

Statement of Recommendation from the Executive Director, Heritage Victoria

Katamatite Uniting Church, VHR PROV H2471

49 Moore Street, Katamatite, Moira Shire

Yorta Yorta Country



Executive Director recommendation

Under section 37 of the *Heritage Act 2017* (**the Act**) I recommend to the Heritage Council of Victoria (**Heritage Council**) that the Katamatite Uniting Church, located at 49 Moore Street, Katamatite, Moira Shire is of State-level cultural heritage significance and should be included in the Victorian Heritage Register (**VHR**) in the categories of registered place and registered object integral to a registered place.

In accordance with section 38 of the Act, I include in this recommendation categories of works or activities which may be carried out in relation to the place without the need for a permit under Part 5 of the Act.

I suggest that the Heritage Council determine that:

- the Katamatite Uniting Church is of State-level cultural heritage significance and is to be included in the VHR in accordance with section 49(1)(a) of the Act
- the proposed categories of works or activities which may be carried out in relation to the place for which a permit under the Act is not required will not harm the cultural heritage significance of the place under section 49(3)(a) of the Act.



STEVEN AVERY
Executive Director, Heritage Victoria

Date of recommendation: 20 May 2026

The process from here

1. The Heritage Council publishes the Executive Director's recommendation (section 41)

The Heritage Council will publish the Executive Director's recommendation on its [website](#) for a period of 60 days.

2. Making a submission to the Heritage Council (sections 44 and 45)

Within the 60-day publication period, any person or body may make a written submission to the Heritage Council. This submission can support the recommendation, or object to the recommendation and a hearing can be requested in relation to the submission. Information about making a submission and submission forms are available on the [Heritage Council's website](#).

3. Heritage Council determination (sections 46, 46A and 49)

The Heritage Council is an independent statutory body. It is responsible for making the final determination to include or not include the place, object or land in the VHR or amend a place, object or land already in the VHR.

If no submissions are received the Heritage Council must make a determination within 40 days of the publication closing date.

If submissions are received, the Heritage Council may decide to conduct a hearing in relation to the submission. The Heritage Council must conduct a hearing if a submission requests a hearing, and that submission is made by person or body with a real or substantial interest in the place, object or land.

If a hearing does take place, the Heritage Council must make a determination within 90 days after the completion of the hearing.

4. Obligations of owners of places, objects and land (sections 42, 42A, 42B, 42C, 42D and 43)

The owner of a place, object or land which is the subject of a recommendation to the Heritage Council has certain obligations under the Act. These relate to advising the Executive Director in writing of any works or activities that are being carried out, proposed or planned for the place, object or land.

The owner also has an obligation to provide a copy of this statement of recommendation to any potential purchasers of the place, object or land before entering into a contract.

5. Further information

The relevant sections of the Act are provided at the end of this report.

Description

The following is a description of the Katamatite Uniting Church at the time of the site inspection by Heritage Victoria in November 2025.

The site

The Katamatite Uniting Church is located in Katamatite, a small, rural township in Northern Victoria, approximately 50 kilometres north of Shepparton and 11 kilometres south-west of Cobram. The church sits on a flat, irregularly shaped site on the corner of Moore Street and Beek Street. There are three buildings on the site: the Katamatite Uniting Church (formerly a Methodist Church, completed in 1961), St Andrew's Hall (c.1950s, relocated to the current site in 1982) and a Sunday School building (c.1920s, relocated to the current site in 1961).

Katamatite Uniting Church

The Katamatite Uniting Church has a commanding presence on the site. Its structure is largely formed by two overlapping triangular roof forms created from steel A-frames, and clad in steel decking sheets. The two roof shapes appear to balance lightly on the ground on their points. The roofs sit on a concrete pad, to which the A-frame steel structure is secured. Non-weight-bearing walls of Mount Gambier limestone and areas of clear, rippled glass enclose the building. There is minimal decoration on the exterior, except for a large, black-painted timber cross that marks the building's main public entrance.

Internally, the A-frame structure provides an open space free of columns or other supporting structures. There is minimal decoration to the interior, and the walls of Mount Gambier limestone are unadorned. Low stone walls along the nave's long sides form planter boxes that currently hold artificial plants. There is no leadlight or stained glass, and natural light reaches the interior via a series of triangular expanses of clear glazing. The floor is covered in blue-grey patterned vinyl tiles, that appear to be original. The rear wall of the sanctuary is painted a delicate blue colour.

Objects integral

The church appears to retain much of the furniture that was in place when it opened. This includes liturgical items such as the pulpit, font and lectern, as well as a collection of pews. All the furniture is made of timber and is simple yet modern in its design, complementing the church. A plain timber cross is fixed above the altar and provides the visual focus of the interior.

Other buildings and surrounds

To the west of the church is a small gable-roofed building, clad with weatherboards. It has timber doors and windows. It is similar to single-room school buildings erected in Victoria in 1920s. It was relocated to the subject site when the current church opened in 1961 where it was used as a Sunday School.¹

A long, rectangular building lies immediately to the north of the Sunday School. It is a simple gable-roofed building, clad in fibrous sheeting and similar to the many community halls constructed in Victoria in the 1950s. It was originally part of the St Andrew's Presbyterian Church site in Katamatite. It was moved to the subject site in 1981.²

Landscaping at the site comprises grass, mature paper bark trees, and native shrubs.

¹ Ada Rudd, *Katamatite District Churches: Past and Present*, Shepparton, Vic: S.M. & T.A. Williams, 1993, p. 15.

² Rudd, *Katamatite District Churches: Past and Present*, p. 46.

Diagram of main elements

This diagram indicates the location of the main elements at the Katamatite Uniting Church.



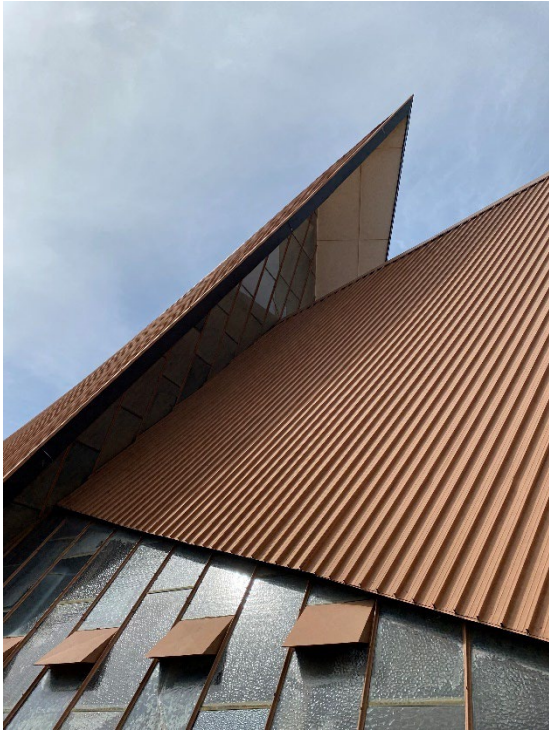
Description images



2025, Katamatite Uniting Church. Source: Heritage Victoria.



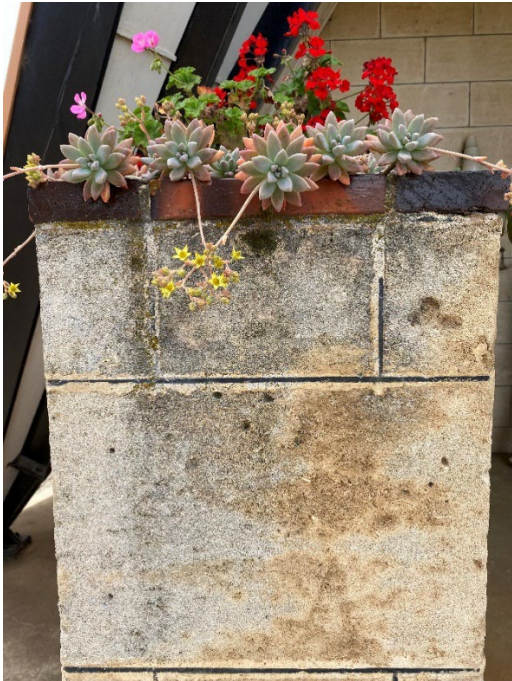
2025, front elevation, Source: Heritage Victoria.



2025, detail of roof form, Source: Heritage Victoria.



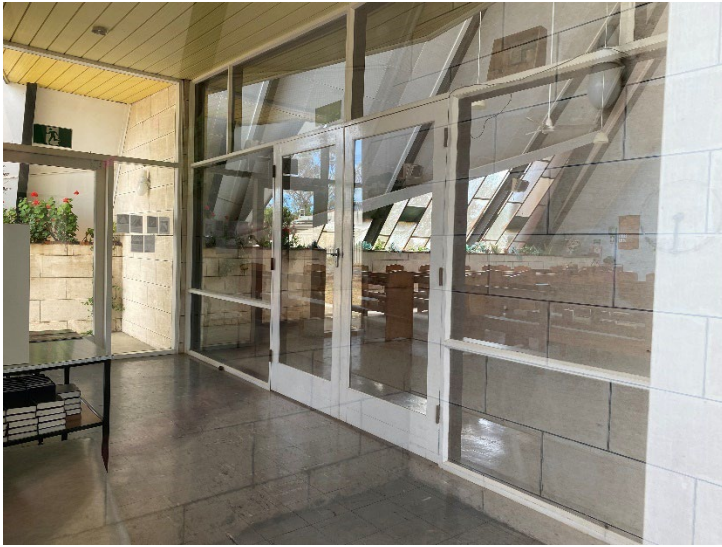
2025, detail of structural A-frame, with limestone walls visible behind. Source: Heritage Victoria.



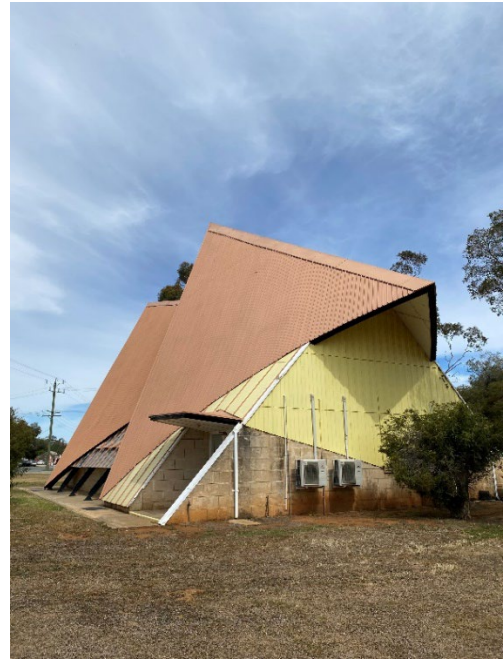
2025, detail of Mt Gambier limestone planter near entrance, Source: Heritage Victoria.



2025, red granite foundation stone, Source: Heritage Victoria.



2025, foyer of main entrance, Source: Heritage Victoria.



2025, elevation of the church. The vestry is accessible through rear doors on both sides, Source: Heritage Victoria.



2019, Katamatite Uniting Church interior, Source: Instagram, mark_farrelly_.



2019, Katamatite Uniting Church interior, Source: Instagram, mark_farrelly_.



2025, Sunday School building, Source: Heritage Victoria.



2025, St Andrew's Hall, Source: Heritage Victoria.

History

Statement of Country

The Yorta Yorta have an unbroken connection to the land and waters around Katamatite from time immemorial. Yorta Yorta Country covers some 20,000 square kilometres on both sides of the Murray River roughly from Cohuna to Albury/Wodonga. It includes towns such as Echuca, Shepparton, Benalla, Corowa and Wangaratta, and extends northwards to just south of Deniliquin.

The Yoorrook Justice Commission (2025) has recorded how colonisation caused irreparable damage to First Peoples in Victoria through massacres, the introduction of diseases, confinement on missions and reserves, forced labour, the separation of families, and ongoing policies and practices that have resulted in systemic injustice.³

The Yorta Yorta continue to live, work, practice culture and manage land and waters around Katamatite.

Post-war church architecture

The post-war decades saw not only a massive increase in the number of churches built in Victoria, but also a transformation in their built form.⁴ The late 1950s to the mid-1960s appear to have been a particularly fertile period for church design and the most intense period of church construction. Virtually all major Christian denominations underwent liturgical reforms in the 1950s and 1960s that reshaped denominations into less hierarchical and more inclusive institutions. Although the most high-profile of these changes was the Second Ecumenical Council of the Vatican (Vatican II), Protestant denominations also underwent reforms that were manifested in church buildings.⁵ These changes were complemented by architects' enthusiasm for modern design approaches in the 1950s and 1960s.

The design of religious spaces posed a challenge to post-war architects with modernist sensibilities who were commissioned by congregations to design what Elizabeth Richardson has called 'identifiable places of ritual and spaces of worship'.⁶ Church designs began to explore a range of dramatic geometric forms. Internally, they became increasingly open in plan, with naves and sanctuaries combined into a single, level volume. The use of 'symbolic associations' in plans and forms that echoed Christian symbols, was an approach some architects used in an attempt to 'create buildings of meaning and continuity with a history of religious ideas'.⁷ Many in the emerging generation of architects focused on providing large congregational meeting spaces – a problem that invited structural experimentation. This approach was aided by the introduction of new building techniques and commercially available materials.

Katamatite Uniting Church

The first Methodist services in Katamatite were held in the 1870s when colonial settlers moved into the area to establish farms. In 1882, the first Methodist Church was built on a site north of the township, followed by a larger church in 1886. This building was relocated to a site on the corner of Foy and Beek Streets in Katamatite in 1898.⁸ From 1957, a new church to accommodate the growing number of young families in the area was planned.⁹ The church trust purchased the subject site on the corner of Beek and Moore Streets, which had been the site of the Bush Nursing Hospital. The trust appointed the architectural partnership of Muir and Shepherd to design the new church.

The plan produced was for a highly expressive, modern church of dramatic geometric form. The design is said to have been inspired by the shape of praying hands, specifically the 1508 engraving *Betende Hände* (Praying Hands) by Albrecht Durer.¹⁰ Richardson, in her PhD on the subject of modernism in the design of post-war churches in Victoria, identifies the Katamatite church as among the designs that embody symbolic meaning as 'an important justification for

³ Yoorrook Justice Commission, *Truth be Told*, 2025, <https://www.yoorrook.org.au/reports-and-recommendations/reports/yoorrook-official-public-record>.

⁴ Heritage Alliance, *Survey of Post-war Built Heritage in Victoria*, 2008, p. 24.

⁵ Heritage Alliance, p. 24.

⁶ Elizabeth Richardson, 'Negotiating modernism: How Church Designs of the Post-War Era Negotiated Modernism in an Attempt To Renew Their Image and Relevance Within an Increasingly Secular Society', *SAHANZ 2017 Annual Conference Proceedings*, p. 607.

⁷ Richardson, 'Negotiating modernism', p. 610.

⁸ Ada Rudd, *Katamatite, the first 100 years, 1876-1976*, 1984, p. 78.

⁹ Ada Rudd, *Katamatite District Churches: Past and Present*, Shepparton, Vic: S. M. & T. A. Williams, 1993, p. 12.

¹⁰ Katamatite Uniting Church, *Souvenir Brochure*, 1961.

new expressive architectural forms and geometrically conceived designs.’¹¹ Richardson identifies the restrained choice of materials and decoration of the Katamatite Uniting Church, such as the simple timber altar cross and pale blue of the sanctuary wall, as central to the building achieving its ‘theological purpose.’¹²

The builder, Jan Peter, commenced work on the building in July 1960 and a red granite foundation stone was laid in October the same year. The completed building was opened in March 1961, before a gathering of 500 people.¹³ Photographs from this time show an ensemble of furniture in place, including the pulpit, font and pews, which appear to remain today. In 1961, the Sunday School building that had been located on the former Methodist Church site, was relocated to the current site. When the Uniting Church formed in 1977, the Presbyterian and Methodist congregations joined to worship at the church, which became known as the Katamatite Uniting Church. The St Andrew’s Hall, which had been part of the Katamatite Presbyterian Church site, was relocated to the current site in 1982. The church was identified as being of potential State-level cultural heritage significance in the 2008 *Survey of Post-war Built Heritage in Victoria* produced by Heritage Alliance.¹⁴

Muir and Shepherd

In the late 1930s, John Muir (1911–2008) and Arthur Shepherd (1914–1999) met at the architectural office of ‘top-drawer modernists’ Stephenson and Turner.¹⁵ In 1947, the two formed a partnership, and maintained offices in Melbourne and Ballarat. They focused on residential projects and produced designs for several well-received projects during the 1950s. Their most notable building was a funeral home produced for WG Apps & Sons (1953-54), which has since been demolished. Muir and Shepherd then undertook several projects for the Methodist church, including the Methodist (now Uniting) Church in West Preston, the ‘most striking’ of their church designs being the Methodist church in Katamatite.¹⁶ The firm ceased operations in 1980.

Selected bibliography

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Richardson, Elizabeth, *The untold story of modernism: a critical analysis of the post-war church in Victoria, Australia, 1950-1970*, PhD Thesis, University of Melbourne, 2020.

Richardson, Elizabeth, ‘Negotiating modernism: How Church Designs of the Post-War Era Negotiated Modernism in an Attempt To Renew Their Image and Relevance Within an Increasingly Secular Society’, *SAHANZ 2017 Annual Conference Proceedings*.

¹¹ Elizabeth Richardson, *The untold story of modernism: a critical analysis of the post-war church in Victoria, Australia, 1950-1970*, PhD Thesis, University of Melbourne, p. 109.

¹² Richardson, *The untold story of modernism*, p. 111.

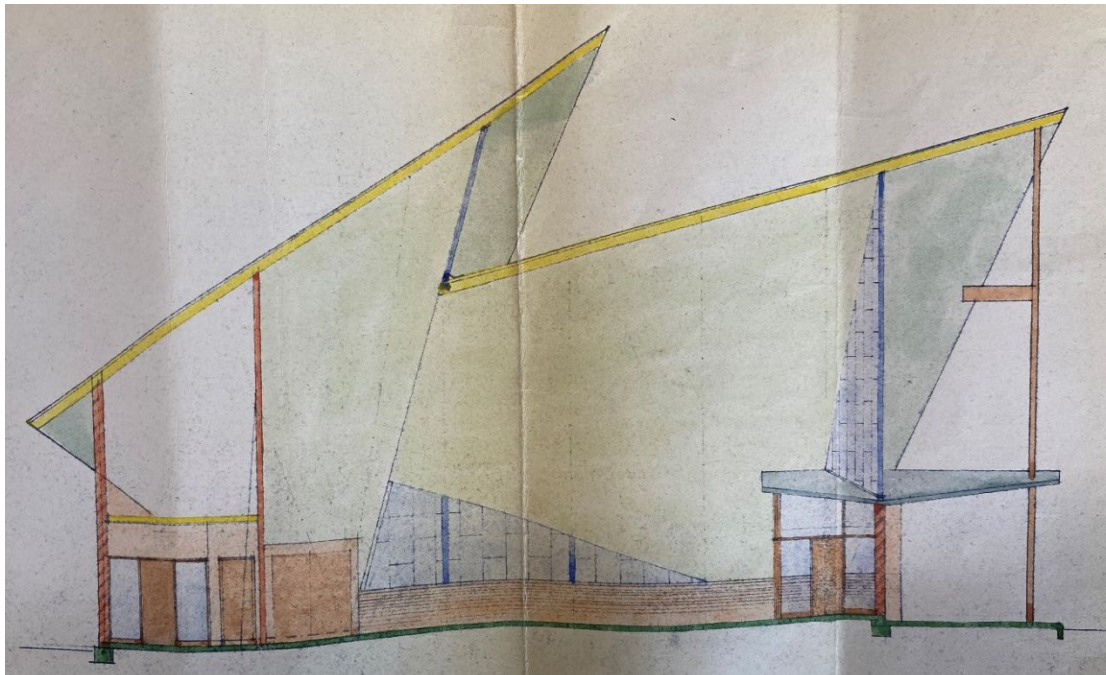
¹³ Rudd, *Katamatite District Churches*, p. 14.

¹⁴ Heritage Alliance, p. 97.

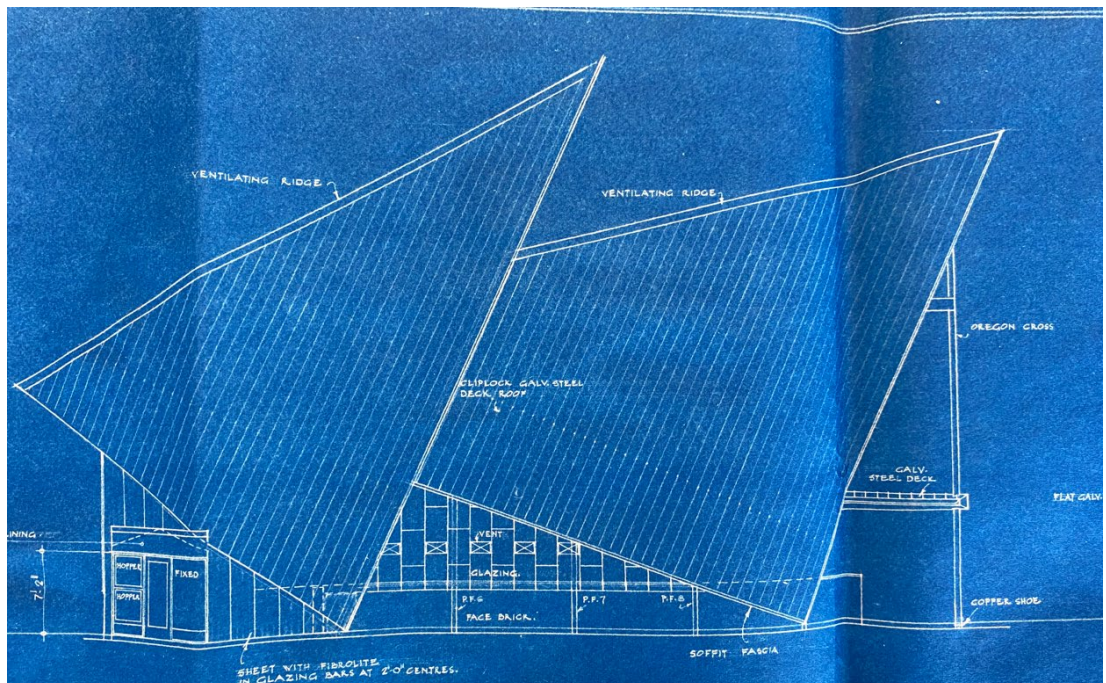
¹⁵ Built Heritage Pty Ltd, ‘Muir & Shepherd’, *Dictionary of Unsung Architects*, https://www.builtheritage.com.au/dua_muir.html.

¹⁶ Built Heritage Pty Ltd, ‘Muir & Shepherd’.

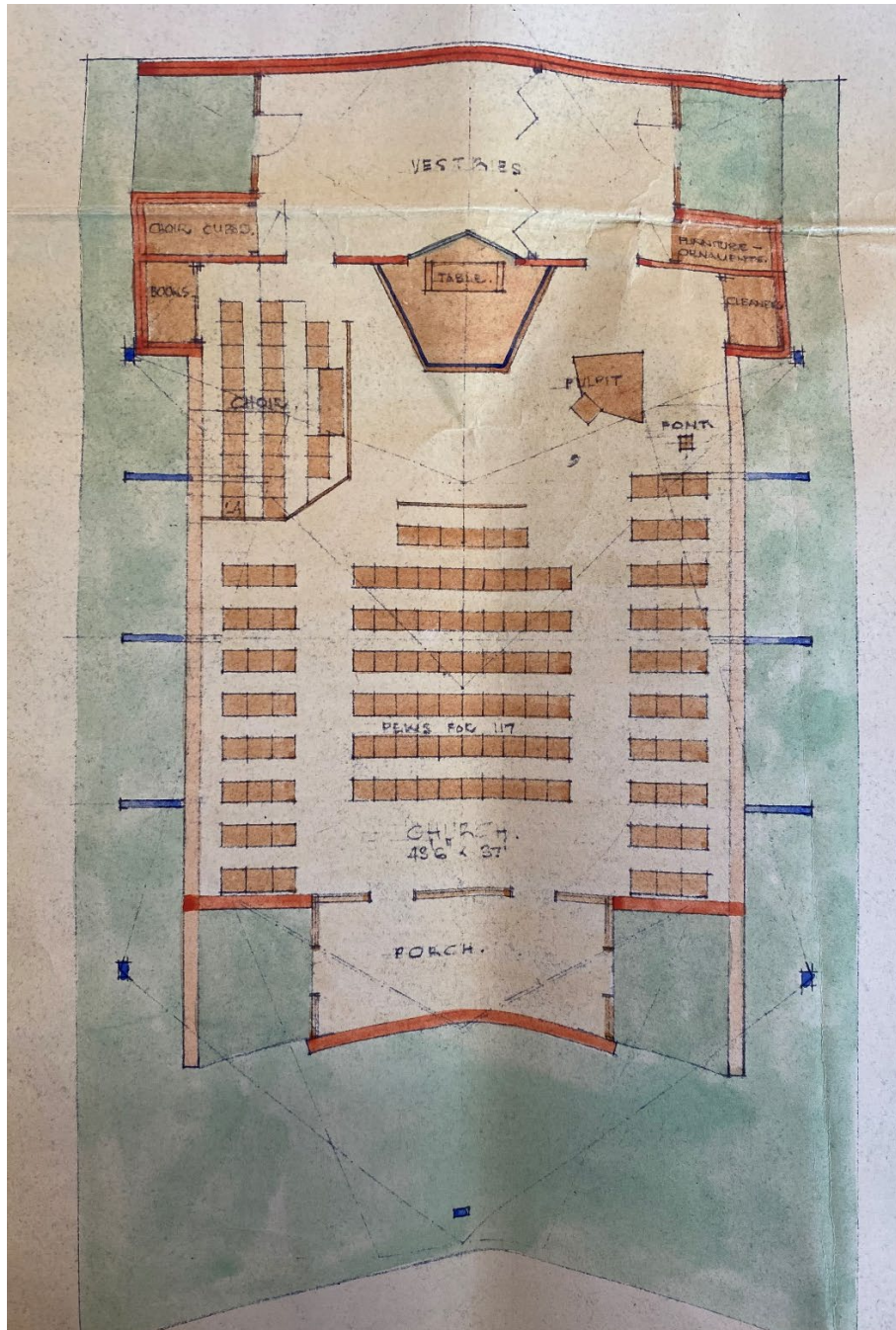
Historical images



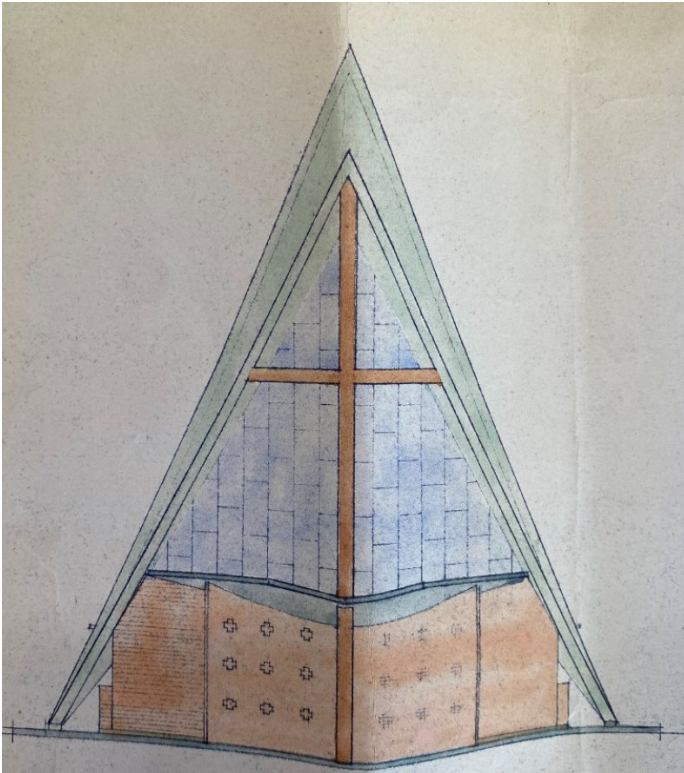
1959, longitudinal section of proposed *Katamatite Methodist Church* (now *Katamatite Uniting Church*), Source: *Uniting Church in Australia Synod of Victoria and Tasmania Archives*.



1959, working drawing of side elevation, Source: *Uniting Church in Australia Synod of Victoria and Tasmania Archives*.



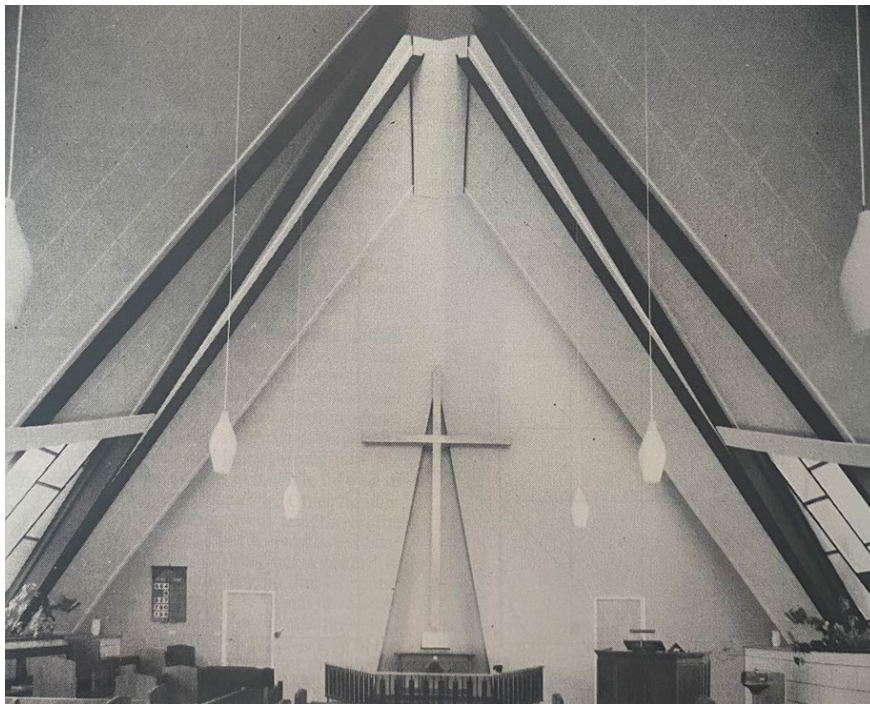
1959, floor plan of proposed church showing planned placement of furniture, Source: *Uniting Church in Australia Synod of Victoria and Tasmania Archives*.



1959, front elevation of proposed church, Source: *Uniting Church in Australia Synod of Victoria and Tasmania Archives.*



1961, the church on completion, Source: *Katamatite Methodist Church souvenir brochure.*



1961, the interior of the church on completion showing furniture in place, Source: *Katamatite Methodist Church Souvenir Brochure.*



1961, the interior of the church on completion, Source: *Uniting Church in Australia Synod of Victoria and Tasmania Archives*, accessed via *Architecture, Au* <<https://architectureau.com/articles/katamatite/#>>.



c. 1960s-1970s, Source: *Luly Collection, Melbourne History Resources*, <<https://omeka.cloud.unimelb.edu.au/melbourne-history/items/show/342>>.

Further information

Registered Aboriginal Party information

The Katamatite Uniting Church is located on Yorta Yorta Country.

Under the *Aboriginal Heritage Act 2006*, the Registered Aboriginal Party for this land is the Yorta Yorta Nation Aboriginal Corporation.

Victorian Aboriginal Heritage Register

The place is not included in the Victorian Aboriginal Heritage Register and is not in an area of Aboriginal cultural heritage sensitivity.

(1 November 2025)

Integrity

The integrity of the place is excellent. The cultural heritage values of the Katamatite Uniting Church can be easily read in the extant fabric. Its original form and plan remains, and modern interventions are very minor, such as installation of fans and air conditioning.

(1 November 2025)

Intactness

The intactness of the place is very good. The roof was repainted in recent years but original building fabric remains in place. There are some other minor changes, such as replacement of the original pendant light fittings.

(1 November 2025)

Condition

The condition of the Katamatite Uniting Church appears to be very good. There is some evidence of minor wear and tear and deterioration of stonework.

(1 November 2025)

Note: The condition of a place or object does not influence the assessment of its cultural heritage significance. A place or object may be in very poor condition and still be of very high cultural heritage significance. Alternatively, a place or object may be in excellent condition but be of low cultural heritage significance.

Statutory requirements under section 40

Terms of the recommendation (section 40(3)(a))

The Executive Director recommends that the Katamatite Uniting Church be included in the VHR.

Information to identify the place or object or land (section 40(3)(b))

Number: VHR H2471

Category: Registered place and registered object integral to a registered place

Name: Katamatite Uniting Church

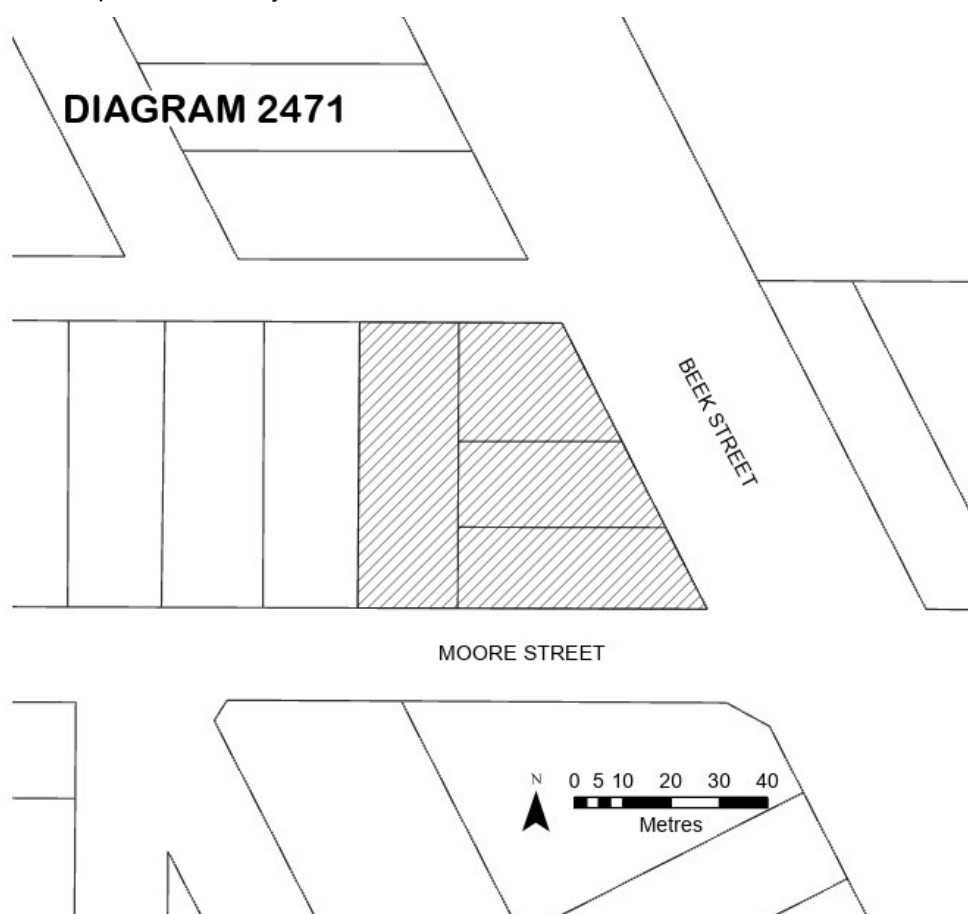
Location: 49 Moore Street, Katamatite

Municipality: Moira Shire

Proposed extent of registration

The Executive Director recommends that the extent of registration for the Katamatite Uniting Church be gazetted as:

All of the place shown hatched on Diagram 2471 encompassing all of Lots 1, 3 and 4, Block B on Plan of Subdivision 2354 and Lot 1 on Title Plan 89806 and including objects integral to the place being: timber font, timber pulpit, altar table, timber lectern, collection of pews, timber hymn board and altar cross.



Non-statutory information about the proposed extent of registration

Aerial photo of the place showing proposed extent of registration



Note: This aerial view provides a visual representation of the place. It is not a precise representation of the recommended extent of registration. Due to distortions associated with aerial photography some elements of the place may appear as though they are outside the extent of registration.

Rationale for the proposed extent of registration

The recommended extent of registration comprises all of the land at the property known as 49 Moore Street, Katamatite, where the Katamatite Uniting Church is located. This property comprises four land parcels. All four land parcels are recommended for inclusion in the VHR.

One parcel (Lot 4 Block B LP2354) is largely occupied by ancillary buildings (the former St Andrews Church Hall and another small, timber building used as a Sunday School). While these buildings themselves are not considered relevant to the state-level significance of the place, it is considered important to include this land to provide for the proper protection, conservation and understanding of the Katamatite Uniting Church.

The recommended extent of the registration is the same as the nominated extent of registration.

It should be noted that everything included in the proposed extent of registration including all of the land, all soft and hard landscape features, plantings, all buildings (exteriors, interiors and fixtures), is proposed for inclusion in the VHR. A permit or permit exemption from Heritage Victoria is required for any works within the proposed extent of registration, apart from those identified in the categories of works or activities in this recommendation.

Reasons for the recommendation, including an assessment of the State-level cultural heritage significance of the place (section 40(3)(c))

Following is the Executive Director's assessment of the Katamatite Uniting Church against the tests set out in [The Victorian Heritage Register Criteria and Thresholds Guidelines \(2022\)](#). A place or object must be found by the Heritage Council to meet Step 2 of at least one criterion to meet the State level threshold for inclusion in the VHR.

CRITERION A: Importance to the course, or pattern, of Victoria's cultural history.

Step 1 Test for Criterion A

| No. | Test | Yes/No | Reason |
|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A1) | Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history? | Yes | The place has a clear association with the design and construction of churches in the decades following World War II. This was particularly pronounced from the mid-1950s until the late 1960s. |
| A2) | Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria? | Yes | This phase is of historical importance, and made a strong and influential contribution to Victoria. Hundreds of new, architect-designed, modern churches were commissioned and constructed throughout Victoria during these years. This phase reflected multiple factors, including the post-war baby boom, the growth of suburbs and rural towns, the relative prosperity of Christian congregations after wartime austerity, liturgical reforms, and the efforts of denominations to demonstrate their relevance in a modernising world. |
| A3) | Is there evidence of the association to the event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history? | Yes | There is evidence of the association between the place and the historical phase. The Katamatite Uniting Church was commissioned and constructed during an intensive period of church building. This evidence is found in the physical fabric of the place, and in documentary evidence. |

If A1, A2 and A3 are all satisfied, then Criterion A is likely to be relevant (but not necessarily at the State level)

| | | |
|--------------------------------|-----|---------------------------------------|
| Executive Director's Response: | Yes | Criterion A is likely to be relevant. |
|--------------------------------|-----|---------------------------------------|

Step 2 State-level test for Criterion A

| No. | Test | Yes/No | Reason |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SA1) | Does the place/object allow the clear association with the event, phase, period, process, function, movement, custom or way of life of historical importance to be understood better than most other places or objects in Victoria with substantially the same association? | No | <p>Hundreds of new churches were built in Victoria in the 1950s and 1960s. While the majority appeared in metropolitan Melbourne, they were also constructed in regional centres and smaller rural towns. A great number survive and likely all could be said to demonstrate elements of the phase to different degrees.</p> <p>The Katamatite Uniting Church can be distinguished from other examples associated with the phase due to its striking architecture. This is best considered under Criterion D.</p> |

If SA1 is satisfied, then Criterion A is likely to be relevant at the State level

Executive Director's Response: No Criterion A is not likely to be relevant at the State level.

CRITERION B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Step 1 Test for Criterion B

| No. | Test | Yes/No | Reason |
|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| B1) | Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history? | Yes | The place has a clear association with the historical phase of post-war church building, as described above at A1. |
| B2) | Is there evidence of the association to the historical phases etc identified at B1)? | Yes | There is evidence of the association, as described above. |
| B3) | Is there evidence that place/object is rare or uncommon, <u>or</u> has rare or uncommon features? | No | There is no evidence that the Katamatite Uniting Church is rare or uncommon. Its design is distinctive, but this is better explored under Criterion D. |

If B1, B2 AND B3 are satisfied, then Criterion B is likely to be relevant (but not necessarily at the State level)

Executive Director's Response: No Criterion B is not likely to be relevant.

CRITERION C: Potential to yield information that will contribute to an understanding of Victoria’s cultural history.

Step 1 Test for Criterion C

| No. | Test | Yes/No | Reason |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| C1) | Does physical fabric and/or documentary evidence and/or associated oral history or cultural narratives relating to the place/object indicate a likelihood that the place/object contains evidence of cultural heritage significance that is not currently visible and/or well understood or available from other sources? | No | The: 1) physical fabric and 2) documentary evidence and 3) associated oral history or cultural narratives. relating to the Katamatite Uniting Church do not indicate a likelihood that the place contains evidence of cultural heritage significance that is not currently visible and/or well understood or available from other sources. |
| C2) | And, from what we know of the place/object, is the physical evidence likely to be of an integrity and/or condition that it could yield information through detailed investigation? | N/A | The integrity and condition of the place may be good, but it is unlikely to yield information through investigation that is not currently visible and/or well understood or available from other sources (see C1). |

If both C1 AND C2 are satisfied, then Criterion C is likely to be relevant (but not necessarily at the State level)

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|--------------------------------|----|-------------------------------------------|
| Executive Director’s Response: | No | Criterion C is not likely to be relevant. |
|--------------------------------|----|-------------------------------------------|

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects

Step 1 Test for Criterion D

| No. | Test | Yes/No | Reason |
|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| D1) | Is the place/object one of a class of places/objects that has a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria’s history? | Yes | The Katamatite Uniting Church belongs to the class of post-war church. This class has a clear association with the phase of church building in the 1950s and 1960s. |
| D2) | Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria? | Yes | |

| | | | |
|------------|----------------------------------------------------------------------------------------------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| D3) | Are the principal characteristics of the class evident in the physical fabric of the place/object? | Yes | <p>The principal characteristics of the class are evident in the physical fabric of the place. There is an enormous diversity of design within the class, but relevant characteristics include:</p> <ul style="list-style-type: none"> • Break with traditional church planning • Use of striking geometric plans and forms • The roof as the main structure of the building • Use of a structural system to create an open-span internal space • Non-hierarchical interior space. |
|------------|----------------------------------------------------------------------------------------------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

If D1, D2 AND D3 are satisfied, then Criterion D is likely to be relevant (but not necessarily at the State level)

| | | |
|--------------------------------|-----|---------------------------------------|
| Executive Director's Response: | Yes | Criterion D is likely to be relevant. |
|--------------------------------|-----|---------------------------------------|

Step 2 State-level test for Criterion D

| No. | Test | Yes/No | Reason |
|-------------|------------------------------------------------------------------------------------------------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SD1) | Is the place/object a notable (fine, influential or pivotal) example of the class in Victoria? | Yes | <p>The Katamatite Uniting Church is a notable example of the class of post-war church.</p> <p>A fine example</p> <p>The Katamatite Uniting Church displays characteristics that are of a higher quality than are typical of places in the class. A great number of churches were constructed in the 1950s and 1960s, but they are relatively standard in their architectural approach.</p> <p>Among the class, the Katamatite Uniting Church is particularly inventive, striking and expressive in its form. It clearly demonstrates the break with traditional church architecture underway in the period. Its design is based around two striking, overlapping roof forms, said to echo praying hands. This design skilfully balances the integration of modern forms with the desire to embody Christian symbolism and meet the functional needs of the congregation. The church's location in a small rural community demonstrates the widespread influence of modernising impulses within religious architecture in the period.</p> <p>The construction of the church utilised a structural system of steel A-frames, visible from both the interior and exterior. While the A-frame design became common in the 1960s, the Katamatite example exhibits particularly delicacy in its approach, in which two roof forms appear to both overlap and balance on the concrete slab below.</p> <p>The Katamatite Uniting Church is also distinguished by the restraint of its materials and decoration. Indeed, its design skilfully combines unadorned 'ordinary' materials, some of them newly commercially available at the time of construction, to create a spiritual space. These characteristics are also seen in the church's collection of original furniture, which while understated is nonetheless modern and complements the church's design.</p> |

If SD1 is satisfied, then Criterion D is likely to be relevant at the State level

| | | |
|--------------------------------|-----|----------------------------------------------------------|
| Executive Director's Response: | Yes | Criterion D is likely to be relevant at the State level. |
|--------------------------------|-----|----------------------------------------------------------|

CRITERION E: Importance in exhibiting particular aesthetic characteristics.

Step 1 Test for Criterion E

| No. | Test | Yes/No | Reason |
|-----|----------------------------------------------------------------------------------------------------|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| E1) | Does the physical fabric of the place/object clearly exhibit particular aesthetic characteristics? | Yes | The physical fabric of the place clearly exhibits aesthetic characteristics particular to post-war modern ecclesiastical architecture in its dramatic geometric design, internal open-plan and impactful decoration choices. |

If E1 is satisfied, then Criterion E is likely to be relevant (but not necessarily at the State level)

| | | |
|--------------------------------|-----|-------------------------------------------|
| Executive Director's Response: | Yes | Criterion E is not likely to be relevant. |
|--------------------------------|-----|-------------------------------------------|

Step 2 State-level test for Criterion E

| No. | Test | Yes/No | Reason |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SE1) | Are the aesthetic characteristics 'beyond the ordinary' or are outstanding as demonstrated by: <ul style="list-style-type: none">Evidence from within the relevant discipline (architecture, art, design or equivalent); and/orCritical recognition of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline within Victoria; and/orWide public acknowledgement of exceptional aesthetic qualities of the place/object in Victoria expressed in publications, print or digital media, painting, sculpture, songs, poetry, literature, or other media? | No | There is no evidence that the aesthetic characteristics at the place are 'beyond the ordinary' or are outstanding. Its design is striking and very well demonstrates the characteristics of the class of post-war church. These characteristics are explored under Criterion D. |

If SE1 is satisfied, then Criterion E is likely to be relevant at the State level

| | | |
|--------------------------------|----|--------------------------------------------------------------|
| Executive Director's Response: | No | Criterion E is not likely to be relevant at the State level. |
|--------------------------------|----|--------------------------------------------------------------|

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Step 1 Test for Criterion F

| No. | Test | Yes/No | Reason |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| F1) | Does the place/object contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created? | No | The Katamatite Uniting Church does not contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created. Its design is striking and utilises steel frame construction in an interesting way but this is an expression of the structural experimentation of the period, rather than a creative or technical achievement. |
| F2) | Does the physical evidence demonstrate a high degree of integrity? | NA | |

If both F1 and F2 are satisfied, then Criterion F is likely to be relevant (but not necessarily at the State level)

| | | |
|--------------------------------|----|-------------------------------------------|
| Executive Director's Response: | No | Criterion F is not likely to be relevant. |
|--------------------------------|----|-------------------------------------------|

CRITERION G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons

Step 1 Test for Criterion G

| No. | Test | Yes/No | Reason |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| G1) | Does the place/object demonstrate social value to a community or cultural group in the present day in the context of its cultural heritage significance? Evidence must be provided for all three facets of social value listed here: | | |
| i) | Existence of a community or cultural group; <u>and</u> | Yes | There is evidence that a community or cultural group exists, being members of the town of Katamatite and its surrounds who have a connection to the Katamatite Uniting Church. |
| ii) | Existence of a strong attachment of a community or cultural group to the place or object; <u>and</u> | Yes | There is evidence of a strong attachment of the community to the Katamatite Uniting Church in the present day. It is well known and regarded by the community. |
| iii) | Existence of a time depth to that attachment. | Yes | There is evidence of the attachment dating at least to the opening of the church in 1961. |

If all facets of G1 are satisfied, then Criterion G is likely to be relevant (but not necessarily at the State level)

| | | |
|--------------------------------|-----|---------------------------------------|
| Executive Director's Response: | Yes | Criterion G is likely to be relevant. |
|--------------------------------|-----|---------------------------------------|

Step 2 State-level test for Criterion G

| No. | Test | Yes/No | Reason |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SG1) | Is there evidence that the social value resonates across the broader Victorian community as part of a story that contributes to Victoria's identity? | No | Although the church may be important to the local community, this is typical of such buildings. There is no evidence that social value resonates beyond the local community. |

If **all facets** of SG1 are satisfied, then Criterion G is likely to be relevant at the State level

Executive Director's Response: No Criterion G is not likely to be relevant at the State level.

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Step 1 Test for Criterion H

| No. | Test | Yes/No | Reason |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| H1) | Does the place/object have a direct association with a person, or group of persons who has made a strong or influential contribution in their field of endeavour? | No | H1(i) There is a direct association between the Katamatite Uniting Church and the architectural practice of Muir and Shepherd. H1(ii) Muir and Shepherd were competent architects who produced interesting work. However, their contribution could not be said to be as acclaimed as other architects and firms working in the field at the time, some of which were award-winning. This includes Mockridge Stahle and Mitchell (see comparisons). |
| H2) | Is there evidence of the association between the place/object and the person(s)? | No | |
| H3) | Does the association relate: <ul style="list-style-type: none">• directly to achievements of the person(s); <u>and</u>• to an enduring and/or close interaction between the person(s) and the place/object? | No | |

If **all facets** of H1, H2 AND H3 are satisfied, then Criterion H is likely to be relevant (but not necessarily at the State level)

Executive Director's Response: No Criterion H is not likely to be relevant.

Objects integral

Definition

In the context of a registered place, an 'object integral' is

- a key part of the place; and
- contributes to our understanding of the place's State-level cultural heritage significance.

An object integral does not have to be of State-level significance in its own right. A more detailed definition can be found in the Heritage Council's [Policy: objects integral to a registered place](#).

It should be noted that fixtures (such as window frames or decorative masonry) automatically form part of the registered place and are therefore protected under the Act.

Background

These objects appear to have been a part of the church since it opened in 1961. The designer and maker are unknown, but the furniture appears to be contemporaneous with the church's construction and has been used in conjunction with the place since that time.

Inventory of objects integral

The objects integral to this place are listed in the Objects Integral Inventory VHR H2471 at the end of this report. They consist of church furniture and an element of church decoration, items being:

1. Timber font
2. Timber pulpit
3. Altar table
4. Timber lectern
5. Collection of pews
6. Timber hymn board
7. Altar cross

Assessment of whether the objects are integral to understanding the cultural heritage significance of a registered place (40(3A)(b))

The Heritage Council's [Policy: objects integral to a registered place](#) notes that for the purposes of the Act, an object will be considered integral to a place if it satisfied the following tests:

| | | | |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | Does the object/s form a key part of that place, being a component in its design, operation or use that contributes importantly to a richer and more complete understanding of its historical, cultural, technical, aesthetic and/or social meaning at a State level? | Yes | The objects above appear to have been used as part of the place since it opened in 1961. They were contemplated in the design of the place and are complementary to its design. |
| 2. | Can the contribution be substantiated through physical, documentary or oral evidence? | Yes | The objects appear to be those in early photographs of the place. |
| Executive Director's Response | | The objects can be considered integral to the place | |

Summary of how the objects are integral to understanding the cultural heritage significance of the place (40(4)(b))

The items listed above appear to have been part of the building since it opened. They speak to its use as a church, and its identity as a post-war church in particular. The simple yet modern design of the furniture shares a similar aesthetic to the building itself. The altar cross, which is completely unadorned, speaks to the minimal use of materials and decoration within in the church.

Comparisons

The following were selected as comparators to the Katamatite Uniting Church because they are members of the same class (post-war churches). There are very few post-war churches included in the VHR and considering the large number and variety in Victoria they can be considered underrepresented.

Post-war churches included in the VHR

ALL SAINTS (FORMER CHRIST CHURCH) ANGLICAN CHURCH

469-471 WHITEHORSE ROAD, MITCHAM, WHITEHORSE CITY

VHR H2302

All Saints (former Christ Church) Anglican Church, was designed in 1958 by Raymond Berg. All Saints (former Christ Church) Anglican Church is of architectural significance to Victoria as a highly innovative ecclesiastical design and one of the first truly modern church buildings in Victoria. The 1958 church reflects the growing interest in the interaction between the clergy and the congregation in the church setting in the late 1950s and 1960s, and provides an early and innovative illustration of the effect this had on ecclesiastical design in Victoria.



ST FAITHS ANGLICAN CHURCH

8 CHARLES STREET, GLEN IRIS, BOROONDARA CITY

VHR H2254

St Faith's Anglican Church, designed by architects Mockridge Stahle and Mitchell, was built in 1957-58. It is an early modern building of striking simplicity and innovative form, influenced by churches of post-war Europe. St Faith's Anglican Church is of architectural significance to Victoria as a highly innovative ecclesiastical design and one of the first truly modern church buildings in Victoria. It is notable for its circular plan. St Faith's Anglican Church, Glen Iris is of historical significance as an illustration of the combination of new architectural and religious thinking which enabled the traditional forms of church building in Victoria to be challenged. It is of architectural significance as a fine, innovative work of the prominent architects Mockridge Stahle and Mitchell.



ST ANDREWS CHURCH PRECINCT

15 ST ANDREWS STREET, BRIGHTON, BAYSIDE CITY

VHR H0124

The St Andrews Church Precinct in Brighton includes a number of significant buildings, including a 1962 church designed by Louis Williams. It is a vast building to accommodate a large congregation. While designed in 1961, at the same time as many more architecturally adventurous churches, the design for St Andrews combined the modern and the traditional. The new church is simple in form with a shallow gable roof, surmounted by a narrow, copper spire, covering a textured red brick building. Pointed arch headed openings are used to convey a Gothic character.



RELIGIOUS CENTRE MONASH UNIVERSITY

BUILDING 9 MONASH UNIVERSITY, 1-131 WELLINGTON ROAD, CLAYTON, MONASH CITY

VHR H2188

Although the Religious Centre at Monash University is not strictly a church, it is an important example of religious architecture from the post-war period included in the VHR. It was designed by John Mockridge of the Melbourne architectural firm Mockridge Stahle & Mitchell, and built in 1967-8. It was planned as a space that could be used by all religious groups at the newly opened university. The Monash Religious Centre is of historical significance as a reflection of the early ecumenical movement in Victoria, which encouraged greater experimentation in religious practice and more interaction and understanding between different religions. The Monash Religious Centre is architecturally significant as a fine example of a religious building of the 1960s.



Summary of Comparisons

Hundreds of new churches were constructed in Victoria in the 1950s and 1960s. There is an enormous diversity of design approaches within the class. While some examples take a relatively standard approach, others demonstrate a high degree of architectural consideration or may be particularly experimental. Given the number of surviving post-war churches in the State, and the extent to which they demonstrate the architectural exploration in the period, there is a paucity of post-war churches included in the VHR.

Raymond Berg's All Saints is an important and relatively early example of the application of modernist design principles to a substantial new church. Both the Mockridge Stahle & Mitchell examples (St Faiths and the Religious Centre at Monash University) are amongst the most highly regarded works of the practice. The 1962 church within the St Andrews precinct in Brighton is not particularly expressive of the experimentation underway in the period.

The Katamatite Uniting Church contrasts with those examples already in the VHR but is of equivalent significance. It is an important rural example, a strong example of the A-frame approach and is notable for the drama and simplicity of its design and skilful use of commonplace materials.

Summary of cultural heritage significance (section 40(4))

Statement of significance

The Katamatite Uniting Church is located on Yorta Yorta Country.

What is significant?

The Katamatite Uniting Church was completed in 1961 for the Methodist congregation of Katamatite. Designed by architects John Muir and Arthur Shepherd, it is structured around two dramatic angular roof forms, symbolising hands raised in prayer. The church contains furniture contemporaneous with its construction and a simple timber cross that is the focus of the church interior.

How is it significant?

The Katamatite Uniting Church is of architectural significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Why is it significant?

The Katamatite Uniting Church is of architectural significance to Victoria as a notable example of a post-war church. It was built to a striking twin A-frame design by architects Muir and Shepherd, and clearly embodies the break with traditional church architecture underway in the period. Its location in a small rural community demonstrates the widespread influence of modernising impulses within church architecture in the period. It is a particularly finely resolved example of the steeply pitched A-frame churches that would become more common throughout Victoria in the 1960s and 1970s.

The design, which evokes praying hands, is particularly expressive, and skilfully integrates modern forms, Christian symbolism and the functional needs of the congregation. It is further distinguished by its use of commonplace materials, some of them newly commercially available, and restrained decoration, which nonetheless successfully creates a spiritual space. The building's design is complemented by its collection of original furniture. (Criterion D)

Recommended permit exemptions under section 38

Introduction

A [heritage permit](#) is required for all works and activities undertaken in relation to VHR places and objects. Certain works and activities are [exempt from a heritage permit](#), if the proposed works will not harm the cultural heritage significance of the heritage place or object.

Permit Policy

It is recommended that a Conservation Management Plan is utilised to manage the place in a manner which respects its cultural heritage significance.

Permit Exemptions

General Permit Exemptions

General exemptions apply to all places and objects included in the VHR. General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which do not harm its cultural heritage significance, to proceed without the need to obtain approvals under the *Heritage Act 2017*.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must notify the Executive Director before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

Specific Permit Exemptions

The works and activities listed below under the heading 'Exempt works and activities' are not considered to cause harm to the cultural heritage significance of the Katamatite Uniting Church. These are subject to the following guidelines and conditions:

Guidelines for specific permit exemptions

1. Where there is an inconsistency between permit exemptions specific to the registered place or object ('specific exemptions') established in accordance with either section 49(3) or section 92(3) of the Act and general exemptions established in accordance with section 92(1) of the Act specific exemptions will prevail to the extent of any inconsistency.
2. In specific exemptions, words have the same meaning as in the Act, unless otherwise indicated. Where there is an inconsistency between specific exemptions and the Act, the Act will prevail to the extent of any inconsistency.
3. Nothing in specific exemptions obviates the responsibility of a proponent to obtain the consent of the owner of the registered place or object, or if the registered place or object is situated on Crown Land the land manager as defined in the *Crown Land (Reserves) Act 1978*, prior to undertaking works or activities in accordance with specific exemptions.
4. If a Cultural Heritage Management Plan in accordance with the *Aboriginal Heritage Act 2006* is required for works covered by specific exemptions, specific exemptions will apply only if the Cultural Heritage Management Plan has been approved prior to works or activities commencing. Where there is an inconsistency between specific exemptions and a Cultural Heritage Management Plan for the relevant works and activities, Heritage Victoria must be contacted for advice on the appropriate approval pathway.
5. Specific exemptions do not constitute approvals, authorisations or exemptions under any other legislation, Local Government, State Government or Commonwealth Government requirements, including but not limited to the *Planning and Environment Act 1987*, the *Aboriginal Heritage Act 2006*, and the *Environment Protection and Biodiversity Conservation Act 1999* (Cth). Nothing in this declaration exempts owners or their agents from the responsibility to obtain relevant planning, building or environmental approvals from the responsible authority where applicable.
6. Care should be taken when working with heritage buildings and objects, as historic fabric may contain dangerous and poisonous materials (for example lead paint and asbestos). Appropriate personal protective equipment should be worn at all times. If you are unsure, seek advice from a qualified heritage architect, heritage consultant or local Council heritage advisor.
7. The presence of unsafe materials (for example asbestos, lead paint etc) at a registered place or object does not automatically exempt remedial works

or activities in accordance with this category. Approvals under Part 5 of the Act must be obtained to undertake works or activities that are not expressly exempted by the below specific exemptions.

8. All works should be informed by a Conservation Management Plan prepared for the place or object. The Executive Director is not bound by any Conservation Management Plan and permits still must be obtained for works suggested in any Conservation Management Plan.

General conditions for specific permit exemptions

1. All works or activities permitted under specific exemptions must be planned and carried out in a manner which prevents harm to the registered place or object. Harm includes moving, removing or damaging any part of the registered place or object that contributes to its cultural heritage significance.
2. If during the carrying out of works or activities in accordance with specific exemptions original or previously hidden or inaccessible details of the registered place are revealed relating to its cultural heritage significance, including but not limited to historical archaeological remains, such as features, deposits or artefacts, then works must cease and Heritage Victoria notified as soon as possible.
3. If during the carrying out of works or activities in accordance with specific exemptions any Aboriginal cultural heritage is discovered or exposed at any time, all works must cease and the Secretary (as defined in the *Aboriginal Heritage Act 2006*) must be contacted immediately to ascertain requirements under the *Aboriginal Heritage Act 2006*.
4. If during the carrying out of works or activities in accordance with specific exemptions any munitions or other potentially explosive artefacts are discovered, Victoria Police is to be immediately alerted and the site is to be immediately cleared of all personnel.
5. If during the carrying out of works or activities in accordance with specific exemptions any suspected human remains are found the works or activities must cease. The remains must be left in place and protected from harm or damage. Victoria Police and the State Coroner's Office must be notified immediately. If there are reasonable grounds to believe that the remains are Aboriginal, the State Emergency Control Centre must be immediately notified on 1300 888 544, and, as required under s.17(3)(b) of the *Aboriginal Heritage Act 2006*, all details about the location and nature of the human remains must be provided to the Aboriginal Heritage Council (as defined in the *Aboriginal Heritage Act 2006*).

Exempt works and activities

Sunday School building and former St Andrew's Hall

1. All internal and external works to these buildings.

Landscape and surrounds

2. All subsurface works.
3. All gardening and landscaping works and activities (excluding works to the concrete pad the church building sits on).
4. Pruning, lopping and removal of trees and vegetation.
5. Repair and maintenance to the concrete pad that the church sits on.

Katamatite Uniting Church building




Exterior


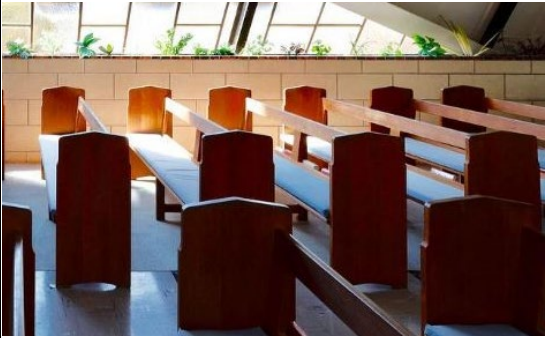

6. Repainting in existing colour scheme.
7. Minor repairs and maintenance which replace like with like.
8. Repair and replacement of air conditioning units at the rear of the building provided it is in the same location.
9. Repairs to gutters, downpipes and drainage to direct water away from building.

Interior

10. Repair, replacement and installation of smoke detectors, fire extinguishers, exit signs and like.
11. Works to electrical wiring, provided existing locations are used.
12. Repair and maintenance of heaters, fans and lights.
13. Repainting of already painted surfaces in existing colours.
14. Works to care for objects integral, such as re-varnishing and waxing, that maintain the existing surface and appearance.

Objects integral inventory VHR H2471 to be held by the Executive Director

| | |
|------------------|-------------------------------------------------------------------------------------|
| Object number | #1 |
| Name of object | Timber font |
| Current location | Katamatite Uniting Church |
| Photograph |  |
| Object number | #2 |
| Name of object | Timber pulpit |
| Current location | Katamatite Uniting Church |
| Photograph |  |
| Object number | #3 |
| Name of object | Altar table |
| Current location | Katamatite Uniting Church |
| Photograph |  |

| | |
|------------------|-------------------------------------------------------------------------------------|
| Object number | #4 |
| Name of object | Timber lectern |
| Current location | Katamatite Uniting Church |
| Photograph |  |
| Object number | #5 |
| Name of object | Collection of pews |
| Current location | Katamatite Uniting Church |
| Photograph |  |
| Object number | #6 |
| Name of object | Timber hymn board |
| Current location | Katamatite Uniting Church |
| Photograph |  |

| | |
|------------------|-----------------------------------------------------------------------------------|
| Object number | #7 |
| Name of object | Altar cross |
| Current location | Katamatite Uniting Church |
| Photograph |  |

Appendix 1: Important information for owners and interested parties

Heritage Council determination (section 49)

The Heritage Council is an independent statutory body that will make a determination on this recommendation under section 49 of the Act. It will consider the recommendation after a period of 60 days from the date the notice of recommendation is published on its [website](#) under section 41.

Making a submission to the Heritage Council (section 44)

Within the period of 60 days, any person or body may make a submission to the Heritage Council regarding the recommendation and request a hearing in relation to that submission. Information about making a submission and submission forms are available on the [Heritage Council's website](#). The owner can also make a submission about proposed permit exemptions (Section 40(4)(d)).

Consideration of submissions to the Heritage Council (section 46)

(1) The Heritage Council must consider—

- (a) any written submission made to it under section 44; and
- (b) any further information provided to the Heritage Council in response to a request under section 45.

Conduct of hearings by Heritage Council in relation to a recommendation (section 46A)

(1) The Heritage Council may conduct a hearing in relation to a recommendation under section 37, 38 or 39 in any circumstances that the Heritage Council considers appropriate.

(2) The Heritage Council must conduct a hearing if—

- (a) a submission made to it under section 44 includes a request for a hearing before the Heritage Council; and
- (b) the submission is made by a person or body with a real or substantial interest in the place, object or land that is the subject of the submission.

Determinations of the Heritage Council (section 49)

(1) After considering a recommendation that a place, object or land should or should not be included in the Heritage Register and any submissions in respect of the recommendation and conducting any hearing, the Heritage Council may—

- (a) determine that the place or object is of State-level cultural heritage significance and is to be included in the Heritage Register; or
- (ab) in the case of a place, determine that—
 - (i) part of the place is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the place is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (ac) in the case of an object, determine that—
 - (i) part of the object is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (b) determine that the place or object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or

- (c) in the case of a recommendation in respect of a place, determine that the place or part of the place is not to be included in the Heritage Register but—
 - (i) refer the recommendation and any submissions to the relevant planning authority or the Minister administering the Planning and Environment Act 1987 to consider the inclusion of the place or part of the place in a planning scheme in accordance with the objectives set out in section 4(1)(d) of that Act; or
 - (ii) determine that it is more appropriate for steps to be taken under the Planning and Environment Act 1987 or by any other means to protect or conserve the place or part of the place; or
 - (ca) in the case of a recommendation in respect of an object nominated under section 27A, determine that the object, or part of the object, is to be included in the Heritage Register if it is integral to understanding the cultural heritage significance of a registered place or a place the Heritage Council has determined to be included in the Heritage Register; or
 - (d) in the case of a recommendation in respect of additional land nominated under section 27B, determine that the additional land, or any part of the additional land, is to be included in the Heritage Register if—
 - (i) the State-level cultural heritage significance of the place, or part of the place, would be substantially less if the additional land or any part of the additional land which is or has been used in conjunction with the place were developed; or
 - (ii) the additional land or any part of the additional land surrounding the place, or part of the place, is important to the protection or conservation of the place or contributes to the understanding of the place.
- (2) The Heritage Council must make a determination under subsection (1)—
- (a) within 40 days after the date on which written submissions may be made under section 44; or
 - (b) if any hearing is conducted, within 90 days after the completion of the hearing.
- (3) A determination made under subsection (1)(a), (ab), (ac), (ca) or (d)—
- (a) may include categories of works or activities which may be carried out in relation to a place, object or land, or part of a place, object or land, for which a permit under this Act is not required, if the Heritage Council considers that the works or activities would not harm the cultural heritage significance of the place, object or land; and
 - (b) must include a statement of the reasons for the making of the determination.
- (4) If the Heritage Council determines to include a place, or part of a place, in the Heritage Register, the Heritage Council may also determine to include land that is not the subject of a nomination under section 27B in the Heritage Register as part of the place if—
- (a) the land is ancillary to the place; and
 - (b) the person who owns the place, or part of the place—
 - (i) is the owner of the land; and
 - (ii) consents to its inclusion.
- (5) If a member of the Heritage Council makes a submission under section 44 in respect of a recommendation, the member must not take part in the consideration or determination of the Heritage Council.
- (6) The Heritage Council must notify the Executive Director of any determination under this section as soon as practicable after the determination.

Obligations of owners (section 42, 42A, 42B, 42C, 42D)

42 Obligations of owners—to advise of works, permits etc. on foot when statement of recommendation given

- (1) The owner of a place, object or land to whom a statement of recommendation has been given must advise the Executive Director in writing of—

- (a) any works or activities that are being carried out in relation to the place, object or land at the time the statement is given; and
- (b) if the place, object or land is a place or additional land, any application for a planning permit or a building permit, or any application for an amendment to a planning permit or a building permit, that has been made in relation to the place or additional land but not determined at the time the statement is given; and
- (c) any works or activities that are proposed to be carried out in relation to the place, object or land at the time the statement is given.

(2) An advice under subsection (1) must be given within 10 days after the statement of recommendation is given under section 40.

42A Obligations of owners before determination or inclusion in the Heritage Register—to advise of permits

(1) This section applies if—

- (a) an owner of any of the following is given a statement of recommendation—
 - (i) a place or object nominated under section 27;
 - (ii) an object nominated under section 27A;
 - (iii) land nominated under section 27B; and
- (b) any of the following occurs within the statement of recommendation period in relation to the place, object or land—
 - (i) the making of an application for a planning permit or a building permit;
 - (ii) the making of an application for an amendment to a planning permit or a building permit;
 - (iii) the grant of a planning permit or building permit;
 - (iv) the grant of an amendment to a planning permit or building permit.

(2) The owner must advise the Executive Director in writing of—

- (a) the making of an application referred to in subsection (1)(b)(i) or (ii), within 10 days of the making of the application; or
- (b) a grant referred to in subsection (1)(b)(iii) or (iv), within 10 days of the owner becoming aware of the grant.

42B Obligations of owners before determination or inclusion in the Heritage Register—to advise of activities

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period it is proposed that activities that could harm the place, object or land be carried out.

(2) The owner, not less than 10 days before carrying out the activities, must advise the Executive Director in writing of the proposal to do so.

42C Obligations of owners before determination or inclusion in the Heritage Register—to advise of proposal to dispose

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period a proposal is made to dispose of the whole or any part of the place, object or land.

(2) The owner, within 10 days after entering into an agreement, arrangement or understanding for the disposal of the whole or any part of the place, object or land, must advise the Executive Director in writing of the proposal to do so.

42D Obligations of owners before determination or inclusion in the Heritage Register—requirement to give statement to purchaser

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) the owner proposes to dispose of the whole or any part of the place, object or land within the statement of recommendation period.

(2) Before entering into an agreement, arrangement or understanding to dispose of the whole or any part of the place, object or land during the statement of recommendation period, the owner must give a copy of the statement of recommendation to the person who, under the proposed agreement, arrangement or understanding, is to acquire the place, object or land or part of the place, object or land.

Owners of places and objects must comply with obligations (section 43)

An owner of a place, object or land who is subject to an obligation under section 42, 42A, 42B, 42C or 42D must comply with that obligation.

Penalty: In the case of a natural person, 120 penalty units;
 In the case of a body corporate, 240 penalty units.