



**HERITAGE  
COUNCIL**  
OF WESTERN AUSTRALIA

## **REGISTER OF HERITAGE PLACES - ASSESSMENT DOCUMENTATION**

### **11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE**

The criteria adopted by the Heritage Council in November 1996 have been used to determine the cultural heritage significance of the place.

#### **PRINCIPAL AUSTRALIAN HISTORIC THEME(S)**

- 3.20.1 Broadcasting
- 8.10 Pursuing excellence in the arts and sciences

#### **HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)**

- 108 Government policy
- 209 Technology and technological change
- 210 Telecommunications
- 407 Cultural activities

#### **11.1 AESTHETIC VALUE\***

*ABC Sound Broadcasting and Television Studios, Perth* exhibits the simplicity of line and form typical of the Post-War International style, and demonstrates the modernist ideals in architecture at the time of its construction. As intended in its design, the glass curtain-walls reflect the sky and immediate surround during the day and permit passers by to view the interior in the evening. The glossy, streamlined image the building presents is representative of the need to project a sleek corporate image, fashionable at the time of its construction. (Criterion 1.2)

While the design of the Basil Kirke Studio is largely determined by its use as a music studio, it exhibits the modernist principles of the time of its construction in the honest and unmasked use of materials, and simplicity of presentation, in features such as the brick patterning and timber panelling. (Criterion 1.2)

#### **11.2. HISTORIC VALUE**

Construction of *ABC Sound Broadcasting and Television Studios, Perth* with facilities for radio and television recording and broadcasting, and music recording all on one site, relates to the growth of the ABC as a broadcaster. It was constructed at the same time the medium of television came to Western

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\* For consistency, all references to architectural style are taken from Apperly, R., Irving, R., Reynolds, P. A *Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989.

For consistency, all references to garden and landscape types and styles are taken from Ramsay, J. *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Government Publishing Service, Canberra, 1991, with additional reference to Richards, O. *Theoretical Framework for Designed Landscapes in WA*, unpublished report, 1997.

Australia, ushering in the beginning of a new era of communication, and rendering previous facilities used by the ABC obsolete. (Criterion 2.2)

Use of the Post-War International style in *ABC Sound Broadcasting and Television Studios, Perth* relates to the concepts of prosperity and optimism apparent in Western Australia, following the restrictions and austerity of the World War Two and immediate post-War period.

*ABC Sound Broadcasting and Television Studios, Perth* is associated with Basil Kirke. A popular broadcaster early in his career (known as 'Uncle Basil' in children's programming), Kirke was the manager of the ABC in Western Australia from 1932-36 and 1952-1958, and was instrumental in the establishment of *ABC Sound Broadcasting and Television Studios, Perth*. A plaque commemorating the naming of Studio 620, the largest at *ABC Sound Broadcasting and Television Studios, Perth*, in memory of Kirke was unveiled in February 1961. (Criterion 2.3)

*ABC Sound Broadcasting and Television Studios, Perth* is associated with renown West Australian artist Robert Juniper. The broadcasting-themed mural that he was commissioned to create specifically for the Australian Broadcasting Commission, remains (in 2006) in situ at the entrance to the place. (Criterion 2.3)

*ABC Sound Broadcasting and Television Studios, Perth* is associated with Hungarian-born sculptor Andor Maszaros. Known for his medallions, murals and sculptures, Maszaros designed a circular bronze plaque for the construction of *ABC Sound Broadcasting and Television Studios, Perth*, a copy of which is located in each ABC premises in capital cities across Australia. (Criterion 2.3)

*ABC Sound Broadcasting and Television Studios, Perth* is associated with the West Australian Symphony Orchestra (WASO). WASO used the Basil Kirke Studio for rehearsals, recordings, broadcasts and concerts from the time the studio was constructed until the orchestra was relocated to the Perth Concert Hall in 1973. WASO continued to use *ABC Sound Broadcasting and Television Studios, Perth* for administration purposes until 2004. (Criterion 2.3)

The Basil Kirke Studio was the first major in-house ABC sound recording studio in Australia, and it remained so until the 1990s, during which time other states used various theatres and halls for rehearsals and recordings. It was considered one of the finest studios in Australia at the time of its construction and its superior acoustics were suitable for a variety of music types. (Criterion 2.4)

### **11. 3. SCIENTIFIC VALUE**

The Basil Kirke Studio lends itself to having potential as a reference or benchmark site, owing to its excellent acoustic qualities. It demonstrates technical innovation and achievement for its time, when the quality of a recording was determined by the space in which it was created, not manipulated in the production stages afterwards. (Criterion 3.1)

### **11. 4. SOCIAL VALUE**

*ABC Sound Broadcasting and Television Studios, Perth* is well known as the public face of the ABC in Western Australia from its construction in 1960 to 2005 when it was superseded by the ABC's new East Perth facility. It is associated with the creation and distribution of culture in Western Australia, which many people have been the recipient of, and is associated with several West Australian broadcasting identities. (Criterion 4.1)

## **12. DEGREE OF SIGNIFICANCE**

### **12. 1. RARITY**

*ABC Sound Broadcasting and Television Studios, Perth* was the first complete broadcasting complex built for the ABC. It was the first time in Australia that studios for radio and television broadcasting and recording, and sound recording, were developed on one site at the same time, along with the administrative functions of the ABC. (Criterion 5.1)

The Robert Juniper mural was the first major piece of art commissioned by the ABC for one of its premises. (Criterion 5.1)

The Basil Kirke Studio is the largest sound studio of its type and acoustic quality in Western Australia. (Criterion 5.1)

The Robert Juniper mural is a rare example in Perth of a commissioned piece of post-World War Two public art retained in situ. Much of the art commissioned for public buildings from the 1950s to the 1970s, the erection of which reflected trends in international modernism, has been removed or destroyed. (Criterion 5.2)

### **12. 2 REPRESENTATIVENESS**

*ABC Sound Broadcasting and Television Studios, Perth* demonstrates the needs of the ABC in Western Australia at the time of its construction, namely the provision of radio and television broadcasting and recording, and sound recording facilities, resulting from its independence from other states of Australia in terms of both geographical distance, and time zone differences. (Criterion 6.1)

*ABC Sound Broadcasting and Television Studios, Perth* is a good and highly intact example of the Post-War International style in Western Australia, and demonstrates its key features, such as simplicity of form, lack of decoration, and an honest use of materials. It is a good example of the application of the curtain-wall structural technique that gained popularity in the 1950s. (Criterion 6.1)

*ABC Sound Broadcasting and Television Studios, Perth* demonstrates the application of the Post-War International style of architecture to a company headquarters. The style was used to create a modern and streamlined image, and reinforce a distinctive company identity through building design. (Criterion 6.1)

The fifteen year delay in constructing *ABC Sound Broadcasting and Television Studios, Perth* from when the block of land was first acquired by the ABC in 1943, represents the Federal government's concerns regarding non-essential post-World War Two spending. Its subsequently altered design, in a modern and sleek style, represents the optimism and prosperity of the 1960s, and demonstrates changes to the ABC's requirements resulting from the newly introduced technology of television. (Criterion 6.1)

### **12. 3 CONDITION**

*ABC Sound Broadcasting and Television Studios, Perth* is in fair to good condition. There is some damage, evidenced in cracked tiles and peeling paint, but overall there is no major deterioration.

### **12. 4 INTEGRITY**

*ABC Sound Broadcasting and Television Studios, Perth* has a moderate to high degree of integrity. Until recently the place was still used for its intended purpose, and although it is currently (2006) vacant, this purpose is still clearly visible.

#### **12.5 AUTHENTICITY**

Overall, *ABC Sound Broadcasting and Television Studios, Perth* has a moderate to high degree of authenticity. The Television Building has undergone several building campaigns since it was originally constructed, but otherwise the place retains most of its original fabric.

### 13. SUPPORTING EVIDENCE

This document is based on 'ABC Sound Broadcasting and Television Studios Conservation Management Plan' by Philip Griffiths Architects with the National Trust of Australia (WA), completed for the ABC in March 2007; with amendments and/or additions by HCWA staff and the Register Committee.

#### 13.1 DOCUMENTARY EVIDENCE

For a discussion of the documentary evidence refer to: Philip Griffiths Architects with the National Trust of Australia (WA) (2007) *ABC Sound Broadcasting and Television Studios Conservation Management Plan*, pp.1-37.

The origins of radio, and thus the ABC, in Western Australia is strongly linked with agriculture. In the 1920s, the State's economy was largely dependent on primary producers who had to contend with great distances and isolation. Therefore, in 1924, Western Farmers Limited (Wesfarmers) began operating a radio station, 6WF, from the top floor of the company's Wellington Street building.<sup>1</sup> Installation costs were £12,000 and the station had a range of 600 miles. The studios were modern, with the walls filled with sawdust for soundproofing. One small studio was used for news and market reports, with a larger studio used for concerts and music. Race results were also provided and this service was popular with those gamblers who had bets with illegal off-course bookmakers. As well as transmitting, Wesfarmers also manufactured and sold 'Mulgaphone' radio sets.<sup>2</sup>

In 1925, *The Western Wireless* stated:

Boys and girls... no longer regard the farm as a sordid sort of earthly prison. After the milk has been handled by the separator and the feed has been attended to by a grinder and the stock has been watered by the turning on of a faucet..., then comes the long winter evening. Cosily seated in the living room, then the radio is turned on... Hours go by, and the magic instrument is used to bring into the country home, music, song, speech from widely separated centres; and the lonesomeness of the farm has been vanquished. Instead of being isolated and apart after the sun goes down, the country home is at once in touch with the world, through the air.<sup>3</sup>

Even though radio was becoming popular in WA, some problems were evident. A radio license cost 27s 6d and a two-valve radio set about £15.<sup>4</sup> Because of these high costs, the majority of people could not afford a wireless. Consequently, in February 1927, a conference was held in the Wesfarmers' building to discuss whether broadcasting should become a public utility.<sup>5</sup> J. Thomson, Managing Director of Wesfarmers stated:

The directors of Westralian Farmers Limited do not care who own the station provided it gives service. If some Company would undertake to give equal or better service, no one would be more delighted than we would be in getting right out of it; but it must continue to give service... I am inclined at the present moment to agree with the advocacy of the public utility.<sup>6</sup>

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1 Battye, J.S., *Who's Who in Broadcasting in Western Australia: Being an Up-to-Date Compendium of Prominent Radio Personalities* (Perth: Patersons Printing Press Ltd, 1936), p. 7.

2 Sandford, J., *Walter Harper and the Farmers* (Perth: Westralian Farmers Co-operative Printing Works, 1955), p. 81.

3 *The Western Wireless*, 13 May 1925, p. 3.

4 For most of the 1920s, the average monthly wage for an Australian worker was £10. ([www.socsci.flinders.edu.au/nils/publications/workingpapers/wp152.pdf](http://www.socsci.flinders.edu.au/nils/publications/workingpapers/wp152.pdf), accessed 23 August 2007)

5 *The Western Wireless*, 2 March 1927, p. 1.

6 *ibid.*

As a result of similar opinions from other states, a Royal Commission was set up in 1927 to investigate broadcasting, the consequence of which was the Commonwealth Government's takeover of all the principal radio stations in Australia. 6WF was one of these.<sup>7</sup> For a year the Postal Department operated the stations and arranged programmes. It was superseded by the Australian Broadcasting Company, forerunner of the Australian Broadcasting Commission.

By the end of 1932, a new transmitter had been installed at Wanneroo and, under the control of the Australian Broadcasting Company, radio licences increased from 3,544 in September 1928 to 21,454 in August 1933. During this period, the Commonwealth Government placed radio under its direct control by having Parliament appoint a Commission.

In April 1934, the General Manager of the ABC, outlined the three main functions of the Commission were:

- The immediate entertainment of those listening to its programmes.
- A general contribution towards national progress and intellectual and artistic development.
- The encouragement of local talent.<sup>8</sup>

In the same year, *The Broadcaster* claimed of the wireless: 'Nowadays it is neither a novelty nor a luxury, but an everyday convenience, like tramcars or electric light and it provides for lonely country a service quite unique and of inestimable value'.<sup>9</sup> This was also the era when the ABC in WA came under the influence of Basil Kirke, who set about improving the standard of radio.

Though the Depression years, radio provided a respite for Western Australians. By 1936, the number of listeners' licences in the State increased to 50,081.<sup>10</sup> Also in this year, Perth saw the formation of the Australian Broadcasting Commission Orchestra under the direction of Nielson Burton.<sup>11</sup>

But there were some criticisms of the ABC. In 1937, a correspondent to the *West Australian Wireless News* complained:

[Many farmers are] situated miles from centres and almost wholly dependent upon the radio services for their news of the world... Their only chance of obtaining any idea as how the world wags is by listening in to the news bulletins. And what do they get? Small inconsequential excerpts apparently selected at random by the office boy, from the cable page of the morning daily – selected it seems, not with any idea of conveying an accurate impression of home or foreign affairs, but simply as a means of filling in a few – very few – minutes of chatter.<sup>12</sup>

During October 1939, the ABC in WA carried on a series of experiments involving a simultaneous broadcast of a lesson and the showing of slides in the classroom. About forty representative schools tried the experiment. The results were positive, so it was decided to present a number of lessons in this way.<sup>13</sup>

During a visit to Perth, R. Brenner, Federal Controller of Schools' Broadcasts, stated:

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7 *The Western Wireless*, 2 February 1927, p. 1.

8 *The Broadcaster*, 7 April 1934, p. 14.

9 *ibid.*

10 *ABC Fourth Annual Report* (1936)

11 *ibid.*

12 *West Australian Wireless News*, 21 February 1937, p. 3.

13 *The Broadcaster*, 11 November 1939, p. 13.

Schools' broadcasts have now been recognised as a definite part of Education in civilised countries throughout the world. Broadcasting is very much more than a convenient classroom aid to teaching; it is something which for social considerations it is impossible for a modern educator to ignore.<sup>14</sup>

He also announced that the ABC would start a series of broadcasts to serve as a link between children, parents and schools. It was to be entitled 'The Adventure Hour' and broadcast on a Sunday evening.<sup>15</sup>

By the end of 1939, nationally the ABC employed 13,220 individual artists and provided full employment for 266 musicians.<sup>16</sup> However, these figures do not show the number of auxiliary staff the ABC employed throughout Australia.

In 1939, the ABC successfully negotiated Australian tours for such artists as Sir Thomas Beecham, Georg Schnéevoigt, and Harold Williams.<sup>17</sup> For students of serious music, a scholarship tour was inaugurated in 1940. It was available to students, either vocal or instrumental, whose work was of sufficient standard to be included in ABC programmes.<sup>18</sup>

During World War II, the morale-boosting broadcasts, to and from, the military forces overseas were of great importance. These involved the ABC, the Post Office Department, the Ministry of Information and the military authorities.

In March 1940, the ABC in Perth commenced a project called 'Group Listening'. The idea was to encourage discussion among listeners, and a series of talks were specially designed for the purpose. Groups listened to these special sessions, and then after having discussed them, sent their views to the ABC. A fortnight later a review of the group members' opinions were broadcast.<sup>19</sup>

The war years saw a trend towards a more serious type of programme. William G. James, Federal Controller of Music for the ABC, stated:

The psychological effect on the people in times of crises, such as at present, is to incline them to the higher things of life. People want better music, better class literature and so forth. I have been told by people who conduct libraries, that since the war began there has been an increasing demand for books of the more serious type. The same trend is evident in music.<sup>20</sup>

Another result of the War was a campaign to inform people as to what was expected from them in a time of crisis. A series of talks were started in December 1942 under the title 'Problems of War-time Living'. These lectures impressed upon listeners the dangers of whispering campaigns, destructive criticism, inefficiency through lack of rest, and the selfishness of some of the community.<sup>21</sup>

During the 1940s the ABC published a 128-page Schools Broadcast Booklet. It contained information on a variety of subjects, including health, music, history, nature study, literature, languages, geography, folk dancing, science and elocution. Advice was given to teachers on timing and presentation.<sup>22</sup> In 1943,

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14 *The Broadcaster*, 23 December 1939, p. 26.

15 *ibid.*

16 *ABC Weekly*, 23 December 1939.

17 *ibid.*; Respectively: British conductor, founder of the London Philharmonic Orchestra and (later) founder of the Royal Philharmonic Orchestra; Finnish conductor and cellist; and, Australian baritone.

18 *ABC Weekly*, 20 January 1940, p. 39.

19 *ABC Weekly*, 16 March 1940, p. 5.

20 *The Broadcaster*, 12 September 1942, p. 7.

21 *ibid.*

22 *The Broadcaster*, 1 January 1949, p. 3.

the ABC entered the world of adult education when, with the co-operation of the Adult Education Board, a theoretical and practical 'School of the Air' was held.

It was during this era that the ABC also entered the overseas radio service. The first short-wave service was called 'Australia Calling', later changed to 'Radio Australia'. By June 1941, the ABC had French and Dutch broadcasts to the South-East Asia and Pacific Areas. In May 1942, a daily transmission in Japanese began, aimed at Japanese forces.<sup>23</sup> By November 1945, new high power transmitters were installed to enable Australian short-wave to be heard clearly in all parts of the world. Total broadcasting time was extended and programmes geared more for entertainment.

Post-war immigration presented educational problems, especially among adult immigrants. In response, the ABC broadcast English lessons, starting in June 1949. Specialist teachers were used and the needs of the migrants were studied carefully before the programme went on the air.<sup>24</sup>

In 1949, roving reporters toured the countryside interviewing everyday Australians. The recorded interviews were then played on the 'Australian Walkabout' programme.<sup>25</sup> The ABC continued to enlarge its rural programmes and, with the introduction of television in 1956, brought country life into suburban homes.

The second national short-wave station in Western Australia was opened in Wanneroo in April 1949, following the launch of VLW there in 1939.<sup>26</sup> The call sign of the new station was VLX and its purpose was to provide better reception for listeners within five hundred miles of Perth.<sup>27</sup> This new station was part of an overall plan to provide a better service for people in rural areas.

A woman signing herself 'Cannington' stated in *The Broadcaster*:

I have meant to thank the ABC for the pleasure they give me, but have never actually done so. Mostly music; but a good second is the woman's session, when I'm often taken out of my narrow little circle of housework meals and needlework, and made to feel one of the body of women who matter in the world affairs. There are many things I learn, too, from the school broadcasts.<sup>28</sup>

During the Korean War, the ABC employed war correspondents and their despatches were read in such programmes as 'News Review' and 'Window of the World'. These were in addition to reports of battles and accounts of Australians in action heard over normal news broadcasts.<sup>29</sup>

Not all Western Australians were pleased with the ABC during the 1950s. The ABC used station 6WN for the more serious types of programmes. (In 1985, 6WN became 6RN, or Radio National.) 'Mr Anti Culture Vulture' of Cottesloe wrote to *The Broadcaster*:

Half the time our country cousins can't hear any programme above the surge of static because, we're told, there's not enough money to build powerful transmitters. But enough money was found to build 6WN so that it could plaster the ether with costly

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23 *The Constant Voice: Radio Australia, 30th anniversary 1939-1969* (Canberra: ABC, 1969), p. 30.

24 *ibid.*

25 *The Broadcaster*, 12 February 1949, p. 3.

26 <http://www.tdp.info/aus.html> [accessed 20 November 2007]

27 *The Broadcaster*, 23 April 1949, p. 3.

28 *The Broadcaster*, 15 October 1949, p. 40.

29 *The Broadcaster*, 21 April 1951, p. 11.



culture which ninety five percent of the paying customers are busy avoiding like the plague.<sup>30</sup>

In return, many city people did not appreciate 'Country Hour', a programme providing rural market prices and trends, agricultural and national news.

By 1955 there were 150,000 radio listeners' licences in Western Australia. Since one licence covered a household, and there were an average of four listeners to each set, nearly every person in WA had access to radio.<sup>31</sup>

By 1955, schools broadcasts were on for seven hours a week, targeting pre-primary, primary and post-primary students. Altogether, 563 of the 641 schools in the State listened regularly to the broadcasts.<sup>32</sup>

In 1957 a new 50,000 watt transmitter, 6WA, was opened at Wagin. At the opening ceremony, the ABC Commissioner stated:

Since the ABC assumed control of national broadcasting in Western Australia in 1932, there was only one, not very effective transmitter in Perth. Now they have here seven national medium band transmitters and two short-wave transmitters making a total of nine in Western Australia. And during these twenty-five years, licences have increased from twelve thousand seven hundred and forty-six to one hundred and fifty-five thousand four hundred and twenty-one.<sup>33</sup>

In the 1960s, for the first time the ABC spent more money on television than on radio. In 1960, television reached Hobart, Adelaide and Perth. In Perth, all facilities were placed under one roof at the new *ABC Sound Broadcasting and Television Studios*, the first time they had been combined in the Commission's history. By the end of the 1960s, 96% of Australians were able to receive ABC television, which broadcast for 18 hours a day.<sup>34</sup>

In 1961, ABC-TV started a weekly current affairs program *Four Corners*, which was characterised by a new, vigorous investigative reporting style of political and social issues that were occasionally ahead of public opinion.

The ABC had embraced the rock and roll revolution of the late 1950s, most notably with its show *Six O'clock Rock*, hosted by Johnny O'Keefe. During the 60s and early 70s the ABC continued to produce programs on popular music, including the pop show *Hitscene*.

By the mid-1960s, videotape equipment had been installed in all major ABC centres, and during that decade, direct television relays were laid, first from Melbourne to Sydney, and Sydney to Canberra, then between all major centres except for Perth and Hobart. By 1972, all state capitals were linked, allowing simultaneous viewing and national programming. In 1975, colour television was introduced in Australia.<sup>35</sup>

In 1967, the weeknight television current affairs program, *This Day Tonight*, and its counterpart on radio, *PM*, were introduced. The ABC also focused on producing radio and television talk programs that explored a wide range of issues. Prominent among these was *The Science Show*, which started in 1975 on

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30 *The Broadcaster*, 5 March 1955, p. 7.

31 *The Broadcaster*, 1 January 1955, p. 3.

32 *The Broadcaster*, 5 March 1955, p. 22.

33 Carlson, Eric W., 'History of the Australian Broadcasting Commission in Western Australia: with special emphasis on the significant role that the ABC has played in the development of free speech as envisaged in a modern democracy, particularly since the inception of television' (Perth: unpublished, 1975), p. 23.

34 'History of the ABC: 1960s', (ABC: n.d., c.2007), p. 1

35 *ibid.*

ABC Radio. Beginning in the same year was also the prominent radio program, *Coming Out Ready or Not* (later known simply as *The Coming Out Show*), dealing with women's issues.

In 1975, the ABC introduced a 24 hour-a-day rock station in Sydney, 2JJ, which was eventually expanded into the national Triple J FM network. A year later, a national classical music network was established, broadcasting from Adelaide.<sup>36</sup>

During the 1980s, the ABC underwent significant restructuring and, by the early 1990s, all major ABC broadcasting outlets moved to 24 hour-a-day operation, and regional radio coverage in Australia was extended with 80 new transmitters. Live television broadcasts of selected parliamentary sessions started in 1995, and ABC NewsRadio was launched in 1996. In 2005, ABC2, a digital television channel, was launched.<sup>37</sup>

### **West Australian Symphony Orchestra**

In 1921, Perth Symphony Orchestra advertised weekly concerts, but the life of this group appears to have been brief. In 1928, a group of musicians who had worked for the silent movie industry found themselves out of work, and so renewed the Perth Symphony Orchestra. By 1930, the orchestra gave concerts in Queens Hall and presented subscription concerts in the Town Hall, many of which were broadcast by 6WF.<sup>38</sup>

From 1932, part of the ABC's charter was to establish broadcast orchestras in each state. In the early years of radio, most musical broadcasts were performed live, which necessitated studio bands and orchestras. In Western Australia, the ABC formed the Western Studio Orchestra, which consisted of fifteen players.

In 1936, the ABC introduced Celebrity Subscription Concerts, and artists and conductors – many from overseas – were engaged. The concerts were performed initially in His Majesty's Theatre and then later in the Capitol Theatre and Winthrop Hall at the University of Western Australia. The Western Studio Orchestra became the Perth Concert Orchestra and it was this orchestra that was augmented for the celebrity concerts and became known as the ABC (Perth) Symphony Orchestra. By 1937, 'ABC' had been dropped from the title and the orchestra once again became known as the Perth Symphony Orchestra.<sup>39</sup>

By 1937 the orchestra was using the ABC's Broadcast House as its base and, in 1950, the government made funds available to subsidise the existing ABC Orchestra. In 1951 it took its current name, the West Australian Symphony Orchestra. After the completion of *ABC Sound Broadcasting and Television Studios, Perth*, WASO used the Basil Kirke studio for rehearsals, recordings, broadcasts and public concerts until the construction of the Perth Concert Hall in 1973.<sup>40</sup>

In 1997, the ABC divested all ABC orchestras from the Concerts department of the ABC into separate subsidiary companies, including a service company known

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36 'History of the ABC: 1970s', (ABC: n.d., c.2007), pp. 1-2

37 <http://www.abc.net.au/corp/history/hist1.htm> [accessed 7 September 2007]

38 [http://en.wikipedia.org/wiki/Western\\_Australian\\_Symphony\\_Orchestra](http://en.wikipedia.org/wiki/Western_Australian_Symphony_Orchestra) [accessed 7 September 2007]

39 *ibid.*

40 Harrison, M. (2003) *West Australian Symphony Orchestra: celebrating 75 years*. WASO Holdings Pty Ltd, Perth, Western Australia, pp. 3, 11, 13, 43, 66.

as Symphony Australia. The West Australian Symphony was incorporated in January 1998.

In 2007, the orchestra consists of 83 fulltime musicians, in addition to a WASO Chorus. The orchestra presents over 170 performances a year throughout the State.

### **13.2 PHYSICAL EVIDENCE**

For a discussion of the physical evidence refer to: Philip Griffiths Architects with the National Trust of Australia (WA) (2007) *ABC Sound Broadcasting and Television Studios Conservation Management Plan*, pp.39-107.

### **13.3 COMPARATIVE INFORMATION**

For a comparative analysis refer to: Philip Griffiths Architects with the National Trust of Australia (WA) (2007) *ABC Sound Broadcasting and Television Studios Conservation Management Plan*, pp.110-16.

The Heritage Council database shows a total of 67 places designed at least in part in the Post-War International style. Of these, 24 were constructed between 1960 and 1970. Three of these 24 places are on the Register of Heritage Places: 02097 *Council House, Perth*; 03363 *Port of Fremantle Passenger Terminal*; and, 03849 *Dumas House, West Perth*.

*Council House, Perth* (1960) is highly comparable for the use of curtain-walling and for representing the minimalist, modernist ideals in architecture at the time. At 11 stories high it has greater landmark qualities than *ABC Sound Broadcasting and Television Studios, Perth* but has a potentially reduced authenticity when compared to *ABC Sound Broadcasting and Television Studios, Perth*, resulting from the 1997-99 refurbishments.

*Port of Fremantle Passenger Terminal* (1961) has also undergone some refurbishments that have diminished its authenticity. Although the intention of its original purpose remains visible, and overall it remains intact, it has been converted for other uses, which involved removing some of the fabric.

*Dumas House* (1966) continues to operate with its intended purpose as offices, and has had only minor moderations. The basic form of the exterior is intact. As with *Council House, Perth*, *Dumas House* has a distinctive landmark quality, which makes it difficult to compare with *ABC Sound Broadcasting and Television Studios, Perth*.

As the Conservation Plan explores, many other buildings in the Post-War International style have been re clad or demolished. *ABC Sound Broadcasting and Television Studios, Perth* is a good example on an intact Post-War International style building in Perth.

There are no other buildings on the Heritage Council database comparable in use to *ABC Sound Broadcasting and Television Studios, Perth*. There is one registered place that was constructed to be used as a radio or television station - P02649 *ABC Transmission Station* (1936), Minding. It is a single storey masonry building in the Inter-war Stripped Classical Style that was the first regional radio transmission station in Western Australia. It is not comparable to *ABC Sound Broadcasting and Television Studios, Perth* in terms of the provision of television and sound recording facilities, nor in design and construction.

### **13.4 KEY REFERENCES**

Philip Griffiths Architects with the National Trust of Australia (WA), *ABC Sound Broadcasting and Television Studios Conservation Management Plan*. Completed for the Australian Broadcasting Commission in March 2007.

### **13. 5 FURTHER RESEARCH**

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