow. This was done by using alphabetical letters and shifting them around to get the story sequence. The final sequence is seen on Table 4-9.

4.12.8 Theoretical Saturation

Theoretical saturation occurs when there are no new categories to be identified. The comparisons of the conditional relationships in Table 4-8 provides an overview of the categories and consequences. In general, the three sets of coding reveal relationships between them that are very similar, in particular the concept of connection. Without further sampling saturation cannot be fully established.

4.12.9 Delay Literature Review

This research undertook an examination of the literature at the start of the study. While the review concentrated on deposits and time capsules along with assessment models it did not include a review or understanding of grounded theory. This review of grounded theory occurred after the data had been collected. The literature review for grounded theory has been incorporated into this chapter as it provides an understanding of the process of the analysis of the data that was undertaken.

4.13 Summary

The approach has been to take a constructivist view to reveal constructed social realities in the data. The grounded theory approach illustrates meaning making and is based on the participants’ voices. The data was broken up through open and process coding. The codes were understood by forming a conditional relationship guide. They were then brought back together through a reflective coding matrix that identified the core category and enabled the story line to be developed to understand the value of deposits. In the next section the reflective coding matrix is interpreted into the story line.

4.14 The Storyline: Connection through Participation

[...] that we undoubtedly know that there is a real past, with real people and real events.

Christopher Cherry (1989, p. 68)

4.14.1 Introduction

This section presents the results of the grounded theory method by explicating material outlined in the reflective coding matrix. The processes, properties, dimensions, context and modes are used to understand the core category of *connection through participation*. The participants' narratives are incorporated: as this is their story telling us what it is they value about deposits.

4.14.2 The Storyline

The reflective coding matrix, Table 4-9, describing connection through participation involved four processes: learning;, choices;, preserving;, and connecting. Each of these processes can be understood through the context in which they occur.

Learning was key to the choices made about preserving and forming connections. Zoe summarised the many ways in which deposits contributed to her learning:

[...] like you have been given a key to unlock the past, and it's just that little insight into history that you may not have been aware of socially, like if there were some papers' insight into that period in time that may differ quite substantially from what we see today ... objects and I guess, an indication of people's thinking.

Unlocking the past was a shared value across all narratives that provided participants with an understanding of past practices. An element of discovery made deposits exciting. Grace emphasised this in making a comparison with an everyday item such as a newspaper:

[...] we have surpassed the physical copy of the newspaper so that newspaper has become to us symbolic, whereas to them that hard copy was the only way to convey that information.

Newspapers today report events and issues as they happen: it is immediate, a continual flow of information. A paper of the past provided international reports long after the event. The news was likely to have been debated for long periods. The newspaper was a form of communication, a record of the everyday life discussed in public. The discovery of deposits brought to the fore these records that while we have them digitally stored and have every newspaper in archive they are not present in our lives until they are presented to us and we

can reflect and remember. This was recalled during the speeches at the Sumner deposit laying ceremony:

[...] and pull out the newspaper my favourite story in the newspaper was about the penguins dying in Victoria Lake in Hagley Park at the time so they brought penguins up from the sub Antarctic 1907 National Show in the gardens there and all the penguins died because it was too warm and it was a very sad story.

By gaining knowledge and making connections with the past through their experience with deposits this provided the opportunity for participants to reflect. Participants mused on several aspects. As Topsy put it, “If you don’t have a past, I don’t think you have a future”.

Consideration of the contents of the deposits were influential in collating and making choices about what was to go in the next one. Jenny said: “I think that having reflected on the time capsules it’s much more interesting to get, perhaps, a bit of a wider than the civic input into things.” On a personal level, Poppy pondered: “[...] as you get older, things get more important to you, and that kinda historical stuff gets more important to you.”

It is interesting to note that those that found and or opened deposits did not question if they should put a new one in. It was an unspoken natural assumption that it was going to happen and that they would contribute. This aspect is absent from the narratives however Jack did say the opening was a trigger: “[...] it was a really good exciting point to then kick off the construction of the new one, I found that really interesting.”

The opportunity to collate a new deposit enabled the learnings and reflections to be incorporated into how the individual or the group wanted to present themselves to the future. This juxtaposition is interesting in that participants thought not only about how to present themselves, based on what they had experienced, but also what to preserve of themselves. Jack illustrates this in his narrative:

[...] a personalised letter or something describing the conditions or what people are doing and thinking and feeling so I think in our capsule we included some of that stuff, [...]

and

We have the technology now to be able to preserve things a lot better so yeah its good it is hidden now it is buried in concrete.

The importance of preservation was not only articulated through selecting documents and concealing them. It was similarly voiced through maintaining a tradition and ensuring that it is opened again in the future. As Zoe explains:

By almost putting a date on when the time capsule would be uplifted it's again giving future generations a little snapshot into what happened at that point in time. Also almost like continuing a record of history in relation to that statue.

The continuation of the self and tradition expresses an importance for connection. The context for connecting occurred through involvement. As Jack outlines, the opening brought together a number of groups:

It was really cool opening it and the excitement and the way that that brought together lots of people, for our project it brought together the Community Board and the Sumner Museum and Council staff and some members of the public and it was a quite a nice unifying stage of the project.

By reflecting on the contents, participants were able to make connections with the past. Further connections continued as people contributed to the new deposit, providing a part of themselves and their community. Topsy was instrumental in collecting stories from children at the local school and had this to say:

When you read what the children wrote, and they are all different: some talked about hamburgers and things - and shops and skate boarding, [...] I think there were was only two who spoke about the earthquake. I thought they would all talk about the earthquake. I found it very interesting the way these children thought, so the teacher didn't obviously say you must write about this, this or this.

The children have not only connected to the present but, through their stories, connected to the future. The inclusion of children themed across the narratives. It appeared important that they were included.

Some of the time capsules for example that we have been putting down have had letters from children in them or have contained publications that might not necessarily be in an archive (Jenny).

Including childrens' documents in the deposit represents the importance our society places on children's views being a candid view of our society:

[these views] won't necessarily be remarkable in their own right or unknown in the future but that the decision to include those items - to include things from school children - shows us the motivation. The decision to include the book ['Right on Time' and 'Story Time Te Wā Kōrero'] shows that (Grace).

Furthermore, the inclusion of children in the ceremony to bury the time capsules was important. The inference is that they may be around to retrieve it.

Now Olivia is going to pay a role today and I think she is certainly going to be here in 2067, I don't think I will be (Lianne Dalziel, Godley Ceremony 2015).

The final dimension to connecting was through the burial of the deposits. This was the moment when, as Jack said, "it is going to be locked away". As Poppy recognised, it is "[...] important for future generations to understand what was important at that time."

The ceremony that supports the burial is important. It brings important people and the wider community together. Through the speeches, it welcomes, remembers and symbolises connections. It is a time to honour the past, the present and the future:

I note that Godley died in 1861 that is when Christchurch achieved its city status making it the first city in New Zealand [...] and as you can see around us, New Zealand's oldest city is becoming New Zealand's newest city. Occasions like this allow us to reflect on our past while imagining what the future will hold. Thank you to everyone who has helped make this happen (Lianne Dalziel, Godley Ceremony 2015).

4.14.3 Summary

This story line shows how understanding the past has influenced the present and how this present attempts to influence the future. It is a story of connection which has occurred directly as a result of participation. As the story line is communicated, I start to understand how my earlier idea of process needs to extend past the present: that the past and the future are important components.

The next section discusses the case studies and the results positioned around the expert view as presented in the assessment methodology. The discussion will examine the influence of the participants' narrative on the Statement of Significance.

4.15 The Case for Significance

4.15.1 Introduction

In this section the history, physical evidence, significance thresholds and interviews are drawn together to state the argument for the Statement of Significance. This argument will establish the elements that contribute towards the overall significance of the two deposits using key components of the deposits, the overall deposit, the vessels, location and contents. A summary of these elements is presented under each designation value in the Statement of Significance.

4.15.2 The Deposits Vessels

Both vessels were discovered following the Canterbury Earthquake 2010-11. The deposit vessels are a source of interest providing excitement in their discovery, opening and internment.

[...] and to think that it has been buried in the building for a long long time and lot of history has gone past, I just think that it was really exciting (Jack).

The vessels symbolise the possibility of receiving something, in particular knowledge, from the past.

It's interesting to go back and then understand perhaps what some of those things were at the time rather than what we read in the history books (Jenny).

The deposit vessels symbolise a tradition of placing a container, with objects inside, within buildings and structures.

The original deposits were very different in origin and purpose in comparison to the contemporary deposits. The first two Godley deposits were a civic record of the movement of the Godley Statue. The earliest parchment was contained within a glass bottle with newspapers laid to the side. The glass bottle was retrieved broken, likely as a result of impact from the statue falling in the February 2011 Christchurch Earthquake.

The second Godley deposit packaged the earlier newspapers and the new contents in a copper tube. The glass bottle and parchment remained separate from the second deposit. It is not recorded if it had been opened when the statue was moved the second time. The transition from glass to copper may be for several reasons. Metal became readily available as a material. Greater permanency and better preservation can be achieved through the use of metal. Or simply a larger container was needed to hold the newspapers and a purpose built copper tube met this requirement.

The SBCC deposit was privately assembled. The domestic nature of the container, a preserving jar, speaks in several ways. Firstly by its very nature as a preserving jar it serves to preserve the contents, these jars were made to withstand high heat. Secondly the contents were compiled by a woman, a preserving jar would be the most convenient, familiar or accessible vessel to hand. Lastly, along with the nature of the contents the container selection may suggest the composition was a spur of the moment action. The lack of any record of the deposit's installation appears to support this.

The glass Atlas Mason Patent jar attests to the importation of glass in the early 20th century. Glass preserving jars were not commercially made in New Zealand until 1922 when the Auckland Bottle Company was established at Penrose (Bowey, 2013).

The contemporary deposits are purpose-built stainless steel containers to ensure their survival. The approach to preserving the contents using the latest technology and conservation techniques demonstrates determination to preserve materials in perpetuity. The placement in the ground of the Godley deposit increased the need for preservation and thus a more robust container. The increased size of the vessel reflects the greater number of objects inside, along with additional space that allows other objects to be added in the future.

Grace identifies this in her reflection of the deposits:

[...] and the fact that the canister, contains information about people and their motivations and how they saw the best way to preserve things because I mean, coins corrode and paper degrades and often the materials aren't stable so it's fascinating to see how they choose to preserve them.

4.15.3 Deposit Vessels assessment

The deposit vessels' progression from glass to copper and stainless steel exhibit society's technological advancements over the last hundred years. They divulge the changes in practice of preserving objects. The copper tube, in particular displays plumbers' craftsmanship. The Atlas Mason Patent jar demonstrates early glass manufacturing techniques, combining moulding and hand finishing. The zinc and glass lid demonstrates 19th century methods of sealing jars.

Both deposits display aesthetic value. They evoke emotional responses on discovery and because of their association with the Canterbury Earthquakes. As well, they have the potential to convey information from the past.

4.15.4 The Location

The Godley deposits retain their purpose: the records accompanied the statue through each move. The movement of the deposit with the statue and its updating is the essence of the deposit and lends itself to its intangible value of the reason for its existence. The placement of the deposit, with ceremony, under the statue when lowered to the plinth provided historical, cultural and social value.

However, the Godley deposits were disrupted in two ways in 2016. Firstly, the statue was installed without the deposits. Then a time capsule, designed for retrieval in 2067, was developed using facsimiles of the earliest materials combined with new objects. Pinpointing its location and retrieval date removed the potential for 'accidental' discovery. This is an important aspect of deposits that was identified by Poppy:

[...] so it is kind of like that discovery thing. That is what I like about doing time capsules and things like that it's a discovery, so it is like finding a little treasure it builds up that expectation of what possibly could be in there.

Societal changes in governmental practice can be represented by the involvement of community and thus the change in purpose of the deposit.

The significance could have been further enhanced by retaining the deposit as a deposit and not repurposing it as a time capsule. By seeking a way to keep it under the statue therefore the only way it would be retrieved would be if the statue was removed maintaining the authenticity of its purpose.

The SBCC deposit was originally placed behind a foundation stone on a south east facing bevelled exterior wall of the building. This was done with no recording of the details of the ceremony or identifying that the deposit was behind the stone. It was later moved to make way for the installation of a War Memorial tablet. The foundation stone and deposit were relocated to the southern wall of the building and were recovered from this location when the building was demolished.

The deposit's contextual link with the foundation stone was severed when it was reinstated in 2017. The stone was relocated and laid with a new date stone at the main entrance to the building. The deposit has been reinstated in its original position, remaining on the same land parcel. The ability to remove the deposit from the wall will be impossible unless the wall is destroyed or replaced. This is opposed to the ability, if desired, to retrieve it from behind a foundation stone. There is also no marker to identify the deposit's location. However, it retains its original purpose as a foundation deposit.

4.15.5 Location Assessment

The Godley and MTSC deposits remain contextually significant in their relationship to the statue and to the building respectively. Furthermore, they remain on the original site. The deposits have an historical value, continuing a tradition of laying a deposit on each site. However, both deposits' past direct linkage with the statue or the foundation stone has been removed.

4.15.6 The Contents

The present-day contents of the deposits has altered both deposits. While both were originally quite different they have become similar because they contain items from the wider community. Even though the contents are eclectic they link to the site or project.

The first two Godley deposits specifically documented the movement of the statue. This was done through with official parchments signed by then civic leaders. The inclusion of

newspapers of the day of the laying of the deposit exhibited traditional practice, dating the deposit. Coinage, another traditional element of deposits, strangely, was not included. While the first consisted of a parchment and newspaper, the second had an additional item, a plumber's tag. It departs from a solely civic deposit to include others, in this case likely the manufacturer of the copper tube.

The third deposit repurposes the earlier deposits as a time capsule. While it continues the tradition of documenting the movement of the statue with a transcript modelled on the previous parchments and dating it with newspapers, contributions towards the deposit have come from a wider number of people. The contents become a representation of 'ourselves' – the community that surrounded the reinstatement of the statue and those with a connection to it.

It includes messages from the Mayor at the time of the earthquake and the incumbent Mayor when the statue was reinstated. It is interesting that in comparison to the MTSC deposit this deposit included several references to the Canterbury Earthquakes with stories from *Seismic* who recorded stories of the earthquake and from the *Quake City* exhibition at Canterbury Museum. Documents detailing the treatment of the deposit and the repair of the statue and the donation from the New Zealand Fine Arts Society toward the repair provide a link to conservation and the acknowledgement of Thomas Woolner, the statue's sculptor.

Several linkages to Godley have been included. Two books, one about Godley and the other by his wife Charlotte, plus documents from people associated with him or the statue's repair. The foundations of Godley's residence in Lyttelton were revealed when a house built over them was removed following the earthquakes: documentation about this was also added to the contents.

The Godley time capsule does not include the original deposits. Vellum, parchments and newspapers, were too fragile and replaced with facsimiles or photographs. Rather than split the contents between the time capsule and archives, the items were retained as a collection. This enables them to be displayed collectively.

Where they will be archived is yet to be determined. There are dangers with this as the items may be lost or split up as they are reinterpreted. The removal of these items from the deposit removes them from their context. The retention of images of the former contents and containers along with their documentation ensures the authenticity and integrity of the deposit. The retrieval of the time capsule may initiate their display or examination.

The 1918 vellum and 1933 parchment made from animal skin are strong stable materials. Their use in the deposits attest to the importance placed on the documents when the

deposits were laid. Modern parchment is made from cellulose fibres, processed to mimic the thickness and smoothness but are not as stable.

The first Sumner deposit was privately collated depicting a visible relationship between the collection and the individual. It contained traditional items such as newspaper, dated the day of the laying of the foundation stone and coinage. This suggests Mrs White had an understanding of deposit laying traditions. The calling card identifies Mrs White, who likely assembled the deposit. The religious medallions may reflect the religious commitment that Mrs White made when she married. Perhaps she believed that they would protect the public building that she funded. This modest private deposit in combination with the foundation stone laid and embossed with the Mayor's name may be understood in the context of a private/public partnership. By placing the deposit Mrs White ensures she is acknowledged and remembered as the benefactor.

The second deposit dramatically digresses from the first. It includes the original deposit maintaining intactness and authenticity of the deposit. The new deposit has contributions from the local community. The change to a community-focused deposit reflects the change in ownership of the building and the wide community use that it provides. The building was now a publicly funded community building.

The contents for the contemporary MTSC deposit came from the local community and those associated with the past and present building. Letters from local children have potential to provide information about social life in Sumner. The letters placed in the deposit were copies of the original letters onto acid free paper. The originals are archived in the Sumner Museum. A range of library and local history items represent the presence of the library and Sumner Museum in the new building. Items from the Community Board document the Board's work and community plans. Several items retrieved from the former building were added with the seemingly odd item out being earplugs. They can however be associated with the need for ear protection in the new build or perhaps,

[...] it should be a bit of fun (Jenny).

An understanding of conservation practice is demonstrated in successive deposits. The original 1918 Godley deposit newspapers were laid underneath the statue next to the glass bottle. In the second deposit the newspapers were included inside the copper tube, the glass bottle remained as it was. The third deposit is stainless steel with acid free paper and tissue used to wrap individual objects before packing the time capsule. The care taken in handling and stabilising the objects suggests they are important. Treatment reports and conservation receipts provide evidence about conservation practice.

In daily life, newspapers are ephemeral: read one day, obsolete the next. In deposits, they are out of context and their use changes. They date the deposit and are expected to last indefinitely or until retrieval.

Participants recognised the importance of sending information to future generations. This reciprocated to what they felt they had received from their interaction with the earlier deposits. This attachment of meaning to learning about the past informed the message that they sent. In some sense there is 'immortality' about the messages.

4.15.7 Contents Assessment

Contributing to the deposits and reburying them, demonstrates they are important and they are something that they want to keep; signifying the deposits' value (Bond & Worthing, 2016; de la Torre, 2002). The comparison of a private deposit in a privately funded public building being replaced with a community deposit in a community funded public building provides evidence of the historical and social value of the building.

The contents demonstrate scientific value by providing an understanding of the treatment of objects. They illustrate what society saw as important at various times.

4.15.8 Management of the Deposits

Each deposit was opened in different ways. The Godley deposit was opened, by the Mayor, in front of the media and broadcasted across New Zealand. There was great expectation that it would provide a message of encouragement to a city that was in turmoil. It did not. There was disappointment at the lack of inspiration it provided. The five page letter that was installed with the time capsule, by the now past Mayor, to go to the future reflects possibly the message he had hoped to receive. This process of opening and experiencing the contents influenced the selection of contents that were returned with both deposits.

[...] it would have been nice if there had been a personalised letter or something describing the conditions or what people are doing and thinking and feeling so I think in our capsule we included some of that stuff, there is a lot of good stuff happening now and a lot of interesting stuff (Jack).

The Sumner deposit was opened by, and in front of a small group of the community. As opposed to the Godley deposit the newspaper discovered inside provided an insight to what was happening at that time. There was speculation about Mrs White's identity and what the contents could possibly mean. The people involved in the opening continued to be involved in and contributed to the new deposit.

Deposits provide a unique way to understand heritage. The opening of the deposits provided a connection to the past. The present community took this connection and

experience, interpreted it, to form the message that they wished to send to the future. In this process they learnt about the past; how to conserve materials; make connections within their community and continue traditions.

The reinstatement of the deposits continues customs. The inclusion of the original or the documentation of the original deposits builds another tradition of adding to past history. The deposits are no longer singular but construct progression of society over time. What is important is that this construction stays static, it is not progressively altered over time, only added to. Conservation practice does not support alterations however in this context an alteration adds to the value.

Each deposit's internment occurred as part of a ceremony. The contemporary deposits continued this tradition. The ceremonies were an opportunity for the community to gather continuing a ritual which included remembering past events, people and history. The deposit functions to recall, retell and pass on the story so that it is remembered. This is one of the advantages of the time capsule, it provides the impetus to remember. While the deposits were recorded in newspapers and publications the wider memory has been lost.

The ceremony in each case was different. The Godley time capsule was buried as part of a very formal public ceremony that involved a master of ceremony and a number of speeches from key public figures. This was conducted in front of cameras and media. In contrast the MTSC deposit was laid informally with local community members amidst laughter and inside a building that was being constructed.

4.15.9 Summary

Each deposit is significant for different reasons. The next section completes the designation process by summarising the significance of each object in a Statement of Significance using the criterion under each of the values. The Assessment Statement draws on the criterion of at least one of the values being Significant or Highly Significant and the Overall Assessment thresholds undertaken earlier in this chapter.

4.16 Heritage Assessment - Statement of Significance

The CCC template, Appendix 8, has been used in this section.

4.16.1 Godley Time Capsule



Figure 4.58 Burial of the Godley Time Capsule (left) , Time Capsule Plaque (right)

Images Newshub CCC 2016

Historical and Social Value:

The Godley time capsule is of high historical significance for its association with the history of relocation of the Godley Statue and patterns of change in Cathedral Square from 1918 to 2015. The Godley Statue has been purposefully moved twice and once through a natural event. On each occasion a deposit has been laid to record the movement of the statue.

The time capsule, laid in 2015, includes copies of the documents from and images of the earlier 1918 and 1933 deposits, it does not contain the two earlier deposits. Each move of the statue is recorded by a civic document declaring the movement of the statue. Each document is signed by the incumbent Mayor and leading officials. The 1918 and 2015 documents are signed by the Anglican Bishop. Newspapers and a bottle with the record of the movement of the statue was placed on the plinth by workmen before the statue was lowered in place by the Mayor, Henry Holland 1912-19 and Bishop Julius. The second was likely place by workmen as the statue was set on its plinth before the unveiling ceremony in 1933. The last, a time capsule, was lowered into the ground by current Mayor Lianne Dalziel, past Mayor Bob Parker 2007-13 and Olivia Fryer. The time capsule encases details of the statue's repair after the Canterbury Earthquakes 2010-11; messages from the current and past Mayors and Godley's grandson – Lord Kilbracken; earthquake stories from Canterbury Museum; various items with linkages to Godley and a letter recording a donation towards the

repair of the statue from the Canterbury Decorative Fine Arts Society. Early Settlers images and the newspaper of the day are also included.

The time capsule is of high social significance for its association with the community, involvement of civic leaders, people associated with Godley and the repair of the statue.

The time capsule provides the community with a sense of identity and continuity through the experience of learning about the province history of Canterbury.

A connection is maintained through the returning of a time capsule to the site that held a 1918 and 1933 deposit. They demonstrate community associations by providing messages to the future about who they are and their responses and experience of the Canterbury earthquakes. A sense of community has been created through people gathering to open and contribute to the deposits, and bury the time capsule that is to be opened in 2067. The time capsule represents a link to the past, the present and to future generations.

Cultural and Spiritual Value:

The time capsule has significant cultural and spiritual values. It demonstrates a tradition of ceremonial laying of deposits in association with the relocation of the Godley Statue. The continuing ritual of ceremonial speeches by Civic leaders commemorate the founding of the City, Godley's contribution to the establishment of the province of Canterbury and the work of Woolner, the statue's sculptor. The laying of the time capsule represents the belief that the information it contains is of value to future generations. The change in form from deposit under the statue to a time capsule in front of the statue ensures a tradition of deposit laying and memorialisation is continued.

Architectural and Aesthetic Value:

The time capsule has some architectural significance as a durable 304 grade stainless steel metal tube with a seal and stainless steel plate fastened with bolts. It is a modern, purpose built, utilitarian object made by *Time Capsules Australia*. It can be argon-charged to remove air, creating an inert environment to conserve the contents.

The contents of the 1919 and 1933 deposits included a record on vellum of the Godley Statue's move and key newspapers. The juxtaposition of a durable material for the record and an ephemeral object attests to the symbolic nature of the newspaper. This symbolism continues in the time capsule with acid free paper used for records and messages and the inclusion of two newspapers.

The time capsule has aesthetic significance for its ability to evoke a sense of excitement and anticipation. It inspires a response to create and continue the practice of laying time capsules.

Technological and Craftsmanship Value:

The time capsule has technological and craftsmanship significance demonstrating time capsule and document protection technology from the time of its construction in 2016. Image evidence in the time capsule demonstrates the progression of methods of preservation by the use of glass and cork (1918), to adaptive use of copper plumbing pipe formed into a welded tube (1933) to purposely-made stainless steel (2015).

The time capsule demonstrates the conservation of information through the documentation of the use of vellum in earlier deposits to the use of acid free paper in the time capsule. The method of preservation demonstrated by the container and the contents' condition provide evidence of the changes and degree of effectiveness of early techniques of conservation.

The selection of contents demonstrates the purposeful exclusion of items that may not have longevity or may be detrimental to other items.

Contextual Value:

The time capsule is located in Cathedral Square a significant public space which served as a transport hub and then as active public spaces once buses and trams were excluded. Its location in front of the Godley Statue demonstrates a strong contextual association with Godley who was an important public figure in the early establishment of Canterbury. The plaque links the time capsule to the Godley Statue and its moves. It provides a reminder to the future opening and centennial of the unveiling of the statue. The plaque is important as one of a number of commemorative features within this public space.

Archaeological and Scientific Significance Value:

There is significant potential for the deposit to contribute to an understanding of Canterbury history in particular the events that surround the various movements of the Godley Statue over a period of 98 years. The time capsule has potential to provide an understanding of personal responses to the earthquake through the documents included by contemporary civic leaders and members of the community. In particular, the time capsule has the ability to provide information that is not available in archives.

Overall Assessment Statement

The Godley time capsule has high historical and social significance for its connection with the movement of the Godley Statue, with civic leaders and the community surrounding the statue and its repair. The time capsule has significant cultural and spiritual value for its association with the ritual of ceremonial burials, remembrance and memorialising. It is important in that it represents changes within Cathedral Square over a period of a hundred years and its connection with Godley Statue creates a sense of place and identity with Canterbury's past and the development of the Square. It is unique in that it is the only time capsule known that purposefully documents the movement of a statue. It is also unique in its continuity of involvement with civic leaders. The contents are evidential of past deposits, represents various segments of the community and the history of the public responses to the Godley Statues relocations. The time capsule continues the tradition of ritually laying deposits contextually with the Godley Statue. The Godley time capsule is of overall high significance.

4.16.2 Matuku Takotako: Sumner Centre Deposit



Figure 4.59 Installation of the Matuku Takotako Sumner Centre deposit

Image CCC Newslines, 2017

Historical and Social Value:

The Matuku Takotako: Sumner Centre deposit consists of two deposits. A 1907 deposit that was retrieved from the Former Sumner Borough Council Chambers that was irreparably damaged as a result of the Canterbury Earthquakes 2010-11. This deposit was found behind the foundation stone that was laid by the Mayor Mr C. A. Lees 1906-08 and located on the south wall of the building. The 2017 deposit was laid by community members in 2017 while the new MTSC was being built. The 1907 deposit was retained and placed inside the 2017 deposit.

The original 1907 deposit is connected with Mrs A. J. White who met her future husband on a ship traveling to New Zealand. They married and together built a successful furniture business, A. J. Whites. Following her husband's death, Mrs White continued to manage the business and properties in Cathedral Square, Clifton Hill and Sumner while maintaining the family's philanthropic work, in particular to the Catholic Church. Mrs White provided a site and building for the Sumner Borough Council Chambers and a community hall. She bequeathed her estate to form a community Trust to build and maintain children's orphanages: St. Josephs, for girls, was opened in Halswell in 1936.

The contemporary 2017 deposit demonstrates a tradition of laying deposits when a building is built. It is associated with the community that surrounds and uses the building with

contributions from the Waikura/Linwood-Central-Heathcote Community Board, the Sumner Historical Society, the Sumner Library and children from the local school. The 1907 deposit was opened by Community Board members (illustrative of prior borough council) and Sumner Historical Society members (occupants of the original building). The deposit has historical and social significance demonstrating the presence of borough and later district governance in Sumner.

Cultural and Spiritual Value:

The Matuku Takotako: Sumner Centre deposit has cultural and spiritual significance for the ritual of discovering, contributing and laying deposits to commemorate the construction of a building. Its installation celebrates a new start to a long-awaited community centre after the previous building was damaged in the Canterbury Earthquakes 2010-11.

Community connections were forged through the discovery of the original deposit and the creation of a contemporary counterpart. The contents and ceremonial speeches given when the deposit was installed, reflect the enduring belief in transferring things of value to succeeding generations.

The deposit has high significance spiritually to the community as a symbol of loss, recovery and rebuilding.

Architectural and Aesthetic Value:

The 1907 deposit is a glass Atlas Patent preserving jar. The 2017 deposit is a durable 304 grade stainless steel metal tube with a seal and stainless steel plate fastened with bolts. It is a modern utilitarian, purpose built object, made by *Time Capsules Australia*. The deposit can be argon-charged to remove air, creating an inert environment to conserve the contents.

The contents of the 1907 deposit reflect an individual life: a calling card, coins, religious medallions and a newspaper. The 2017 deposit reflects the local community. It includes letters from the local school children and residents about their life in Sumner; historic photos; library items and children's books with a time theme; records of the storage and treatment of the deposit; coins; Community Board records and the keys from the original building.

The deposit has aesthetic significance for its ability to evoke a sense of excitement and anticipation. The deposit inspires a response to create and continue the practice of laying time capsules.

Technological and Craftsmanship Value:

The 1907 deposit is a common house hold glass object used for preserving food, sealed with a glass and zinc lid. It is and is a reminder that glass jars were imported into New Zealand until they were commercially made in 1922. The 2017 deposit of stainless steel is purpose made and closed using a lubricated neoprene seal, with the lid bolted down.

Apart from the preserving jar, no other effort was made in 1907 to ensure the longevity of the deposit's contents. The 2017 deposit deploys current conservation expertise and materials, selecting objects purposively to improve durability.

Both deposits demonstrate preservation methods of their time.

Contextual Value:

Both deposits are continuously and contextually linked to the site. The site is a landmark at the intersection of the main streets, Wakefield Ave and Nayland Street.

The original 1907 deposit was located on the bevelled south east corner wall of the Sumner Borough Council Chambers. In the 1920s the deposit and the foundation stone were relocated to the south wall to make way for the Sumner War Memorial tablet.

The new building has retained the same bevelled corner detail as the original building. the 2017 deposit has been placed where the 1907 deposit was first placed.

Archaeological and scientific significance value:

The 1907 deposit revealed what was happening in Christchurch at the time. It reminds us about a citizen's, contributions to community development and private funding for public buildings. It reveals the early tradition of laying deposits in buildings.

The deposit has high archaeological and scientific significance for its ability to provide information about the occupation of the site, the local community and early governance of Sumner as a Borough. The deposit is intact containing the original deposit and items inside the contemporary deposit. The later deposit is important for its ability to reveal information about the social life of children in 2017.

Overall Assessment Statement

The Sumner deposit has high historical and social significance for its association with Mrs. Eliza White, a woman who privately funded and provided a purpose-built building for

community governance and public use in 1907. It is culturally and spiritually significant for the ritual of ceremony and remembering and demonstrates the sense of community in the contributions made to the deposit. It is contextually significant for the continued association of deposits with a community hub containing a library, a museum and meeting spaces. The ability for the deposit to reveal information about the social life of children in the Sumner community in 2017 gives the deposit high scientific significance. It is significant for its connection to the site, and that it includes the original deposit inside the contemporary deposit. Overall the Sumner deposit is highly significant.

5 Discussion

Perhaps less important is the contents (Jack).

5.1 Introduction

The aim of this research was to examine deposits to uncover their importance using a territorial heritage designation methodology that is devolved from the RMA 1991. The following chapter discusses the findings and the extent that deposits integrate with current heritage significance assessment practice and conservation.

It was found that the deposits in this study are highly significant, however the process of significance designation raises a number of 'issues' that challenge heritage policy and practice. The approach of this discussion is to examine the findings within the context of the stages of the designation assessment methodology, Appendix 2, and is structured into four sections. Identification of candidates for assessment are discussed in regard to the limitations of using a thematic approach for selection. Next it is argued that candidate research relying on documentary evidence does not identify all the values associated with an object. The third section scrutinises the assessment criterion outlining opportunities for improvement. Finally the threshold qualifiers are confronted as they do not integrate well with change.

Based on the findings of this research it is argued that the protection mechanisms for items identified as having heritage significance would not protect and may be detrimental to the values of deposits as identified in this study.

5.2 Designation Framework

Conservation has evolved from a material culture practice that focused on object preservation by experts to a values based methodology inclusive of place and narrative. This has advanced to a wider significance understanding situated in memory, identity and placemaking. Assessing cultural heritage significance is fundamental to identifying values. An assessment process has to be robust and transparent in order to be credible (Bond & Worthing, 2016; de la Torre, 2002; Ohs, 2015). Understanding the significance of an object enables resources to be directed to their protection and care so that they are available for future generations.

5.2.1 Identifying Candidates

There has been an increasing trend towards the use of thematic studies to direct and select candidates for heritage listings. The hegemonic status of the thematic framework in the selection and assessment of candidates risks exclusivity. The *Contextual Historical*

Overview for Christchurch City provides the thematic development of Christchurch and its people (Ohs, 2015). It directs future research to potential new listings at CCC.

Reference to deposits was absent in the thematic study: meaning they would not be considered for designation. This study provides evidence that those involved with deposits valued them for the knowledge they could gain about the past:, the maintenance of a tradition:, the opportunity to present themselves to the future, and most importantly, for the sense of community that they created. As a result the sole use of the thematic framework to identify possible listings has potential to be limiting.

This is not suggesting thematic frameworks should be ignored. A trend towards and the use of thematic frameworks has been growing since the 80s. Donaghey (2001) supports its use to provide focus for listings, they provide a structured approach to guide and inform the selection of a representation within the district's historic development. Without a framework identification of heritage becomes arbitrary, may lack comprehensiveness and understanding of a places history and risks overlooking important aspects of the history (Marshall, 2016).

Even so, community involvement in identifying objects of importance is imperative. The selection of candidates could be strengthened by testing the Contextual Historical Overview through identifying stakeholders within the themes and consulting with those communities. This would achieve two important aspects of heritage practice. Firstly, by understanding and recognising what and how the community values something it is more likely to be cared for in addition to providing a sense of identity and continuity (Bond & Worthing, 2016). Secondly the recognition of contemporary values removes the expert only focus and recognises the current people relationship and fluidity of heritage (Jones, 2017; Ruggles & Silverman, 2009). As Smith (2006, p. 83) states "Cultural meanings are fluid and ultimately created through doing, and through the aspirations and desires of the present, but are validated and legitimized through the creation and recreation of a sense of linkage to the past."

A further improvement to the selection process is to involve the community in candidate nomination. For example the Barrington Park gates in Christchurch were one of the few items put forward as a candidate by the community in the 2014-15 District Plan review. Unidentified in the Contextual Historical Overview they would have been overlooked if the community had not put them forward with supporting information for further investigation. The gates subsequently met the threshold for listing in the District Plan however the community involvement did not stop there. The community has continued to take an interest in the gates by notifying Council of deteriorating paintwork (G. Wright, personal

communication, November 15, 2018). Active community centred approaches places people with connections to a place in the position of expert (Hølleland & Skrede, 2018).

5.2.2 Researching

Thorough research is the foundation of any assessment. It provides an understanding of the history, changes and values of a place. Designation research is undertaken by qualified people using a checklist within an 8-12 hour time allocation of records and external inspections (Christchurch City Council, 2014). Time presents a limitation of this approach. I found the time to research each of the case studies was considerably higher. The checklist covered sources of information that in this study is presented in the historical summary of each of the case studies. Absent from the prescribed assessment approach are community and object owner narratives. This ignores intimate owner knowledge and relevance of the item to the community. Basing the Statement of Significance solely on documentation relegates it to a point frozen in time (Baish, 2014).

Collaboration with communities is paramount to attaining a full understanding of the values (Donaghey, 2007a; Johnston, 1992; Mason, 2002) and how they use it. Connecting with people who have had an association with the items researched in this study has illustrated that restricting the research to the history and the physical objects results in an incomplete understanding. Topsy expressed importance by saying “Well if you don’t have a past, I don’t think you’ve got a future”: that is people identify with those things that express who they are (Donaghey, 2007a). Documentary research revealed the maintenance of a tradition through ceremony and additional deposits in this research. Without participant narrative an understanding of the importance of the connections that were made by their involvement would be absent.

Determining who the stakeholders are is vitally important. In the MTSC deposit case study the research uncovered a link with the Eliza White Trust that was established to administer the remainder of her estate after her death. The Trust continues to exist and operate (Fletcher, 2002) with descendants’ involvement. Research prior to collating a new deposit would have enabled the inclusion of the Trust and a family representative in the opening and decision making of the treatment of the original deposit. Further narrative from family members could have contributed to a greater understanding of the deposit’s values.

There is a continuing reluctance to engage with communities of interest and integrate their values into the process at a designation level. There is extensive evidence that heritage is socially constructed calling for stakeholder consultation as an element of assessment processes (Bond & Worthing, 2016; New Zealand ICOMOS, 2010; Russell & Winkworth, 2009). Equally, research and case studies confirm the benefit of consultation (Johnston,

2017; Low, 2002; Stephenson, 2007). Communities however still fail to be integrated fully into heritage practice (Davison, 2018) and the designation process. Subsequently a complete understanding of how an object is valued is missing from significance statements.

5.2.3 Assessment

The purpose of the assessment process is to determine and provide the argument for the significance of an item. The reality is it could be argued that almost anything has significance as the subjectivity of the process is difficult to control. Within New Zealand heritage assessment literature there is continued discussion around the need for a national assessment framework (Donaghey, 2000; Vossler, 2018; K. Wilson, 2013).

The CCC assessment typology consists of a number of grouped values with criterion for each grouping. Without heritage training interactions between the grouping and the value criterion lacks clarity. Without a guidance document the ability of a non-expert to understand and use this criteria to present a case for an object is limited.

Guidance documents are not uncommon internationally. Significance 2.0 (Russell & Winkworth, 2009) provides direction for assessing museum objects and the Queensland Government Guideline on Assessing Cultural Heritage Significance (*Assessing cultural heritage*, 2013) provides a comprehensive interpretation and methodological framework for using the Queensland Heritage Act 1992 criteria. Both these documents were used to assist with the case study assessments but were limited to their organisation's typologies.

The assessment values are time specific, they do not measure changing values. This is especially true for intangible values as Stephenson (2007) found in her study of landscapes where insiders described intangible values to a greater extent than that found in expert evaluations. Furthermore the expert view does not identify all the practices that occur. Notably Egerton (cited in Clayworth, 2008) warns that the subtle aspects of change and continuity can be over looked. Both the insider and outside/expert perspective contribute to a fuller understanding of values when assessing for significance.

This research found deposits were temporal exhibiting a linear continuum from past, present to future. This progression in heritage assessment could be seen as diminishing the value of the original object. However, in the Godley Statue deposits maintaining the ritual of adding to the deposit was important. This increases its social value and subsequently its historical value.

The research suggests historical and social significance should be separated within the typology. Historical significance is time linked to the past and relative to other values such as archaeology. It is a value that lacks the ability to capture the dynamics of peoples

relationships (Jones, 2017). As Jones (2017) points out “social values are fluid, culturally specific forms of value embedded in experience and practice.”

Deposits demonstrate social construction. Participants carefully constructed, based on their past experience with deposits, what they thought represented the context of the deposit and would be of interest. Zoe explains this as “again giving future generations a little snapshot into what happened at that point in time.” Avrami et al. (2000) state that social construction “results from social processes specific to time and place.” Furthermore objects are not static “they are a medium through which identity, power and society are produced and reproduced.”

The Godley Statue deposits demonstrated this with civic contents that specifically excluded community representation but that occurred due to community resistance to changes in Cathedral Square. The later time capsule respected the past deposits with the addition of contributions from the community associated with the statue.

Social value is the relationship between the place and the people for whom it has value (Johnston, 1992); it is a relationship between the past and the present (Davison, 2018). Jack expresses this association by pointing out “it connects us to the past and the future as well that’s what I really liked about that.” The social process around constructing heritage is not identifiable in documentary research. Values are expressed by interaction and can be seen in the continuation of a process of building on earlier deposits. Jack observed “they cared enough to do something”. This was influential in his selection of items for a contemporary deposit, “and we have gone out to a whole load of people and tried to do the same thing, but in our own way.” This research found the present day care of the past for future generations was a social process.

As most places would have some social value Davison (2018) suggests that prioritisation is required. Exactly what this would look like, he suggests, requires further consideration and development given to the thresholds of intensity, duration and breath along with resonance. Johnston (2017) describes the three aspects needed to define social value; that it is valued contemporarily, that the contemporary group is identifiable and lastly that transmission of values over generations is demonstrated.

The deposits in this research demonstrate that they are valued by a group of people through the connections that are made with the past, the present and extended to the future. However within the CCC assessment for an object to attain an overall assessment it must meet a threshold at a district or higher level. Thus significance at local or suburban level is excluded. It is at the local community level that care, value and ongoing use occurs. While it may not be obvious what the community values it becomes apparent once you start to alter

or remove something from it (Johnston, 1992). An example of this is the activation of the community when the Council proposed changes to Cathedral Square that would affect the Godley Statue. The MTSC deposit was a compilation of the local community. Further, without the link to the SBCC connecting it to early governance of the district and contributions from the Community Board representing the current governance of the district, it would have struggled to meet the criteria threshold for significance.

It is recognised that community and stakeholder input is less than adequate in the CCC assessment process (F. Wykes, personal communication, January 10, 2019) and it is an identified area for improvement (A. Ohs, personal communication, March 15, 2018). The interconnectedness of people with place and activities as a continuing relationship occurs in all areas of the community. I suggest the assessment threshold is reviewed to include the objects of importance in local communities. I further suggest a separation of social value from the historical value allowing social value to be addressed independently. Addressing social significance separately brings it closer to the people (Johnston, 1992).

5.2.4 Applying Thresholds

The thresholds of significance, contextual thematic development - sense of place, authenticity and integrity are achieved by deposits. They have temporality. Their isolation ensures they stay unchanged. However change is also an aspect of deposits when they are discovered, added to and reinterred. Change or additions to the deposits is socially instigated and important for their continuance. Conservation practice theory prescribes minimal change. This anomaly would discard deposits as non-conforming.

Comparative assessment is problematic due to their inaccessibility and lack of records. It is therefore difficult to determine if each deposit is one of a kind without further research. Between the case studies there was limited ability to make comparisons with age, type, contents and purpose. Newspaper records of foundation deposits and time capsules suggest they are common, this discounts them as rare objects. Deposit uniqueness is situated in the snapshot of time it presents. The contents are exclusive to the time they are formed and to the context in which they are located. Trends change continuously. If a time capsule was collated every year the contents would vary, this variance increasing as time progresses. The context of their location and formation further differentiates deposits as revealed in the two case studies. It would be difficult to make exact comparisons as each is 'one of a kind'.

Guidance to evaluate the authenticity and integrity thresholds is referenced to the NZ Charter. The CCC Heritage Technical Report (Ohs, 2015) identifies these thresholds as vital contributors to maintaining heritage value and significance (Ohs, 2015). I experienced difficulty with these aspects seeking clarity from Significance 2.0 and the Queensland

Government Guidelines. Without guidelines to apply the concepts the process excludes the non-expert and fails to be participatory.

While not a part of the assessment methodology existing heritage listings warrant consideration. In the case studies the Godley Statue is listed in the Christchurch District Plan as a highly significant heritage item. The listing includes and protects the setting, identified as the Godley Plot Reserve. As the time capsule is located within the setting it is considered in the Godley Statue Statement of Significance (Appendix 4). The Christchurch District Plan Godley Statue Statement of Significance acknowledges the 1918 and 1933 deposits mistakenly as time capsules: "Time capsules dating from 1918 and 1933 were subsequently found in the plinth." (Christchurch City Council, 2017). This research has evaluated the deposits in isolation of the existing listing. However rather than have two separate Statements of Significance the additional information revealed in this study would be incorporated into an update of the Godley Statue Statement of Significance (A. Ohs, personal communication, January 22, 2019). Accordingly, a review would consider correctly identifying the deposits and the 2016 time capsule along with the values identified in this research.

In contrast the SBCC deposit was located in a heritage building that has subsequently been removed from the designation list. As the new building is not listed the MTSC deposit could be considered for listing as an individual object. However in the following section a case is made that while listing the object would provide protection that may be detrimental to its continuance as living heritage.

5.3 Unexpected findings

There was an initial expectation that the objects and the contents would be the focus of the participants. This was not the case. It was the intangible aspects such as learning about the past and contributing to the future while engaging with others which was valued. The protection of these values is focused on the tangible and protecting against change is challenging. The focus of the identification and the assessment of historic heritage within the RMA 1991 framework is broadly to protect against environmental effects. Protection in the Christchurch District Plan is specifically "from demolition, relocation, alterations, code compliance works and new buildings within a heritage setting" (Ohs, 2015, p. 21). Consequently the RMA 1991 places the territorial authority as the curator restricting the community relationships with a place (Baish, 2014). A dilemma remains: how to protect intangible social values when heritage practitioners discount them.

Social significance has to be supported by other values in order to provide protection. Accordingly, aspects of social significance are incorporated into cultural, spiritual and

historical value rather than addressed independently. The participants in this study valued the process they took part in. They connected and added to the past, based on their experiential understanding, to provide something to the future that they valued and represented them and 'thought' the future may find valuable.

I guess looking at what we put in there as well, we looked at the history not only of the statue but the significance to generations so we have a little bit of children's input and this will be the generation that will up lift it in the future (Zoe).

And to give the future an understanding of what we valued in our time:

I think to me what is important about time capsules is that they actually record the thoughts, hopefully, thinking and often the things that people think are important at that time to leave behind for somebody to open in 50 or 100 years so that you can get a sense of what was seen as important at the time (Jenny).

The only way the process of connecting can be protected is through the protection of the documents that have been gathered. To do this they would need to be listed to ensure that they are continually reinterred in the same context. The alternative is to relegate the documents to a museum, archives or storage subjecting them to reinterpretation, recontextualisation or loss diminishing their values and severing their social connection.

Deposits do not conform to traditional conservation practice and philosophy. Reinterred deposits are altered by the addition of new material, the form of the vessel and new location. These changes conflict with prescribed heritage conservation practice that identifies and protects values from change. Minimal intervention is a key aspect of heritage conservation. The NZ Charter states in Principle 21 that "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." (New Zealand ICOMOS, 2010, p. 8). In this case alteration or change is a key component of the value of a deposit and increases its heritage value. Up-to-date preservation knowledge is required to conserve the contents to enable survival. Principle 21 continues:

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. (New Zealand ICOMOS, 2010, p. 8).

Again deposits deviate as the alterations and additions to deposits are a key component of their significance. Fabric and form are representative of contemporary periods. Alterations could be considered as being an aspect of the heritage of the deposit. However alteration by the non-inclusion of the original material in the Godley time capsule in my opinion may diminish the authenticity value. The inclusion of evidence of the prior contents through documentation and images of original deposit and the ability to access these items reduces the detrimental effect in that they are still available.

Relocation in the NZ Charter is only allowed in *exceptional* circumstances and is not a conservation process, Principle 10 states:

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. (New Zealand ICOMOS, 2010, p. 4).

There is a continuance of contextual relevance for both deposits. Though they may not be in the exact original location, the association of the deposits with the building and the statue in the case studies remains intact. This is an acceptable outcome, “Relocation of an item within its setting has significantly less potential for adverse effects than when it is relocated off site, as the context is maintained.” (Ohs, 2015).

If the treatment of the deposits had conformed to the NZ Charter 2010 principles of conservation outlined above, their values would not have increased. The retrieval and replacement of each in the exact location, if this had been possible, would have retained the objects as they are. I suggest that this would have resulted in a different statement of significance, in particular reduced social values, technological, scientific and cultural and spiritual significance.

Nonetheless the values of the deposits could have been enhanced by an earlier and considered understanding of the objects and their history. For example a more considered approach could have been given to the contextual location of the 1907 SBCC deposit. By understanding the history of the movements of the foundation stone and the deposit further consideration could have been given to keeping the two items together. It is suggested that the original deposit could have been laid with the original foundation stone and the new deposit laid with the new foundation stone. This demonstrates that a consideration of the significance is important to underpin and justify decisions.

5.4 Limitations and Weaknesses

Grounded theory is a process where data is collected and analysed. The cycle is continued until no new themes or questions emerge (Charmaz, 1996). In this study six interviews were conducted and analysed in sequence. Continued data collection to further test the data was restrained by time. The grounded theory process of coding, review, re-sorting and configuring the data was time consuming and became a limiting factor.

Identifying a wider range of stakeholders, or re-interviewing participants may have revealed additional themes. Research identified the connection of the Canterbury Pilgrims Association with the Godley Statue. The Association continues to be active and as a group with connection to the statue there may have been some additional insight into the deposits' values. Another connection made after the data analysis had been completed was with a relative of Eliza White, a member of the Eliza White Trust. As a key stakeholder his narrative of the deposit's importance may have provided further insights.

In addition deposit focused interviews would have increased the ability to make comparisons between the two deposits. As both deposits were different, one civic the other private, and both merging to form a civic/community relationship, further questioning could have understood if there was any difference in values. As a result further work would be required to advance this study from a general to a specific understanding of the individual deposits.

One of the key weaknesses in this study is my inexperience with other disciplines such as anthropology and sociology. This research uncovers the complexity of assessing heritage and that it would have been enhanced by an interdisciplinary approach. As a novice in deploying grounded theory, I could have benefitted from discussing the coded categories with others and thus improved the robustness of the study.

The approach however enabled comparisons within the data. The emergence of a core category, as applied in this study, value, sits well with the ability to expose constructed social realities (Wu & Beaunae, 2014). It is a method that has been adapted to this study to understand the social value of deposits and deviates from standard practice. I begin to perceive a community-values-based theory emerging.

5.5 Recommendations

This study selected and applied a territorial authority designation methodology to determine the importance of deposits. Using that method proved challenging even with heritage management background. The criterion descriptions were insufficient to provide a clear understanding and application of aspects of the values that required considerations. Given that the method excludes the non-expert, and to encourage an inclusive and participatory process, it is recommended a guidance document in accessible language is developed.

Similarly a guide would avoid mis-interpretation of the criteria, offer clarity on how assessments are made and provide an understanding of how assessment and designation is situated within conservation practice and the RMA 1991 framework. Resistance to a national document has stemmed from the argument that it would not account for local differences (1996). A national guide that offers local examples would provide a vehicle for stakeholders to contribute actively to the assessment and conservation of what they value.

The handling of the deposits has, in both case studies, progressed without a full understanding of the values of the objects. As a result important stakeholders have been excluded in the decision making of the object. Deposits that are retrieved should be considered as significant and researched so that the values are understood prior to any decision being made on their treatment.

To assist with future studies a national record of known deposits should be established. In addition awareness of the likelihood of deposits behind foundation stones especially when a building is to be demolished, should be promulgated. This would provide a basis to understanding how deposits and time capsules may contribute to New Zealand's social and cultural history. Furthermore it would provide the ability to make comparative assessments.

There is substantial research (Harrington, 2004; Johnston, 1992, 2014, 2017; Jones, 2017) to support increased investigation into social values and incorporate contemporary values into designations. The importance of social construction and values in assessments needs to be acknowledged with consideration given to social significance being a separate criterion. Methods to identify stakeholders and incorporate them into the assessment needs to be developed. Greater inclusion of the community in candidate selection would provide an avenue to develop an understanding of what is important to the community with potential to support the thematic selection of candidates.

5.6 Summary

The current designation assessment methodology is exclusive of community values. It is a process that is expert led with terminology not defined to enable use by the non-expert. Assessment for designation provides physical protection however it transfers living heritage to a museum like status. The community should have the ability to express what is important to them, they contain localised knowledge that is not obvious to the outsider. Opportunities for engagement and actively collaborating with the community is essential for the ongoing protection of both tangible and intangible values. Increasing access to the assessment process by actively identifying and including the community provides the opportunity to enhance the understanding of what we value and how to manage it so that it is there for future generations.

6 Conclusion

The past is not dead, it is living in us, and will be alive in the future which we are now helping to make. William Morris.

This research evaluated several objects, foundation deposits and time capsules, as potential candidates for heritage designation. Considering candidates for CCC District Plan listing requires them to be thematically identified with documentary and fabric research undertaken and evaluated against values criteria and thresholds. The process is expert derived and administered. This study stepped outside the prescribed assessment methodology to incorporate narrative from stakeholders who had experiential knowledge.

The examination of the deposits revealed each object had its own story. Weaved into this was past community activation, tradition, ceremony, and speeches. Each deposit exposed a point in time that was expressed through the contents that served to perpetuate the collators. This part of the research was a discovery of the past that had to avoid conjecture. It did not look to the present or the future.

The account of the participants in this study described how exciting it was to open deposits with the expectation of learning about the past. The openings however served to activate the community to contribute to their own deposit with a representation of themselves and what they thought would be interesting to the future. It was this process of opening, connecting, initiating, collating and concealing the deposit that was important more so than the actual object. This contemporary process commenced or maintained a tradition of adding to each deposit within the context that it was found. It was intended that the deposit compilations would be important for future generations. The socially constructed connecting through participation that the participant experienced could not have been identified within the designation framework assessment.

As part of the community-led process the deposits underwent change. The alteration of the contents, deposit container and the location they were laid was part of the living heritage of the objects. Change is not an accepted aspect of conservation, the care and management of places of significance is to stop modification. It was however one of the key contemporary values of the deposits. It is a dilemma as to how to protect this social value. By recognising it in statements of significance and giving it heritage designation places it in a museum like state transferring it from the community into the hands of the expert. To regulate it to a heritage designation would lose the essence of deposits.

It is however recommended when the Godley time capsule is retrieved in 2067 that it will be examined and the reactions and the responses to its opening recorded. It would be expected

however that the circumstances surrounding its retrieval and expectations will be different to those of its past. It would be interesting to know how they will treat it. Conservation practice may have advanced by this time and consideration should be given to the stabilisation and reinstatement of the previous deposits into the future deposit. Likewise for the MTSC deposit that consideration is given to recontextualising it with the foundation stones.

This thesis applied a single territorial authority's assessment process. I found the use of the framework difficult as guidance to apply the criteria and thresholds was not available. This places assessment exclusively in the hands of the expert rather than collaboratively with the community. A heritage significance assessment guide is imperative to provide transparency, increase community understanding on how and why items are listed and to allow them to become participatory in the process. Moving to a national significance assessment guide would allow comparisons to be made nationwide.

6.1 Future Research

The study opens the door to a number of areas for further research. A national data base of deposits and time capsules would provide a record of these objects and in particular their location and opening times for time capsules. Recording and documenting the deposits and time capsules presents the opportunity to examine and study them. Further understanding of who contributed to the deposits, the selection of items and a detailed examination of the contents can contribute to understanding how we socially construct and selectively present ourselves.

This research did not test the core category. The category could be tested within the context of this study by identifying additional stakeholders to interview. A review of the question and results would provide the opportunity to extend the interview enquiry. Alternatively different deposits and time capsules could be used to test this category. On a wider scale an examination of deposits and time capsules internationally may determine if cultural differences occur.

It is hoped that more deposits are examined to allow comparisons to be made. Additionally that this research informs and provides a basis for considering the approach and treatment of other deposits that are uncovered.

Finally, this thesis demonstrates that there is a community-based heritage interest and has revealed that through a close critical analysis of practices and community perceptions. It has stopped short of theorising such practices. To theorise heritage practice, and in particular, affective heritage practice with its associated complex and ambiguous revelations about the past's future, suggests perhaps, the next challenge lies there.

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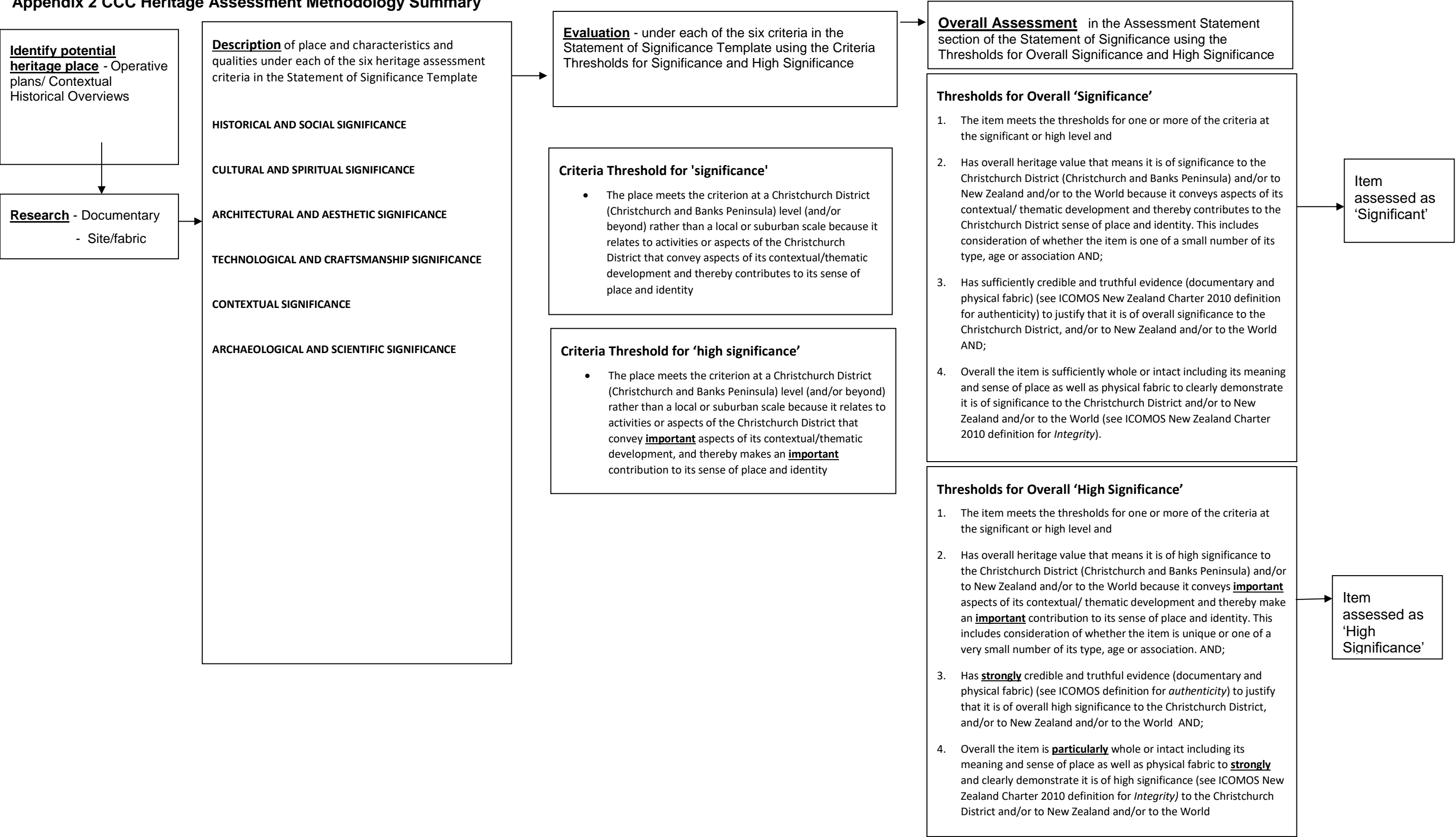
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Appendices

Appendix 1 Comparison of Typologies in New Zealand and Australia

Department of Conservation	Heritage NZ	CCC Heritage	Archaeological Association	ICOMOS NZ Charter	Burra Charter*	Queensland Government*	Significance 2.0*
Historical Physical Cultural	Aesthetic	Architectural and Aesthetic	Period	Aesthetic	Aesthetic	Aesthetic	Primary:
	Archaeological	Contextual	Rarity	Archaeological	Historic	Architectural	Historic
	Architectural	Cultural and Spiritual	Documentation	Architectural	Scientific	Historical	Artistic or aesthetic
	Cultural	Historical and Social	Group value	Commemorative	Social	Scientific	Scientific or research potential
	Historic	Archaeological and Scientific	Survival/condition	Functional	Spiritual	Social	Social or spiritual
	Scientific	Technological and Craftsmanship	Fragility/vulnerability	Historical			
	Social		Diversity	Landscape			4 comparative criteria
	Spiritual		potential	Monumental			Provenance
	Technological			Scientific			Rarity or representativeness
	Traditional			Social			Condition or completeness
				Spiritual			Interpretive capacity
				Symbolic			
				Technological			
		RMA 1991		Traditional			
		Archaeological		Intangible/tangible			
		Architectural					
		Cultural					
		Historic					
		Scientific					
		Technological					

Appendix 2 CCC Heritage Assessment Methodology Summary



Appendix 3 Comparative Summary of Assessment Approaches in New Zealand and Australia

Element	Heritage NZ	CCC Heritage	Australia ICOMOS*	Significance 2.0*
Value typologies	10	11 grouped into 6	5	4 primary and 4 comparative
Criterion – description of the values	Historic, social The extent to which the place reflects important or representative aspects of New Zealand History: The association of the place with events, persons, or ideas of importance in New Zealand history: The potential of the place to provide knowledge of New Zealand history The importance of identifying historic places known to date from early periods of New Zealand settlement.	Historical and Social Historical and social values that demonstrate or are associated with: a particular person, group organisation, institution, event, phase or activity: the continuity and/or change of a phase or activity social, historical, traditional, economic, political or other patterns		Historic Association with a particular person, group, event place or activity. Historic theme, process or pattern of life. Contribute to understanding of a period, place, activity, industry, person or event
	Cultural, Spiritual, Traditional The importance of the place to the tangata whenua The community association with, or public esteem for, the place: The symbolic or commemorative value of the place	Cultural and Spiritual Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values		Social or Spiritual Demonstrates and has values for a community or a group.
		Architectural and Aesthetic Architectural and aesthetic values that demonstrate or are associated with a particular style, period or designer, design values, form, scale, colour, texture and material of the place	Aesthetic	

Element	Heritage NZ	CCC Heritage	Australia ICOMOS*	Significance 2.0*
	Technological The technical accomplishment or value, or design of the place	Technological and Craftmanship Technological and craftmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.		
	Aesthetic, Historical The extent to which the place forms part of a wider historical or cultural complex or historical and cultural landscape	Contextual Contextual values that demonstrate or are associated with: a relationship to the environment (constructed or natural), a landscape, setting, group, precinct, or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment		
		Archaeological and Scientific Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological, or other values of past events, activities, structures, or people		Scientific or Research Potential for active interest or potential for the collection for study, science or research today and in the future.
Qualifiers	The potential of the place for public education The importance of identifying rare types of historic places			Provenance Documented chain of ownership of an item or collection or more broadly the life history of an item including previous owners, origin, and context of use Rarity or representativeness Has unusual qualities that distinguish it, unique/endangered, good

Element	Heritage NZ	CCC Heritage	Australia ICOMOS*	Significance 2.0*
				<p>example of its type, typical or characteristic, well documented</p> <p>Condition or completeness</p> <p>Good condition, intact/complete, repairs, alteration, or evidence of the way it was used, in working condition, original.</p> <p>Interpretive capacity</p> <p>Relevant to the organisations mission, purpose collection policy and programs, positioned in the collection in relation to items or collection theme, ability to interpret aspects of its place or context.</p>
Thresholds	<p>Category I</p> <p>Category II</p> <p>Categories defined</p>	<p>Significant</p> <p>High Significance</p> <p>Thresholds defined with criteria, includes authenticity and integrity which must be met to be included in the listings</p>	<p>Cultural significance if it satisfies one or more of the criteria.</p> <p>Supports Threshold indicators</p>	Satisfies one or more of the criteria
Thematic framework	Yes, assessed in context of national, regional, and local thematic studies	Yes		Yes
Reviews	Consults Owners and those with registered interest	Peer reviewed		
Additional considerations	<p>Internationally, nationally, regionally, and locally significant</p> <p>No minimum age</p> <p>Anyone can make an application for entry on the list</p>	<p>Of importance to Christchurch District</p> <p>Compared with HNZPT rankings</p>	Tangible and intangible aspects acknowledged	Provenance, rarity/representativeness, condition/completeness, and interpretive capacity

Appendix 4 Interview information sheet



Research Information Sheet

The Present as the Past's Future: The Significance of foundation deposits and time capsules

Researcher Introduction

This research is being carried out by Maria Adamski for a Masters in Museum Studies at Massey University. The research is under the supervision of Susan Abasa, Museum Studies, School of People, Environment and Planning, Massey University, Palmerston North. E-mail S.F.Abasa@massey.ac.nz Tel: 06 350 5799 xtn 83658

The Research

The purpose of this research is to investigate the significance of foundation deposits and time capsules. It is a topic that has received limited attention. We seek to understand the meanings and values of historic material so that we can advocate for the objects and make good management decisions around their care. This research will examine original material and sources along with several interviews to understand the objects and what aspects of these objects are important.

You are invited to take part in this research because of your involvement with the past and present Sumner or Godley foundation deposit/time capsule that has been recently buried. You can expect the interview to last 15 to 30 mins. The interview conversation will focus on what value/s you see the foundation deposit/time capsule has for you/your community/your family.

The information you provide in the interview will be summarized into a transcript for you to review if you wish. The information will be included in the research thesis however no individuals will be named. The information will be held in private password protected files, accessible by the supervisor and interviewer only, for a period of three years. After this time it will be deleted.

Participant's Rights

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- decline to answer any question
- withdraw from the study up until confirmation of your transcript;
- ask any questions about the study at any time during participation;
- provide information on the understanding that your name will not be used, unless you give permission;
- be given access to a summary of the project findings when it is concluded.
- ask for the recorder to be turned off at any time during the interview.

Thank you in advance for your willingness to be involved in this research and for your generosity in sharing your thoughts and ideas. I am happy to answer any questions you may have about the research please contact me:

Maria Adamski,
phone [REDACTED]

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Dr Brian Finch, Director, Research Ethics, telephone 06 356 9099 x 86015, email humanethics@massey.ac.nz".

Appendix 5 Participants' Consent form



PARTICIPANT CONSENT FORM - INDIVIDUAL

The Present as the Past's Future: The Significance of foundation deposits and time capsules

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being sound recorded.

I wish/do not wish to have my recordings returned to me.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature:

Date:

Full Name - printed

Appendix 6 Transcript Release form



AUTHORITY FOR THE RELEASE OF TRANSCRIPTS

The Present as the Past's Future: The Significance of foundation deposits and time capsules

I confirm that I have had the opportunity to read and amend the transcript of the interview(s) conducted with me.

I agree that the edited transcript and extracts from this may be used in reports and publications arising from the research.

Signature:

.....

Date:

.....

Full Name - printed

.....

Appendix 7 Godley Statue Statement of Significance

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 105 GODLEY STATUE, GODLEY PLOT AND SETTING - 105 CATHEDRAL SQUARE, CHRISTCHURCH

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Godley Statue and Godley Plot have high historical and social significance as a monument to John Robert Godley (1814-61), the acknowledged 'Founder of Canterbury', and as one of the earliest public statues erected in New Zealand.

As Resident Chief Agent for the Canterbury Association, Godley arrived in Christchurch in April 1850, along with his wife and infant son. He was on hand to welcome the immigrants aboard the First Four Ships, which arrived in Lyttleton in December 1850, but left the colony permanently two years later. After his premature death, the Canterbury Provincial Council resolved to erect a statue to his memory using public funds in October 1862. The designated site, opposite the proposed Anglican cathedral in Cathedral Square, was chosen specifically so Godley would be standing at the heart of the Canterbury settlement, and facing the building which most fully manifests his vision. Provincial Superintendent William Sefton Moorhouse unveiled the sculpture on 6 August 1867. Responsibility for the statue eventually passed to the Christchurch City Council.

The statue and site were formally recognised in the 1873 Christchurch Cathedral Square Act, which stated that the monument should not be interfered with. Although in the same year the Act was repealed and replaced with the Christchurch City Reserves Act, it too acknowledged that an area was to be recognised as the Godley Plot. However, despite this recognition, the statue was moved to the north side of the Cathedral in 1918, its original position compromised by the construction nearby of a tram shelter in 1907. The tram shelter was demolished in 1931, following a lengthy court case about the legality of the Council decision to move the statue, and Godley was returned to his original location in 1933. The Godley Plot remains a separately designated land title. It was originally vested in the Crown, but was later vested in the Citizens of Christchurch. The site is clearly delineated by a tree at each of its four corners.

The 1998-2000 revitalisation of Cathedral Square integrated the Godley statue and plot in its design. The statue fell in the earthquake of 22 February 2011 and sustained significant damage. Time capsules dating from 1918 and 1933 were subsequently found in the plinth. The statue is currently being repaired and will be reinstated in 2015.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Godley Statue and Godley Plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. When

the bronze sculpture was unveiled on 6 August 1867, a public holiday was declared for the citizens of Christchurch to commemorate the 'founding father of Canterbury'. During the 1930s restoration the *Press* ran almost daily updates of progress along with a re-run of the lengthy account of the unveiling in 1867. A small civic ceremony was held in 1933 to mark the return of the statue to its original site.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Godley Statue has high aesthetic significance as a work of art by the noted Victorian Pre- Raphaelite sculptor Thomas Woolner. It is the only example of Woolner's work in New Zealand. Woolner was widely recognised for his sculpture in Britain due to the realism and sensitivity of his work. The Godley statue was Woolner's first commission for an over-lifesize bronze and is seen as a milestone in his career. Woolner was elected to the Royal Academy in 1875 and was the Academy's Professor of Sculpture from 1877-1879.

The statue was shaken from its plinth during the 22 February 2011 earthquake and sustained significant damage. The statue has been removed from the Square and is currently being repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The Godley Statue has high technological and craftsmanship significance because of its association with the sculptor Thomas Woolner, and the techniques and materials used in its construction.

The statue was cast in bronze at the Coalbrookdale Foundry in England. Current research suggests that the metal used for the statue was from guns captured at Sebastopol during the Crimean War of 1854-1856. The sculpture was made using the 'lost wax' method of bronze casting. It was made in several sections as evidenced by visible joints, such as those in the cloak. The pedestal by the mason William Brassington is made of dressed stone blocks cemented together.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Godley Statue and Godley Plot have high contextual significance in their Cathedral Square setting and within a wider inner city context. The statue is centrally located in the midst of the Godley Plot, a small bolt-shaped parcel defined by four large lime trees. The statue and plot are located in front of ChristChurch Cathedral, with the statue facing the building, but axially sited to be visible from Worcester Street. The setting of the statue and plot is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch city. This setting, which extends a block down the Square's intersecting streets in each direction, contains a number of listed heritage items. These include the Citizen's War Memorial to the north and the ChristChurch Cathedral itself. The wider context of the statue and plot includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. It also includes Worcester Street, which not only visually links ChristChurch Cathedral and Canterbury Museum as a composition, but also metaphorically unites two pillars (the spiritual and educational) of Godley and the

Canterbury Association's plan for their Canterbury Settlement. There are also other, later, figurative sculptures in the vicinity of Worcester Street. (Absent from its pedestal, the statue is not currently a landmark but will again be such when it is reinstated.)

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Although the statue was originally erected on the site in 1867, it was moved in 1918 and not returned to the site until 1933.

ASSESSMENT STATEMENT

The Godley Statue and Godley Plot are of high overall heritage significance to the Christchurch district, including Banks Peninsula. The statue and plot have high historical and social significance as a monument to John Robert Godley, 'Founder of Canterbury', and as one of the earliest public statues in New Zealand. The statue and plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. The statue has high aesthetic significance as the only New Zealand work of noted Victorian pre- Raphaelite sculptor Thomas Woolner. The statue has high technological and craftsmanship significance because of its association with Woolner, and because of the particular techniques and materials used in its construction. The statue and plot have contextual significance for their compositional and representational relationship with Cathedral Square, the Cathedral, Worcester Street and Canterbury Museum. The Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

Appendix 8 CCC Statement of Significance criterion

Historical and Social Value:

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Cultural and Spiritual Value:

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Architectural and Aesthetic Value:

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Technological and Craftsmanship Value:

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Contextual Value:

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Archaeological and Scientific Significance Value:

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social, historical, cultural, spiritual, technological or other values of past events, activities, structures or people.