Check for updates

Original Research Article

Developing an Assessment Model for Post-disaster Urban Cultural Heritage: The Case of Cinema Venues in Adana, Turkey

SAGE Open
Vol. 16(3): 1–23
© The Author(s) 2026
DOI: 10.1177/21582440261486306
journals.sagepub.com/home/sgo
Sage

Çiğdem Aksu Çam[1], Aydın Çam[2], and Fazilet Duygu Saban[2]

Abstract

This study develops an integrated and multi-scalar model for assessing post-disaster urban cultural heritage through the case of historic cinema venues in Adana, Turkey. Bridging critical heritage studies, urban memory theory, and international conservation frameworks (UNESCO, ICOMOS), the research conceptualises cinema heritage as a participatory, values-based, and socially embedded domain that extends beyond material fabric to include memory, identity, and everyday cultural practice. Using a mixed-methods design, the study employs archival research, oral history work, field documentation, typological analysis, a six-criterion evaluation model, and a stakeholder workshop to examine ten surviving cinema venues. It identifies how physical degradation, fragmented ownership, and legal ambiguity intersect with strong community attachment and mnemonic continuity. Findings highlight tensions between AHD-oriented institutional regimes and the lived cultural significance of cinema venues, underscoring their role as vernacular 'lieux de mémoire' within Adana's post-disaster landscape. The proposed assessment model, supported by a conceptual framework integrating actors, legal norms, and participatory strategies, demonstrates how cinema venues can be reintegrated into urban life through adaptive reuse, community-led stewardship, and multivocal interpretation. More broadly, the model offers a methodological prototype and transferable conceptual framework for recognising and safeguarding non-monumental, socially vital heritage in disaster-prone urban environments.

Plain Language Summary

This study examines how old cinemas in Adana, Turkey, can be protected and reused after natural disasters. Many of these buildings were damaged or left unused after the 2023 earthquakes, but still hold strong memories and meaning for the local community. The researchers examined ten former cinema sites using a model that evaluates six key factors: historical value, cultural and social importance, symbolic meaning, building condition, public access, and past repair efforts. Through field visits, archive research, and a workshop with local people, the study found that even worn-down cinemas can still be essential parts of neighbourhood life. Some, like Cine-House Garden Cinema, still show films and keep open-air cinema culture alive. Others, such as Teras or Arıplex, could be brought back into use with care and planning. The study argues that places need not be famous or well-preserved to matter—they can still hold deep emotional and cultural value. This simple model can help guide efforts to protect everyday cultural spaces in Adana and other cities facing similar risks, especially if communities are included in the decision-making process.

[1]Alparslan Türkeş Science and Technology University, Adana, Turkey
[2]Cukurova University, Adana, Turkey

Corresponding author:
Aydın Çam, Communication Faculty, Department of Radio, Television and Cinema, Çukurova University, Balcali Campus, Adana 01250, Turkey.
Email: aydinaksu@gmail.com

Creative Commons Non Commercial CC BY-NC: This article is distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 License (https://creativecommons.org/licenses/by-nc/4.0/) which permits non-commercial use, reproduction and distribution of the work without further permission provided the original work is attributed as specified on the SAGE and Open Access pages (https://us.sagepub.com/en-us/nam/open-access-at-sage).

Keywords
post-disaster heritage, cinema heritage, participatory conservation, urban memory, cultural infrastructure, Adana

Received: 20 June 2025; Revised: 4 December 2025; Accepted: 21 August 2026

Introduction

Adana holds a prominent position in Turkey's urban history, shaped by its late nineteenth-century transition to settled agriculture, rapid industrialisation, and the later withdrawal of industry from the urban core; alongside these socio-economic shifts, the city became a major centre of cultural production, particularly in literature and cinema. Cinema's roots date to 1902 and by the 1920s, Sinema ve Sahnelerde Hükümdarların Resimlerinin Gösterilmemesi, 1902 screenings had become integral to public life, taking place not only in dedicated halls but also in multi-purpose venues such as coffeehouses and theatres, often accompanied by music or stage performances. Kyrkias Papadopoulos's photograph from the French occupation period (1918–1921) depicts an open-air venue at the Old Station Square, later *Teras Cinema*, signalling the early institutionalisation of cinemagoing (Oğuz, 2014, p. 97). Tent theatres along the Seyhan River attracted predominantly male audiences (Tekerek, 2012, p. 309), reflecting cinema's early social embeddedness. Adana's prominence intensified after World War II, when labour-intensive industrialisation, stimulated by the Truman Doctrine and Marshall Plan, accelerated rural-to-urban migration (Hinderink & Kıray, 1970). By 1965, the population had surpassed 900,000, with nearly half in the urban core (TURKSTAT, nd), and about 78% of migrants were wage labourers (Yaman, 1981, pp. 65, 112), forming a socially diverse yet culturally active public. By the 1960s, Adana had become Turkey's second-largest film distribution and exhibition market (Dorsay & Ayça, 1973, p. 22), and, along with İstanbul, generated much of the national box-office revenue (Dorsay et al., 1973, p. 33). The city hosted nearly 125 cinemas, from central indoor theatres to open-air venues in working-class and suburban districts (Saban & Yıldız, 2023; Çam, 2018), while distributors extended access to remote villages with portable 16mm projectors (Çam & Şanlıer Yüksel, 2020). As headquarters of the Southern Film Distribution Region, Adana became a vital node in Turkey's film economy and produced regionally distinctive works (Çam, 2018), with cinemagoing emerging as the city's most significant cultural practice during this golden era. (Figures 1 and 2)

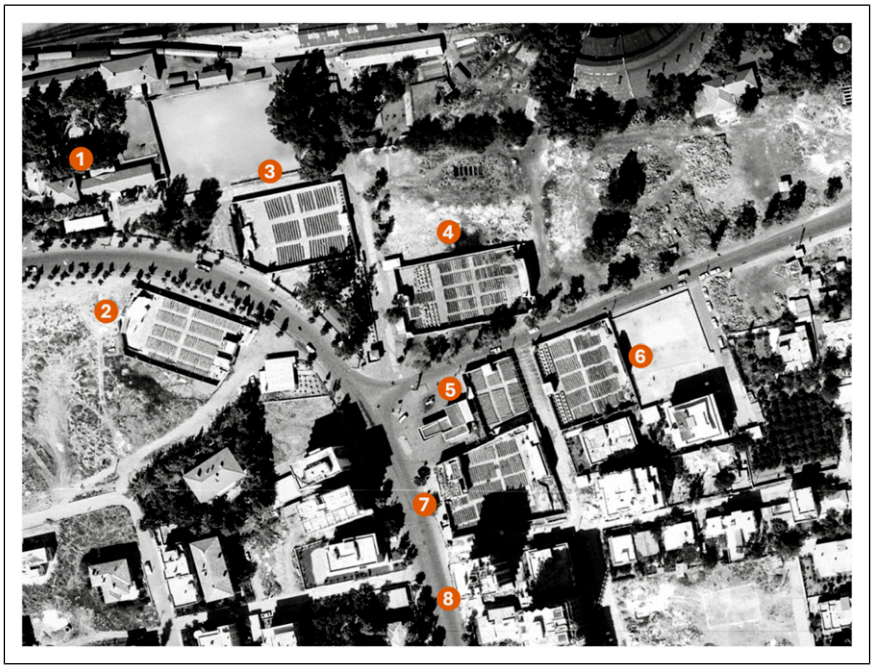


Figure 1. Cluster of open-air cinema venues in the Sular neighbourhood of Adana, early 1970s. Located south of the Adana Railway Station (1) and connected to the city's historic residential core via Atatürk Avenue (8) since the Early Republican period, this area hosted six major open-air cinemas: *Köşk* (2), *Bahar* (3), *Sular* (4), *Dünya* (5), *Venüs* (6), and *Gar* (7). The figure illustrates the exceptionally dense concentration of these venues, whose combined seating capacity exceeded 10,000 cinemagoers, embedded within the surrounding urban fabric, underscoring cinema's spatial centrality in Adana's public culture during the post-war period. Source: Personal archive of the authors



Figure 2. Collage of four open-air venues, *Selma* (1), *Kanal* (2), *İstiklâl* (3), and *Yeşilevler* (4), in Adana, photographed in 1993, shortly after their closure but before demolition. Once integral to the city's neighbourhood-based cultural life, these cinemas illustrate the architectural forms and urban peripherality typical of mid-20th-century Turkish cinema spaces. The images document transitional states between functional use and abandonment, highlighting the vulnerability of non-monumental cultural heritage in the absence of institutional protection. Source: Personal archive of the authors

From the mid-1970s onwards, cinema in Adana entered a marked decline, reflecting nationwide trends. This downturn coincided with urban restructuring that transformed the city's spatial organisation, particularly in districts where cinemas had once flourished. Within a few decades, many formerly central venues became derelict or were repurposed, while population shifts, commercial decentralisation, and changing cultural preferences further marginalised cinemagoing. Of the 125 cinemas documented in Adana's historical urban fabric (Çam, 2018), only about 25 retain identifiable physical remnants today. By 2019, six cinema complexes were still operating with 47 screens and nearly 8,800 seats; by late 2022, this number had fallen to three multiplexes located in shopping malls, collectively operating 26 screens, mainly due to the impact of the COVID-19 pandemic and the ensuing economic crisis (Çam & Şanlıer Yüksel, 2021a, p. 428). Despite this contraction, cinema remains a potent cultural symbol. Municipal initiatives such as free outdoor screenings in neighbourhoods, parks, and riverside areas continue to attract audiences, while street names like *Erciyes Cinema Street*, *Metro Cinema Street*, and *Asrî Cinema Street* preserve the memory of the city's cinematic past. As Doruk (2015, p. 53) notes, cinemas once functioned as "magical spaces of imagination," and this collective memory endures as an anchor of urban and social identity, exemplifying Nora's notion of 'lieux de mémoire' (1989, p. 7).

Today, Adana's cinema heritage faces heightened risk due to rapid urban transformation and recurrent earthquakes. The February 6, 2023, earthquakes (Mw 7.7 and Mw 7.6), centred in Kahramanmaraş, were strongly felt in Adana, where 14 buildings collapsed, 418 people died, and more than 8,000 structures were classified as heavily or moderately damaged. Among the buildings later demolished for safety reasons were sites of historical and mnemonic significance, including the historic Post Office Building and the 75th Anniversary Art Gallery. These events followed the destructive 1998 Ceyhan (Adana) earthquake, and contemporary seismological studies confirm that Adana remains highly vulnerable to future seismic activity (Ünlügenç et al., 2023). Many historic cinema structures, already fragile due to poor construction materials, ageing infrastructure, and alluvial soil conditions, are therefore at risk of irreversible loss. Documenting, safeguarding, and reintegrating cinema heritage into the evolving urban fabric is essential for sustaining cultural continuity. Cinemas encapsulate elements of Adana's architectural and social identity, functioning as loci of public memory, sociability, and intergenerational cultural transmission. As ICOMOS-based literature stresses, previously overlooked structures may gain recognition through restoration and adaptive reuse, becoming integral components of contemporary urban regeneration strategies.

Against this backdrop, this study develops an inclusive and multidimensional framework for assessing post-disaster urban cultural heritage, using Adana's historic cinema venues, particularly those affected by the 2023 earthquakes, as a case study. Drawing on critical heritage studies, urban memory theory, and values-based and participatory conservation approaches, the study foregrounds the socio-symbolic, mnemonic, and community-defined dimensions of cinema heritage. Cinema venues form an analytically productive category precisely because they sit at the intersection of built fabric, everyday cultural practice, and collective memory: Hybrid sites where neighbourhood sociability, gendered visibility, and forms of urban modernity have historically been negotiated. In heritage debates often dominated by monumental, religious, or administrative structures, cinemas introduce a vernacular, non-elite, and socially embedded dimension, demonstrating how cultural

value can emerge from ordinary urban settings rather than architecturally distinguished forms. Building on this conceptual foundation and recognising the urgency created by Adana's post-disaster landscape, the study integrates international conservation charters (UNESCO, ICOMOS) with locally grounded empirical work, including field surveys, archival research, oral history studies, and a stakeholder workshop. It documents the post-earthquake conditions of ten surviving cinema venues. It operationalises a six-criterion assessment model calibrated to Adana's sociocultural and post-disaster context, combining *Authorised Heritage Discourse* (AHD)-aligned indicators with *Critical Heritage Studies* (CHS)-informed value frameworks to capture cinema heritage as a living, negotiated, community-sustaining cultural form. By exploring adaptive reuse potentials and community-led revitalisation strategies, the study offers a methodological prototype and transferable conceptual model for cities facing similar post-disaster challenges, where ordinary places carry extraordinary cultural significance.

Theoretical Framework

The theoretical framework of this study is deliberately multi-layered to reflect the conceptual and practical complexities of cinema heritage in Turkey's post-disaster urban context. Heritage designation and regulatory authority remain highly centralised, meaning conservation practice primarily operates within the parameters of the AHD even when cultural value emerges from community practice and lived memory. To address this tension, the analysis integrates CHS, which interrogates how heritage is produced, authorised, and contested, with formal heritage instruments (UNESCO, ICOMOS, the Historic Urban Landscape – HUL) that shape recognition and policy implementation. In parallel, the study draws on approaches to cinema as an urban public sphere, particularly Hansen's notion of 'vernacular modernism,' to understand cinema venues as social infrastructures that mediate visibility, participation, and collective experience. This dual-to-triad orientation enables the analysis to (1) trace the sociocultural processes through which cinemas acquire meaning; (2) show how AHD-driven regimes marginalise such meanings; and (3) build an applied conservation model that aligns with regulatory structures while foregrounding lived, participatory, memory-based value. Methodologically, this supports the integration of oral histories, urban memory narratives, participatory tools, and international policy frameworks to illuminate cinema venues simultaneously as 'vernacular public spheres,' as material sites requiring protection, and as socially embedded forms of living heritage.

Cinema, Urban Space, and Public Life

Hansen's (1983, 1991, 1993, 2012) conceptualisation of cinema as vernacular modernism provides a powerful lens for understanding cinemas as social infrastructures that expand the boundaries of the modern public sphere. Whereas Habermas's (1991) bourgeois public sphere presumes rational-critical discourse among elite groups, Hansen reframes cinema as an 'alternative public sphere'; an embodied, affective realm where heterogeneous audiences participate in modernity through shared sensory experience. Although rooted in early twentieth-century film culture, Hansen's insights resonate strongly with post–World War II Adana, where cinema became a mass public institution mediating urban modernisation. Much like audiences in early Western metropoles, Adana's cinemagoers, women, migrants, workers, and children encountered the cinema as a space of curiosity and collective visibility. The city's open-air theatres and neighbourhood halls translated Hansen's vernacular public sphere into the late-modern, rapidly transforming landscape of southern Turkey.

Industrialisation and internal migration from the 1950s reshaped Adana's social fabric, generating new forms of urban collectivity that found expression in cinemagoing. Local cinemas became accessible arenas where social differences coexisted within a shared sensory field: Women attended with families or neighbours. At the same time, young men and children navigated open-air theatres as spaces of aspiration and belonging. Through these routines, cinemas functioned as vernacular laboratories of public life where modernity was rehearsed and negotiated. Oral testimonies and local press accounts from the 1930s onward confirm that cinemagoing was among the chief activities enabling sociability across class and gender, offering many working- and lower-middle-class women a legitimate means to occupy public space (Çam, 2025; Şanlıer Yüksel & Çam, 2019). What Hansen terms 'vernacular publicness' thus materialised not through deliberation but through embodied, affective co-presence.

The spatial turn in cinema studies strengthens this interpretation by situating cinemagoing within everyday urban geographies (Ravazzoli, 2016; Thissen, 2012; Treveri Gennari, 2018). Neighbourhood halls, open-air theatres, and peripheral venues operated as extensions of working-class sociability and as elements of what Biltereyst et al. (2019) define as cinema's social infrastructure. Pathways to venues, pre- and post-screening encounters, and the porous acoustics of summer theatres embedded spectatorship within the city's rhythms. Oral histories from the Adana Cinema Heritage Project (Flying Balloon Children and Youth Association, 2023c), a multi-method initiative employing interviews, mapping, and

neighbourhood fieldwork, align with Treveri Gennari's (2018) emphasis on cinemagoing as cultural life: Meaning emerges through the entanglement of audiences, places, and everyday movement. In this porous geography, cinemas bridged domestic and public realms, transforming neighbourhood intimacy into civic visibility and embodying film as a "public sphere in motion" (Kluge et al., 1981). They thus operated as dynamic urban interfaces mediating belonging, modernity, and everyday citizenship.

Building on oral history traditions within *New Cinema History* (Biltereyst et al., 2011; Kuhn et al., 2017; Treveri Gennari, 2018; Treveri Gennari et al., 2018), these insights extend comparative perspectives to a southern Turkish context. Much like the Flemish and Italian cases, Adana's post-war cinemagoing culture shows that audiences actively constructed cinema's meanings as both social practice and spatial experience. Testimonies from projectionists, residents, cinemagoers, and festival organisers position cinema as a living archive of social experience, in which gender, class, and belonging are negotiated through shared spatial rituals. Open-air venues in particular transformed Adana's geography of leisure into vernacular public spheres, bridging rural memory with urban aspiration. Cinema's publicness in post-war Adana was therefore not a passive continuation of early film culture but an adaptive, place-based articulation of modernity. Within this framework, Adana emerges as a compelling case demonstrating how cinema venues function as sites of living heritage where material space, embodied memory, and social practice converge.

From AHD to CHS: Integrating Institutional Recognition With Lived Value

In post-disaster urban contexts, conservation must extend beyond physical reconstruction to encompass memory, cultural continuity, and community participation (Labadi, 2013; Logan, 2012). Within this debate, the AHD–CHS distinction is foundational. AHD, articulated by Smith (2006) and elaborated by Waterton and Smith (2009), privileges monumental, architecturally distinguished, expert-defined heritage rooted in nineteenth-century European preservation traditions. It assumes intrinsic, fixed significance stewarded by authorised professionals and reinforced by global frameworks such as UNESCO, which tend to valorise elite narratives and visually exceptional sites (Byrne, 1991; Cleere, 2003; Waterton & Smith, 2009). This focus limits recognition of vernacular, everyday, and marginalised heritage forms (Gentry & Smith, 2019). CHS offers a counter-orientation, reframing heritage as socially constructed, politically situated, and produced through power relations, community practice, and lived experience (Campbell & Smith, 2016; Smith, 2006; Waterton & Smith, 2010; Winter, 2012). Heritage is continually remade through stories, performances, and memory work, mediating belonging and sustaining communal narratives (Smith, 2011, 2021). For Adana, this contrast raises a central question: Whose memories and urban narratives remain excluded, particularly those of working-class communities and women who used cinemas as spaces of sociability and visibility?

Cinema heritage in Adana, however, cannot be understood solely through AHD or CHS. Engaging with institutional lexicons, such as ICOMOS charters, UNESCO guidelines, and tangible/intangible heritage typologies, enables dialogue with policy-oriented actors and integration into existing conservation regimes still anchored in AHD criteria. Nevertheless, Adana's cinemas derive their value less from architectural monumentalism than from their role as everyday infrastructures where memory, identity, and practice converge. Oral histories and urban memory narratives present these venues as 'vernacular public spheres,' dimensions foregrounded by CHS but often overlooked by AHD. Accordingly, this study synthesises CHS, urban memory theory, and participatory conservation while referencing ICOMOS and UNESCO instruments. Participatory conservation is operationalised through stakeholder workshops, interviews, and the incorporation of oral histories, ensuring valuation emerges through dialogic, bottom-up processes. In post-disaster conditions characterised by physical degradation, demographic shifts, and erosion of communal space, cinema venues exemplify 'living heritage' (Taylor & Lennon, 2011): Value sustained through use, meaning, and embodied continuity rather than monumental status. Thus, cinema heritage is approached as both materially vulnerable and socially co-constructed, operating as a node of cultural resilience, memory transmission, and community identity.

This dual epistemological orientation clarifies how cinema heritage differs from conventional heritage domains. Rather than deriving significance from monumental fabric or material authenticity, cinema heritage emerges from embodied practices, collective memory, and the social infrastructures of everyday life. Whereas AHD frameworks privilege exceptional architecture and hierarchical cultural narratives (Smith, 2006; Waterton & Smith, 2009), cinema venues gain meaning through community-driven engagement; shared spectatorship, neighbourhood sociability, and intergenerational circulation of local narratives (Ercole et al., 2016). CHS foregrounds these socio-political dimensions, emphasising how labour, class, gender, and power shape who participates in heritage-making and whose stories are legitimised (Gentry & Smith, 2019). Cinema heritage, therefore, requires a participatory mode of conservation, recognising cinemagoers not only as audiences but as co-producers of value. Participatory conservation refers to collaborative, dialogic, community-led approaches that incorporate lived experience, local knowledge, and oral histories from residents, workers, projectionists, and cinema users (Ireland & Schofield, 2015; Matarrita-Cascante et al., 2019). Rather than relying solely on expert-centred

appraisal, these approaches safeguard heritage as an ongoing cultural practice through social activation, accessibility, and inclusive decision-making (Smith & Akagawa, 2009; Smith & Waterton, 2009). Particularly for hybrid sites such as cinemas, simultaneously physical structures and intangible practices, architectural restoration alone cannot sustain their relevance; continued meaning depends on community participation and cultural networks, in a post-disaster context such as Adana, where physical damage intersects with displacement and the erosion of communal space, participatory strategies ensure that cinema heritage remains a living, negotiated, and socially meaningful practice rather than a top-down, monumentalised category.

International Instruments, Urban Memory, and Applied Pathways

Linking these insights to international policy frameworks is essential because the recognition, protection, and management of cinema venues depend on how global and national instruments define value, legitimacy, and inclusion. *The Operational Guidelines for the World Heritage Convention* (UNESCO, 2024) emphasise heritage as both material fabric and the social meanings attached to it; an understanding aligned with CHS yet expressed through an institutional vocabulary needed for policy engagement. Likewise, *the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (2008b) promotes accessible interpretation, stakeholder participation, and multivocality, supporting the participatory model adopted in this study. *The ICOMOS Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage* (2003) and *the ICOMOS–TICCIH Principles for the Conservation of Industrial Heritage* (2011c) further validate cinema venues as heritage assets connected to labour history and community identity. In Adana, surviving cinema remnants cluster in neighbourhoods historically inhabited by workers, migrants, and low-income groups, underscoring their socio-spatial embeddedness and their place within working-class cultural life.

Urban memory theory provides a complementary interpretive frame. Following Nora (1989), cinema venues function as lieux de mémoire anchoring collective identity within rapidly transforming cityscapes. In disaster-affected contexts, memory-bearing sites counteract erasure, serving as stabilising reference points (Hayden, 1997; Till, 2005). The decay or demolition of cinemas, especially in marginalised districts, thus signals not only the loss of buildings but the disappearance of everyday histories. Huyssen's (2003) concept of the urban palimpsest highlights how redevelopment can obscure vernacular pasts. International instruments respond by advocating integrated urban heritage approaches: *The ICOMOS Charter for the Conservation of Historic Towns and Urban Areas* (1987), *the Valletta Principles* (ICOMOS, 2011a), and *UNESCO's New Urban Agenda* (2017) promote holistic safeguarding regardless of formal designation. *The Xi'an Declaration* (ICOMOS, 2005) and *UNESCO's Recommendation on the Historic Urban Landscape* (2011) call for strategies that embed intangible values, spatial context, and stakeholder perspectives; elements central to this study's framework. The HUL approach, in particular, endorses multidimensional assessments integrating cultural, spatial, environmental, and social factors, making it highly suited to the plural meanings of cinema heritage in Adana.

In post-disaster environments, however, urgent structural recovery routinely eclipses cultural resilience (Jigyasu, 2002). However, disaster events can reorder heritage hierarchies by drawing attention to previously overlooked sites. Following the 2023 earthquakes, cinema venues in Adana have re-emerged as potential anchors of communal healing, memory re-construction, and social cohesion. Here, participatory conservation becomes crucial. International guidance on interpretation and cultural routes (ICOMOS, 2008a; 2008b) underscores inclusivity, interpretive agency, and community involvement, while UNESCO's work on intangible heritage reinforces the importance of local ownership and community-led safeguarding. Drawing on values-based conservation (Avrami et al., 2019), this study conceptualises heritage value as co-produced by local actors, institutions, and material environments. Community memory agents, informal archives, and grassroots screening practices in Adana illustrate how participatory action can sustain cinema heritage even amid limited institutional support.

Turkey's Policy Environment and a Values-Based Bridge

Critical approaches require examining authorised and suppressed narratives (Harrison, 2013; Smith, 2006; Waterton & Dittmer, 2014). In Turkey, policy frameworks historically prioritise monumental and state-aligned sites, resulting in the structural neglect of popular cultural spaces such as cinemas. Local and national authorities often favour commercial redevelopment over preservation, leading to the loss of socially significant cinemas despite the existence of legal tools that could facilitate their protection. These dynamics reveal a systemic reluctance to integrate community-valued heritage into planning processes. In response, this study operationalises a multi-criteria evaluation model, historical significance, sociocultural relevance, symbolic value, architectural integrity, accessibility, and documentation, that integrates international norms with locally grounded realities, creating an applied bridge between AHD's institutional procedures and CHS's community-centred epistemologies.

Avrami et al. (2019) emphasise that sustainable conservation depends on symbolic and social functions as much as physical condition; an insight particularly relevant in Adana, where heritage intersects with everyday life and post-disaster resilience requires protecting both buildings and cultural practices. Accordingly, the model positions cinemagoers, projectionists, neighbourhood residents, and other local actors as knowledge holders and co-producers of value, embedding oral histories and participatory feedback within a structured scoring protocol while retaining compatibility with policy instruments to support institutional uptake. This values-based framework advances an inclusive, community-responsive approach that legitimises the conservation of non-monumental yet socially vital spaces, contributing to the broader shift from safeguarding static artefacts to stewarding culturally embedded places, memories, and practices.

Bringing these strands together, the framework positions cinema venues as living heritage situated at the intersection of institutional and vernacular value regimes. Hansen's vernacular modernism and the spatial turn in cinema studies explain how cinemas historically functioned, and can function again, as urban social infrastructures; CHS foregrounds the negotiated and political character of heritage-making; international instruments provide pragmatic pathways and a shared language for institutional action; and participatory, values-based conservation translates these insights into operational criteria for decision-making in post-disaster contexts. In Adana, this synthesis supports a conservation strategy that is both conceptually rigorous and practically grounded: Recognising cinemas not only as vulnerable material sites but also as nodes of memory, sociability, and public culture whose safeguarding depends on inclusion, participation, and an expanded understanding of what counts as heritage.

Methodology

The methodology of this study was designed as an interdisciplinary, predominantly qualitative framework combining heritage conservation, urban studies, cinema history, and disaster risk management, and was implemented by a research team comprising an urban researcher specializing in urban policy, a cinema historian focusing on Adana's cinema history, and an architect with expertise in heritage conservation. Aligned with ICOMOS and UNESCO approaches, it develops a conceptually transferable model that operationalises both AHD and CHS for evaluating post-disaster urban heritage. Data collection and analysis combined archival research, field documentation, oral history studies, stakeholder interviews, and workshops. A six-criterion evaluation scale was integrated, encompassing material, sociocultural, and symbolic dimensions. Each criterion was defined through transparent indicators and applied using a shared coding protocol, with inter-coder checks ensuring reliability. Together, these components constitute a methodological prototype that bridges institutional frameworks with community-based understandings of heritage value.

Sources and Data Collection Methods

The study draws upon five complementary data sources: Earlier studies, archival materials, oral history accounts, survey data, and field observations. Using diverse yet interrelated sources ensured a multidimensional understanding of Adana's cinema heritage and strengthened the methodological reliability of the assessment model. These five data sources formed a coherent empirical base linking material documentation with social memory and post-disaster realities.

1. *Earlier studies:* The research builds on the cumulative findings of the Adana Cinema Heritage Project (Flying Balloon Children and Youth Association, 2021–2023) and related mapping and documentation works (Çam, 2018; Çam & Şanlıer Yüksel, 2021a, 2021b), which collectively examined the feasibility of compiling a comprehensive inventory of the city's cinema heritage. These initiatives identified 125 cinema venues that have been active from 1900 to the present, providing a geospatial and documentary database that forms the empirical foundation of this study. The data compiled in these earlier phases were georeferenced using ArcGIS Desktop and published as an open-access online platform (https://www.cinemap.ucanbalon.org.tr/), which serves as a publicly accessible baseline for further heritage analysis.
2. *Archival sources:* Archival research encompassed a broad spectrum of materials drawn from both public and private collections. These included *Akgünler* newspaper, published by the Adana People's House [Adana Halkevi] between 1935 and 1937; *Görüşler* magazine (1937–1946); and *Çukurova* magazine (1946–1947). Additional sources included *Yeni Adana*, which was continuously published in the city from 1918 to 2023, and *Türk Sözü* newspaper (1923–1966). Materials from *Güney Film Postası*, published by the Adana Filmmakers' Association [Adana Filmciler Derneği] between 1964 and 1967, and documents retrieved from the State Archives were also examined. Beyond these, records from the International Adana Golden Boll Film Festival [Uluslararası Adana Altın Koza Film Festivali], as well as municipal and institutional archives containing registration and building data, were utilised. Together, these

documents provided crucial insights into cinema ownership patterns, architectural typologies, and the cultural life of Republican-era Adana.

3. *Oral histories:* The study re-examined oral-history testimonies previously collected within the Adana Cinema Heritage Project (Flying Balloon Children and Youth Association, 2023c), available in both report and video formats. These narratives, given by former projectionists, cinema employees, and neighbourhood residents, were contextualised alongside new analyses to understand how collective memory continues to shape perceptions of cinema heritage. The accounts were revisited during workshops and stakeholder interviews to test their relevance within the post-disaster framework.
4. *Surveys:* Two large-scale surveys undertaken in 2021 and 2022 within the Adana Cinema Heritage Project (Flying Balloon Children and Youth Association, 2023b) documented public perceptions of cinema culture and heritage in the Seyhan and Yüreğir districts. The consolidated results, published in the project's *Final Technical Report* and *Adana Cinema Heritage Assessment Report* (Flying Balloon Children and Youth Association, 2023a, 2023b), revealed the continuing social significance of cinema venues and the public demand for their preservation.
5. *Field observations:* Fieldwork conducted after the February 6, 2023, earthquakes (2023–2024) examined the current condition and use of cinema sites. Physical traces of earthquake damage, building adaptations, and neighbourhood transformations were documented through photography and note-taking. Informal conversations with users and residents offered contextual information on recent usage patterns and perceived risks.

Developing an Assessment Model and Fieldwork Design

The assessment model was structured in line with key ICOMOS and UNESCO frameworks, most notably *the Washington Charter* (1987), *Valletta Principles* (2011), and *the Turkey Architectural Heritage Conservation Charter* (2013), all of which emphasise systematic, multidisciplinary, and context-sensitive approaches to urban heritage, particularly in post-disaster settings. Guided by these principles, the study developed a *Structure Recording and Evaluation Form* (see Appendix 1) to document the post-earthquake state of cinema venues and to serve as the basis for a six-criterion assessment model. The model integrates the procedural precision of the AHD, which prioritises material authenticity and conservation norms, with insights from CHS foregrounding memory, identity, and lived cultural meaning. In accordance with *the Turkey Architectural Heritage Conservation Charter* (ICOMOS Turkey, 2013), the form incorporates physical condition indicators and value-based criteria, including authenticity, integrity, historical, documentary, aesthetic, artistic, and use value. The accompanying evaluation scale drew on De la Torre (2002), Mason (2002), *the ICOMOS Guidance on Heritage Impact Assessments* (2011b), and methodological literature on scale development (DeVellis & Thorpe, 2021), ensuring that the criteria aligned with recognised international practice.

Earlier research documented around twenty-five historic cinema venues in Adana. From this broader set, ten venues (*Arıplex*, *Cine-House Garden Cinema*, *Işık*, *Konak*, *Narlıca*, *Ses*, *Şan*, *Teras*, *Yeşilevler*, and *Zafer*) were chosen for fieldwork based on their comparatively higher structural integrity and their ability to represent different typologies within the city's cinema history. Sites retaining identifiable architectural elements, such as screens, projection booths, and box offices, were prioritised to ensure consistent application of the assessment model. Selection also aimed to reflect Adana's diverse cinema venue typologies, including open-air cinemas, terrace cinemas, indoor theatres, and multi-screen complexes. Among these venues, only *Teras Cinema* holds an official conservation decision at the local-government level; the remaining sites have not received formal heritage recognition and are included in this study solely through the analytical framing developed by the authors.

Building on this design, the six criteria were identified through iterative review of international heritage-assessment literature and calibrated to Adana's sociocultural and post-disaster context. Each criterion operationalises a distinct heritage-value dimension linked to AHD or CHS. Table 1 summarises the requirements, their definitions, theoretical orientation, and relevance to Adana's surviving cinema heritage. Together, these six criteria provided the analytical foundation for the subsequent scoring and evaluation process, detailed in the following section.

Scoring, Triangulation, and Evaluation Process

The assessment model used a five-point scale to evaluate each of the six criteria across the ten cinema venues, integrating the material orientation of the AHD with the socially embedded perspective of CHS (see Table 2 and Appendix 2). The scoring and evaluation unfolded through five sequential phases, each contributing to verification and triangulation.

Table 1. Summary of Evaluation Criteria Within the AHD–CHS Framework

	Criterion	Definition and Scope	Theoretical Orientation	Relevance to Adana's Context
1	Historical Importance	Evaluates the structure's significance within Adana's urban and cinema history, including its association with key events, periods, or figures.	**AHD-aligned**, as it emphasises chronological continuity, documentary evidence, and historical authenticity.	Reflects the historical trajectory of Adana's urbanisation and cinema culture, situating each venue within the city's cultural evolution.
2	Sociocultural Importance	Assesses the building's social role and cultural relevance within community life, including its function as a site of gathering and collective experience.	**CHS-oriented**, focusing on living heritage, everyday use, and cultural practices.	Captures the enduring public resonance of cinema spaces, particularly in terms of working-class and women's social participation.
3	Symbolic Value	Examines the site's symbolic or emotional significance within local identity and collective memory.	**CHS-oriented**, as it privileges meaning-making, affect, and social memory over material form.	Reflects cinema's enduring role in Adana's public imagination and its status as a marker of shared urban identity.
4	Architectural Integrity	Evaluates the extent to which the structure retains original design elements, materials, and spatial configuration.	**AHD-aligned**, emphasising material authenticity and conservation standards.	Enables assessment of tangible remnants (façades, projection booths, etc.) as evidence of historical continuity.
5	Accessibility and Public Engagement	Measures the site's accessibility and its capacity to support inclusive, participatory cultural activities.	**CHS-oriented**, focusing on inclusion, community use, and participatory conservation.	Highlights opportunities for community re-engagement and adaptive reuse in post-disaster recovery.
6	Documentation and Conservation Efforts	Considers the extent of existing documentation, archival material, and conservation or adaptive reuse initiatives.	**AHD-aligned**, prioritising institutional recognition and professional intervention.	Assesses the contributions of formal preservation mechanisms and local initiatives to the protection of cinema heritage.

Step 1 – Archival Review and Preliminary Assessment: Archival materials compiled in earlier studies and the Adana Cinema Heritage Project, including local newspaper archives, municipal records, festival archives, and historical photographs, were revisited to establish a baseline of historical and cultural significance.

Step 2 – Field Observation and Revisiting Oral Histories: Post-disaster site visits (2023–2024) documented physical condition, earthquake damage, and spatial context. Existing oral-history testimonies from the Adana Cinema Heritage Project were reanalysed alongside these observations to connect present structural states with historically embedded social meanings.

Step 3 – Initial Scoring and Coding Procedure: A shared coding protocol, developed through calibration sessions, standardised how qualitative observations were translated into numerical values (as outlined in Appendix 2). Each member of the interdisciplinary team independently blind-scored all venues using the five-point scale. Inter-coder reliability checks were then conducted; divergent scores were reviewed collectively, and the coding protocol was refined where needed. This process reconciled disciplinary perspectives (architectural versus sociocultural) and ensured methodological coherence.

Step 4 – Workshops and Stakeholder Consultation: Preliminary scores were tested in participatory workshops and follow-up interviews involving municipal representatives, heritage professionals, cinema sector actors, and civil society groups. Participants reviewed provisional scores and clarified symbolic and community-defined values often absent from institutional assessments. While workshop input informed interpretive refinements, final scores reflect the consensus judgment of the research team, with stakeholder insights incorporated qualitatively rather than through numerical weighting.

Step 5 – Final Scoring and Triangulated Evaluation: Evidence from archival reviews, field observations, oral histories, and workshop consultations was consolidated to determine final assessments. Final scores represent a triangulated synthesis, not an arithmetic mean, integrating documentary, spatial, and social evidence.

Table 2. Heritage Value Scale – Total Score

Total score	Value	Interpretation
0–6	Very Low Value	The structure has lost almost all relevance for the criterion (e.g., severe deterioration, negligible historical or social meaning).
7–12	Low Value	Limited or peripheral significance; partial evidence of heritage value.
13–18	Moderate Value	Recognisable local significance, though diminished or fragmentary.
19–24	High Value	Substantial importance at the local or regional scale; retains clear architectural or sociocultural value.
25–30	Very High Value	Exceptional significance, potentially of national or international relevance (e.g., meeting UNESCO or ICOMOS standards).

Reliability was verified through inter-coder agreement, ensuring consistent application of the criteria. Validity was strengthened through stakeholder consultation, which confirmed that the assessment aligned with locally recognised heritage values. The process also revealed challenges typical of interdisciplinary work, particularly differing architectural and sociocultural interpretations, which were resolved through consensus-building during calibration sessions. Overall, the scoring procedure combined analytical precision with participatory validation, producing a transparent, credible, and replicable model for post-disaster urban heritage assessment.

Participatory Approach: Workshop Design and Stakeholder Engagement

In accordance with ICOMOS and UNESCO principles of inclusive heritage governance, a stakeholder workshop was organised in Adana on June 14, 2024, to (1) assess the cinema heritage inventory, (2) explore possibilities for recognising these venues as architectural or cultural heritage assets, and (3) develop policy recommendations for their conservation and adaptive reuse.

Participant Identification, Profile, and Contribution

Participants were identified through targeted stakeholder mapping conducted at the beginning of the study. Selection criteria included (1) institutional relevance to heritage conservation, urban planning, or cultural governance; (2) professional or community expertise in cinema, architecture, or cultural production; and (3) representation from both public bodies and civil society to ensure diversity of knowledge and perspective. A total of 30 participants from 16 organisations took part in the workshop (see Appendix 3). Their institutional distribution is presented in Table 3.

Participants from public institutions included high-ranking officials and departmental directors specialising in cultural heritage, planning, and restoration. Private-sector representatives (two of whom currently operate garden cinemas and previously worked in open-air venues in the 1970s) provided first-hand knowledge of cinema exhibition, operational practices, and the transmission of cinema heritage. NGOs and local platforms contributed perspectives on community-based preservation and the everyday relevance of cinema venues. Alongside these groups, academic contributors and members of the research team from universities located in Adana and neighbouring cities brought expertise in planning, architecture, cinema studies, and disaster risk management. Student participants contributed both as research collaborators and as residents of neighbourhoods containing former cinema venues, offering grounded, place-specific observations. Their involvement strengthened the intergenerational dimension of the process by linking the experiences of older cinema

Table 3. Participant Composition

	Institution/Organisation Type	No of Participants
1	Public - Central Government	3
2	Public - Local Government	6
	- Municipal company	1
3	Chamber (Professional Organisation)	1
4	Civil Society Organisation (NGO/Platform)	4
5	Private Sector (Company/Business)	4
6	University/Research Institution	11

operators with those of younger residents and transmitting accumulated heritage knowledge. Follow-up interviews with stakeholders who were unable to attend ensured representation from cultural governance, municipal policy, and film festival management.

Workshop Design, Process, and Outcomes

The workshop consisted of three thematic sessions: A presentation of the project's empirical findings, a discussion of policy and designation frameworks, and a collective scenario-building exercise on adaptive reuse, post-disaster rehabilitation, and community-led stewardship. The semi-structured format combined short presentations with moderated discussions, and notes from these sessions were coded thematically and cross-referenced with findings from the scoring process. Participant contributions were consolidated into a publicly accessible policy recommendation document, aligning with ICOMOS principles of transparency and inclusivity. Their input validated the analytical findings, sharpened the interpretation of each venue's social and symbolic value, and reinforced cinema's intergenerational continuity as a living cultural practice. This participatory dimension ensured that community-based perspectives complemented institutional assessments, strengthening the study's dual orientation between AHD and CHS.

Limitations and Transferability

The methodological framework developed in this study carries contextual and interpretive limitations, which also clarify the model's scope of applicability. The model is closely tied to Adana's urbanisation history, sociocultural dynamics, and the vernacular character of its cinema venues. In metropolitan centres such as İstanbul and İzmir, early cinemas were housed in theatre halls or opera houses whose architectural qualities align more closely with the AHD criteria. Venues along Beyoğlu İstiklâl Avenue or in İzmir's Kordon district fit conventional conservation registers due to their rich documentary heritage and distinctive material character. Adana, by contrast, followed a migration-driven and agriculture-based industrial urbanisation trajectory in which cinemas functioned as everyday public spaces rather than monumental structures, meaning that most venues do not meet AHD thresholds for architectural integrity or authenticity. This required an integrative approach combining AHD with CHS to capture lived and community-defined heritage values. The model is therefore best suited to cities shaped by rapid growth, informality, and popular cultural practices. While this locality limits transferability, it also lends authenticity by anchoring heritage value in lived experience rather than exclusively institutional criteria.

At the same time, the evaluation process, despite its systematic design, triangulation, and inter-coder reliability checks, inevitably retains a degree of interpretive subjectivity inherent to qualitative research. Criteria such as sociocultural importance and symbolic value depend on evaluators' perspectives, and different teams may yield varying assessments. This subjectivity, however, is intrinsic to CHS-informed heritage valuation, where meaning is negotiated through memory, practice, and community narratives. These same characteristics also underpin the model's transferability: Its flexibility allows for recalibration of criteria or weighting to suit different urban contexts; its interdisciplinary structure balances technical assessment with sociocultural interpretation; and its participatory orientation ensures the inclusion of civil society, community actors, and cultural practitioners. Such inclusivity is essential for recognising and safeguarding non-AHD or unconventional heritage. The model thus serves as both an analytical tool and a platform mediating between institutional frameworks and lived cultural practices.

Case Study: Cinema Heritage in Post-earthquake Adana

Ten cinema venues representing distinct typologies (i.e., open-air, terrace, indoor cinema, and cinema complex) and historical periods were documented and assessed using the evaluation scale developed for this research during the fieldwork phase. These sites collectively span Adana's cinematic history from the 1910s to the present day. Six of the venues, *Işık*, *Narlıca*, *Ses*, *Cine-House Garden Cinema*, *Yeşilevler*, and *Zafer*, are open-air or garden cinemas; two, *Teras* and *Şan*, are terrace cinemas; one, *Konak*, is a single-screen indoor venue; and one, *Arıplex*, is a five-screen cinema complex, allowing the study to capture the full spectrum of Adana's historic cinema architecture and social uses by exemplifying each typology. Even if the devastating earthquakes of February 6, 2023 left cinema venues in Adana's older southern core standing, close inspection of their screens, box offices, projection booths, auditoriums, and offices revealed significant deterioration driven by long-term environmental exposure, ad hoc human interventions, and material ageing; yet, encouragingly, several venues, most notably *Işık*, *Konak*, *Narlıca*, and *Şan*, could be rendered exhibition-ready again with minimal repairs and a portable projection rig.

These preliminary observations underscore the varying degrees of physical vulnerability across cinema sites and provide a foundation for identifying venues that merit urgent and strategic conservation attention in the post-disaster context. *Teras* and *Cine-House Garden* cinemas each exemplify high-priority cases for post-disaster heritage conservation. Their combined scores (resulting from the 5-step scoring procedure detailed in the methodology section) across historical, sociocultural, symbolic,

architectural, accessibility, and documentation criteria attest to their irreplaceable roles in Adana's cinematic legacy. A coordinated conservation strategy, melding structural repair, archival enrichment, and community activation, would ensure these venues animate the city's past and future. In contrast, several venues scored in the moderate-priority range, including *Arıplex*, *Işık*, *Konak*, *Narlıca*, and *Şan*. These venues are architecturally intact enough to support potential reuse, yet their sociocultural value and documentation status remain modest. Notably, *Şan* retains a unique spatial configuration but suffers from poor accessibility and limited public awareness. Similarly, while structurally sound, the dual-site *Konak–Narlıca* complex lacks interpretive infrastructure and policy backing. At the lower end of the spectrum are *Zafer*, *Ses*, and *Yeşilevler*, each facing significant material degradation and offering only limited traces of cultural function today. Despite their diminished structural integrity, these venues still carry symbolic value in the oral histories of their neighbourhoods and reflect the fragility of open-air and wooden-built cinemas in Adana's rapidly transforming urban landscape. The comprehensive assessment results for all ten cinema venues, covering each of the six evaluation criteria, are presented in Table 4.

Moderate and Low Priority Venues

Several of Adana's once-vibrant cinema venues occupy more precarious positions within the city's heritage fabric. Mid-priority sites, those scoring 'moderate' on our six-criterion scale, demonstrate enduring cultural resonance and clear signs of physical vulnerability. Initially opened in 1957 as *Arı*, this flagship single-screen theatre occupied a prime location on Atatürk Avenue. Designed to seat approximately 1,100 patrons under a single, expansive proscenium, *Arı* quickly became one of the city's most renowned venues during the golden era of Turkish cinema. In the 1970s, it further distinguished itself by installing a rare 70mm projection system, enabling large-format screenings that attracted regional cinemagoers. By the early 1980s, however, nationwide industry decline prompted a conversion: The once-grand proscenium hall was subdivided into a five-screen multiplex and rebranded as *Arıplex*. Although this renovation altered the original spatial volume, key architectural features were retained, providing continuity with the venue's cinematic grandeur. Field surveys conducted in June 2024 revealed that, despite a protracted closure in September 2021 due to the COVID-19 pandemic and the subsequent removal of digital and analogue projection equipment, the building's primary structural and decorative elements remain largely intact. Interior finishes, seat frames, wall panelling, and ceiling light fixtures are heavily worn but salvageable, and no seismic damage attributable to the 1998 or 2023 earthquakes was observed.

Arıplex's projection booths, balcony configuration, and lobby exemplify mid-20th-century Turkish cinema architecture, which combines functional modernism with local craftsmanship. Moreover, its symbolic resonance is unparalleled: It hosted the International Adana Golden Boll Film Festival for many years, embedding itself in cultural policy and public affection. As such, *Arıplex* exemplifies the synergy of architectural integrity (rated 2/5), historical importance (4/5), and sociocultural engagement (3/5), making it an ideal candidate for a comprehensive restoration and festival centre initiative. The Adana Metropolitan Municipality has already expressed interest in leasing or acquiring the property to re-establish it as a festival hub. This undertaking aims to restore *Arıplex* as a heritage monument and a cultural centre for cinematic heritage.

At the heart of the İstiklâl neighbourhood, *Işık* first opened in the mid-1960s on Kurtuluş Street, which was once Adana's principal cultural artery, linking the historical core to outlying communities. This area was adjacent to the city's former industrial belt and home to a high concentration of cotton gins and textile factories. Most residents in İstiklâl were labourers in these factories, making the neighbourhood a key site of working-class life and leisure in mid-twentieth-century Adana. With a modest 600-seat capacity and a balcony that facilitated communal viewing, its 10 × 45 m brick-and-concrete façade remains intact, mainly due to decades of *ad hoc* fill behind its sloped, open-air screen. Although neither the 1998 nor the 2023 earthquakes produced visible structural cracks, the concealed concession and washroom areas attest to years of informal modification. Today, *Işık* functions primarily as a parking lot most of the year. However, its robust projection booth and preserved screen mean minimal interventions could restore its role as a community cinema; a potential reflected in its moderate architectural integrity (3/5) and accessibility rating (3/5) (Figure 3).

Just north of the city's historic industrial belt, in the Narlıca neighbourhood, the *Konak–Narlıca* cinema complex occupies a 65 × 25 m site where, in the 1960s, an indoor hall (*Konak*) and an adjacent open-air theatre (*Narlıca*) operated in tandem. This area, home to a dense working-class population employed in nearby textile and ginning factories, fostered a distinctive cinemagoing culture in which neighbourhood venues functioned as sites of entertainment and communal spaces for leisure, rest and informal socialisation after long working hours. Enclosed by high brick walls and flanked by dual box offices, *Konak*'s two-storey hall (28 × 16 m) employs brick, concrete, sheet-metal profiles, and timber panels; its ground-floor foyer, offices, and box offices survive essentially unchanged, while a 12 m-high auditorium above features wood-lined walls for acoustic control. Beneath this, a 50 cm concrete slab still houses a woven-iron screen frame. The foyer retains its original spirit despite later attempts to convert it to textile ateliers. Both the indoor hall and the adjacent outdoor *Narlıca* venue (a 14 × 25 m screen serving roughly 1,000 patrons), with its partial metal canopy, demonstrate moderate public engagement (3/5) and

Table 4. Cultural Heritage Assessment of Ten Cinema Venues in Adana, Incorporating Post-disaster Condition, Historical Significance, and Conservation Priorities

	Cinema venue	Historical Importance (1–5)	Sociocultural Importance (1–5)	Symbolic Value (1-5)	Architectural Integrity (1–5)	Accessibility & Public Engagement (1–5)	Documentation & Conservation Efforts (1–5)	Total Score	Overall Priority for Conservation (Very Low Value/Low Value/Moderate Value/High Value/Very High Value)
1	Teras	5	5	5	3	3	3	24	High
2	Cine-House Garden Cinema	3	4	4	4	5	2	22	High
3	Arıplex	4	3	3	2	5	1	18	Moderate
4	Işık	2	2	2	3	3	1	15	Moderate
5	Konak	2	2	3	3	3	1	14	Moderate
6	Narlıca	2	2	3	3	3	1	14	Moderate
7	Şan	3	2	2	3	2	1	13	Moderate
8	Zafer	2	2	2	1	3	1	11	Low
9	Ses	2	2	3	1	1	1	10	Low
10	Yeşilevler	2	2	1	1	1	1	8	Low

Note. Table 4 presents the results of the heritage assessment conducted for ten cinema venues in Adana, using a six-criterion evaluation scale developed within the scope of this study. The scale incorporates dimensions commonly referenced in value-based heritage assessments, including historical importance, sociocultural relevance, symbolic value, architectural integrity, accessibility, public engagement, and prior documentation or conservation efforts. Based on field observations, archival data, and participatory discussions, each criterion was scored on a five-point scale, ranging from very low (1) to very high (5). The cumulative scores were then used to determine the overall conservation priority of each structure (see Table 2 and Appendix 4).



Figure 3. Originally opened in the mid-1960s, *Işık* was one of the modest open-air cinemas of the İstiklâl neighbourhood. The photograph shows the surviving screen wall, now the back wall of a makeshift parking lot. Despite having no visible earthquake damage, the site exemplifies adaptive disuse, where the architectural shell remains while its cultural function is suspended. The photo also captures how the spatial memory of cinema persists in the urban fabric even in the absence of formal heritage recognition. Source: Field photographs by the authors

cultural significance (social value 2/5), though neither offers independent concession facilities. Earthquake impacts remain absent, yielding *Konak–Narlıca* an architectural integrity of 3/5 and positioning it firmly in the moderate-priority category.

Şan, located at the nexus of Kocavezir neighbourhood's Pazarlar Street, exemplifies Adana's distinctive terrace-cinema typology. Historically, this area formed one of the city's key commercial districts; the name "Pazarlar" (literally "Bazaars") evokes its past as a vibrant marketplace hub where wholesalers and small merchants converged. The cinema's location within this former trade centre situates it as a leisure venue and part of the everyday rhythms of commercial life, frequented by shopkeepers, labourers, and apprentices during evenings and weekends. This context reinforces *Şan*'s identity as a popular cultural space embedded in the city's mid-century socio-economic fabric. This social and spatial embedding is also evident in the cinema's architectural configuration and material survival. *Şan*'s trapezoidal seating area (approximately 13–16.5 m deep) spans multiple building terraces, culminating in a 13 × 25 m concrete screen framed in black and guarded by fabric-topped poles. At the street level, ticketing and administrative functions survive alongside restrooms and box offices, while an upper balcony once hosted visiting stars; these features are now preserved in part. Ten family loge boxes, each a raised, walled four-seat alcove, reflect an era of intimate public viewing. Although corrosion and weathering significantly impact the terraced structure, no seismic-induced damage was observed, earning *Şan* a moderate architectural integrity score (3/5) and a limited accessibility rating (2/5). Its enduring terrace character secures it a moderate-priority status, with the potential for reactivation via targeted conservation.

At the lower end of the scale lie several venues whose fragile remains and scant documentation render them low-priority for immediate conservation, though they retain local symbolic resonance. *Yeşilevler*, once the neighbourhood's largest open-air theatre (1,200 seats, 17 × 31 m), now survives merely as its unframed concrete screen, oddly positioned only 1 m above the ground – evidence of a filled-pit floor. Located in a working-class migrant neighbourhood, the cinema once served as a vital cultural hub for newly settled communities, offering an accessible space for leisure and social cohesion. Box offices and projection booth have been replaced by housing construction, and their near-total loss of original fabric (architectural integrity 1/5) paired with minimal documentation (conservation efforts 1/5) underscores their precarious condition (see Figure 4). Nevertheless, *Yeşilevler*'s screen endures in local memory (social value 2/5), a faint echo of its past significance. Similarly, *Ses*, a 1970s venue, illustrates the vulnerability of vernacular theatres on Adana's alluvial soils, and its remains yield an architectural integrity of 1/5. Though oral histories confer a moderate symbolic value (3/5), today, the closed projection booth and disused screen offer virtually no public access (accessibility 1/5). Likewise, *Zafer*, a grand boulevard-front open-air cinema with over 1,000 seats, closed in 1994 and now houses a barber and coffee shop within its former foyer. Built of brick and concrete, its screen has completely collapsed, leaving only partial box offices and balconies (architectural integrity 1/5). Despite this loss, *Zafer* remains a landmark on festival tours and retains moderate accessibility (3/5), meriting a low but detectable priority.

The case study findings reveal a spectrum of preservation needs and cultural values among these eight venues and the high-priority sites (*Teras* and *Cine-House Garden Cinema*). Venues like *Arıplex*, *Işık, Konak, and Narlıca*, with their intact cores and moderate integrity scores, offer viable candidates for partial restoration and community reactivation. Terrace cinemas, such as *Şan,* demonstrate a unique architectural typology that deserves targeted conservation. In contrast, low-priority sites



Figure 4. Once the largest open-air cinema in the Yeşilevler neighbourhood with a capacity of 1,200 audiences, the site is now repurposed as a construction materials depot. The photograph shows the surviving concrete screen wall –unframed and unusually low– suggesting the infilling of the original floor pit. Though the projection booth and concession areas have vanished, the screen is a silent marker of the site's cinematic past. This case reflects the broader pattern of neglect and functional transformation observed in peripheral cinema venues across Adana's urban landscape. Source: Field photographs by the authors

like *Yeşilevler*, *Ses,* and *Zafer*, though emblematic of Adana's cinematic golden age, face irreversible erosion without substantial intervention. These findings provide a structured basis for prioritising conservation strategies that balance historical significance, social value, and structural feasibility within Adana's broader urban heritage management framework.

High-Priority Venues: Teras and Cine-House Garden Cinema

Among Adana's historic cinemas, two venues stand out for their exceptional cultural and architectural significance, earning the highest conservation priority scores: *Teras* and *Cine-House Garden Cinema*. Each represents a distinct typology, period, and social function, yet shares a sustained capacity to anchor collective memory and facilitate community engagement. The following analysis synthesises field observations, archival research, and the six-criterion assessment framework to illuminate their enduring value and the urgent need for tailored conservation strategies.

Teras cinema occupies an almost mythical status in Adana's cultural memory as one of Anatolia's earliest documented open-air cinemas. A postcard published circa 1920 by photographer Kyrkias Papadopoulos labels it "ADANA (Cilicie) Cinema de la Terrasse – Quartier de l'Ancienne Gare," providing invaluable proof of its operation under French occupation. Field surveys confirmed the terrace's four-arched façade, supported by slender iron beams, and the raised entrance platform; features recognised in the 2009, 2016, and 2022 regional conservation decrees that place this site under official protection. *Teras Cinema*'s architectural integrity (rated 3/5) is uniquely intertwined with extensive conservation history. While its side walls and roofing remain largely missing, the primary front arcade survives, albeit partly infilled, to prevent unauthorised access. A 2018 fire and subsequent structural stabilisation have halted further decay, and regular visual documentation since that date (conservation efforts 3/5) ensures ongoing monitoring. In recognition of its exceptional universal value, *Teras* is among the region's earliest extant cinema sites, symbolising the transnational roots of film exhibitions.

Despite over a century of alterations, including ground elevation changes, fire damage, infill masonry, and partial roof enclosures, the arcade's rusticated masonry and original column capitals still convey *Teras Cinema*'s early modern character. This heritage site also benefits from robust stakeholder engagement; local authorities and heritage councils have collaborated to develop a basic yet comprehensive conservation plan. As such, *Teras* scores an outstanding 5/5 for historical importance, 5/5 for sociocultural importance, and 5/5 for symbolic value, underscoring its status as the flagship high-priority site. Future interventions should focus on reconstructing the roof canopy in light timber framing, stabilising the infilled arches as interpretive exhibits, and integrating a visitor platform to facilitate educational tours and community events. (Figures 5 and 6)

Today, Adana's cinematic heritage is actively revived, preserved, and transmitted to new generations through various grassroots initiatives. One of the most significant figures in this process is Sabri Şenevi, who worked as a projectionist at several cinemas in the city between 1975 and 1990. Over the decades, Şenevi amassed a substantial personal archive, collecting film posters, 35mm and 16mm reels, and projection equipment during his professional years and after the decline of local cinemas. In 2011, he transformed the ground floor of his private residence into a small-scale cultural institution known as *Cine-House*, dedicated to preserving and celebrating Adana's cinema legacy. The *Cine-House* is situated in a 73.5-square-



Figure 5. Left: Postcard reproduction of Kyrkias Papadopoulos's photograph of the *Teras Cinema*. Right: Field documentation of *Teras Cinema*, Adana, May 2024. Overall view of the surviving arcade façade, including interpretive panels installed as part of the Adana Cinema Heritage Project. Source: Personal archive and the field photographs by the authors

metre, two-storey terraced building. The ground floor is a private museum showcasing Şenevi's collection, while the upper floor remains a residential space. A modest courtyard within the property accommodates around 30 spectators for small-scale screenings. Directly across from the building, in a seven-by-12-metre open-air lot, Şenevi developed a complementary venue: The *Garden Cinema*. Established in 2022 as part of the Adana Cinema Heritage Project, the *Garden Cinema* features a 4.5-metre screen framed in black, a compact stage, and multi-format projection capabilities, including digital, 16mm, and 35mm film formats.

The site was assessed using a multi-criteria heritage value model, scoring highly across all key dimensions. In terms of historical importance, the venue received 3/5, reflecting its role in preserving a regional cinema tradition through non-institutional stewardship. It scored 4/5 for symbolic value, given its association with popular leisure culture and its resonance with community memory. The architectural integrity was rated 4/5, as the original façade and layout remain largely intact. Most notably, public engagement received a score of 5/5, driven by the venue's successful transformation into a participatory cultural space as part of the Adana Cinema Heritage Project. Despite receiving a modest score of 2/5 for formal documentation and conservation planning, the venue has benefited from regular event logging, community-led digital archiving, and informal knowledge-sharing practices. While not codified within institutional frameworks, these grassroots efforts have played a pivotal role in sustaining the site's cultural visibility and enabling its ongoing use as a participatory screening space. Installing professional-grade projection equipment and establishing a seasonal screening programme have reintroduced



Figure 6. *Cine-House Garden Cinema*, Adana, Summer 2023. Located in the Seyhan district's Alidede neighbourhood, *Cine-House Garden Cinema* is a grassroots open-air venue founded and operated by a former projectionist. As shown in this night-time screening event, the space continues to host regular film exhibitions, maintaining the tradition of open-air cinema within an urban residential setting. The venue exemplifies how non-institutional memory agents can revitalise cinematic heritage through community-led engagement. Despite its modest scale, *Cine-House Garden Cinema* earned the highest rating for public participation in the study's heritage assessment, underscoring its role as a living heritage site sustained through collective cultural practice rather than formal designation. Source: Field photographs by the authors

cinematic experiences to the neighbourhood. The venue now offers free nightly film screenings from April to September, drawing residents, students, and film enthusiasts. Over 200 exhibitions were documented across 2022–2023, demonstrating the site's sustainability and capacity to foster inclusive and intergenerational cultural participation.

Discussion: Interpreting Fieldwork and Stakeholder Engagement

The findings of the field survey and stakeholder workshop substantiate the conceptual framework developed earlier, demonstrating how Adana's cinema heritage is shaped by the interaction of legal structures, institutional practices, and lived cultural processes in a post-disaster setting. The six-criterion assessment revealed that, although many venues retain sufficient physical integrity for adaptive reuse, their reintegration into urban life is impeded by fragmented ownership, unclear legal status, and inconsistent municipal engagement. These patterns echo critical heritage scholarship that identifies persistent gaps between officially sanctioned heritage and socially lived value (Harrison, 2013; Waterton & Dittmer, 2014). Despite existing Turkish legislation that could be mobilised to safeguard cinemas as living heritage, local authorities frequently prioritise redevelopment over heritage recognition, reinforcing the dominance of AHD-oriented criteria centred on monumental architecture and elite cultural forms. The result is a misalignment between institutional frameworks and the community-defined meanings that animate cinema heritage in Adana.

The assessment also demonstrates the core CHS principle that heritage value is generated through memory, identity, and use rather than intrinsic material attributes (Smith, 2006; Winter, 2012). Venues such as *Ses* and *Zafer*, despite scoring low on architectural integrity, continue to operate as 'lieux de mémoire' (Nora, 1989) due to their strong mnemonic presence within neighbourhoods. Conversely, *Arıplex* –structurally intact and architecturally viable–scored poorly on sociocultural and symbolic dimensions, illustrating how physical preservation loses relevance when detached from participatory cultural ecosystems. This tangible–intangible disjunction is directly addressed by the *UNESCO HUL Recommendation* (2011), which emphasises the inseparability of built fabric from its lived meanings, particularly in post-disaster environments where cultural continuity is fragile.

Stakeholder workshop results further highlight the necessity of multi-actor and participatory conservation. *Cine-House Garden Cinema* exemplifies this capacity: Its strong public participation score reflects a grassroots model of stewardship grounded in embodied memory, intergenerational transmission, and everyday sociability. However, its low documentation score (2/5) exposes a vulnerability common among non-institutional heritage initiatives: Without official recognition and record-keeping, community-led efforts remain precarious. This aligns with the *ICOMOS Interpretation Charter* (2008b), which links long-term sustainability to inclusive and transparent documentation practices that capture multiple voices and usage histories. Participants repeatedly stressed that, while community actors are willing to engage in heritage-making, their efforts are constrained by limited legal, financial, and technical support; an issue also emphasised in recent values-based heritage research (Avrami et al., 2019).

Workshop discussions also exposed systemic governance barriers. Although Turkish conservation law theoretically permits the protection of cultural sites, such as cinemas, these mechanisms are rarely activated. Except for *Teras Cinema*, currently the only venue benefiting from a formal conservation plan, most cinemas remain unprotected. Participants described a recurring pattern: Even where physical rehabilitation is feasible, fragmented property ownership, outdated registries, and administrative inertia impede progress. This institutional rigidity disproportionately affects popular cultural heritage, which does not conform to monumental typologies prioritised by national conservation bodies. Proposed solutions included shared-ownership schemes, heritage easements, municipal co-ownership models, and cultural-use incentives; tools consistent with the adaptive reuse principles of the *ICOMOS–TICCIH Charter* (2011c) but not yet integrated into Turkey's heritage governance landscape.

Finally, the absence of a coherent urban cultural infrastructure strategy proved to be a significant obstacle. Field observations revealed that many structures, such as *Konak* or *Narlıca*, are physically suitable for basic repairs and flexible reuse. However, without a citywide plan linking cultural policy to urban development, these sites remain vulnerable to commercial redevelopment or further deterioration. This concern is amplified in the aftermath of the 2023 earthquakes, when reconstruction agendas often prioritise economic expediency over cultural resilience (Labadi, 2013). Participants noted that open-air and indoor cinema venues could support a diversified programme of cultural activities, from community screenings to film education, if embedded within a broader, multi-scalar heritage strategy.

Taken together, the findings confirm that post-disaster cinema heritage in Adana operates at the intersection of spatial resilience, social memory, and participatory governance. While individual initiatives, such as *Cine-House Garden* or the partially protected *Teras Cinema,* demonstrate the potential of local agency, long-term sustainability requires systemic reform, legal innovation, and coordinated multi-actor engagement. In line with UNESCO and ICOMOS frameworks and the AHD–CHS synthesis underpinning this study, we argue for a heritage management model that integrates architectural assessment with sociocultural value, participatory processes, and policy alignment. Crucially, the results reaffirm that

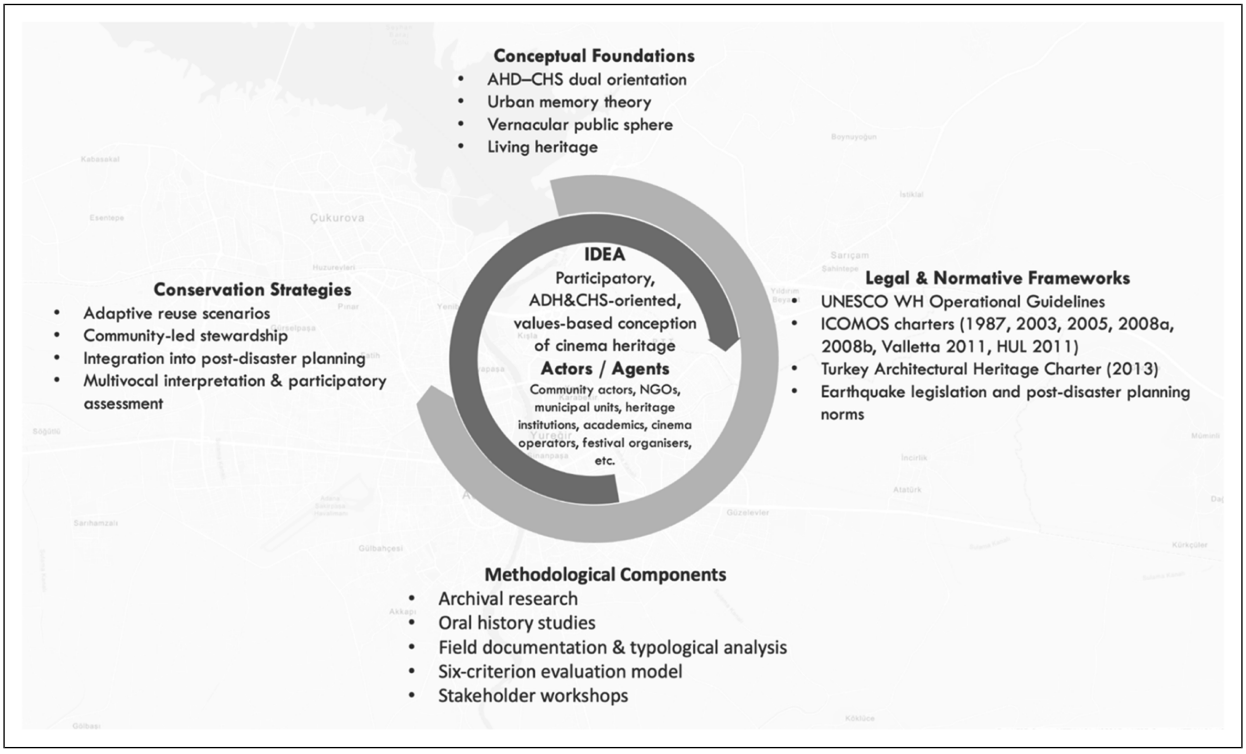


Figure 7. Conceptual framework model

conserving cinema heritage entails not only safeguarding buildings but sustaining the cultural ecosystems, practices, and memories that give these vernacular sites meaning in the urban landscape.

Conclusion

This study presents a methodological and conceptual assessment model for post-disaster cultural heritage in urban contexts, developed through empirical research on cinema venues in Adana, Turkey. These venues were approached as 'lieux de mémoire' (Nora, 1989), vernacular public spheres and living heritage embedded in everyday urban life, and, in a policy and legal environment dominated by AHD, where non-monumental sites rarely qualify as 'heritage', the central aim was to integrate international norms with locally grounded realities and to construct an applied bridge between AHD and CHS. Building on the study's theoretical foundations, this approach foregrounds heritage as a socially constructed and negotiated process (Smith, 2006; Waterton & Smith, 2010), while also acknowledging that institutional instruments remain anchored in AHD-based criteria, privileging architectural integrity and expert-led evaluation. By treating cinemas as vernacular public spheres (Hansen, 1991; Thissen, 2012) and as urban memory anchors, the study situates these sites within a broader shift in CHS towards values-based, community-oriented interpretations of heritage (Avrami et al., 2019).

Methodologically, a qualitative and interdisciplinary assessment framework was employed, drawing on work in urban memory and heritage studies, cinema history, and architecture and planning. Ten cinema venues were selected for analysis, prioritising structural integrity and typological diversity, including open-air, terrace, and indoor cinemas and complexes. A multi-criteria model was structured around six dimensions that combine AHD and CHS-oriented values, historical, sociocultural, symbolic, and architectural significance, documentary evidence, and accessibility. Archival research, field surveys, oral histories, questionnaires, and a stakeholder workshop were integrated through a five-point scoring system and inter-coder reliability checks. In this configuration, the coding protocol and scoring procedure ensure the replicability of the empirical assessment. At the same time, the conceptual model remains transferable through the calibration of criteria and weightings to different urban heritage contexts. This methodological configuration directly responds to international guidance, particularly *the UNESCO HUL Recommendation* (2011) and ICOMOS charters, which call for holistic, participatory and context-sensitive heritage assessment in post-disaster settings, and, by integrating oral histories, everyday spatial practices and community narratives with material inspection, the model operationalises CHS principles within an AHD-compatible structure, demonstrating how lived experience and institutional standards can be combined through systematic evaluation.

The conceptual framework model (see Figure 7) clarifies how this bridge between AHD and CHS operates, mapping the interplay between AHD-driven norms and listings, CHS-inspired understandings of living, community-defined heritage, and planning and legal tools that lie outside narrow heritage legislation but can still protect cinema venues and public memory, with multi-actor engagement placed at the centre to mediate between value assessment, available instruments and concrete interventions. Rather than reproducing an AHD–CHS duality, the model shows how these perspectives can be reconciled in practice through negotiated, values-based and participatory heritage strategies that align with UNESCO and ICOMOS principles, and, in doing so, it also underscores the ecological character of heritage-making: Values emerge not only from physical remnants but through the interplay of community actors, municipal authorities, NGOs, cinema operators and cultural organisations; an actor-network that mirrors the performative and relational understanding of heritage advanced in recent CHS literature (Gentry & Smith, 2019; Harrison, 2013).

The differentiated value profiles of the ten cinemas illustrate how this reconciliation unfolds in a post-disaster context, as some venues combine high historical and symbolic scores with severe physical deterioration, others are structurally intact yet weakly connected to contemporary cultural life, and still others function primarily as memory anchors. These patterns empirically substantiate CHS claims that heritage value is co-produced by physical form, use and meaning, and confirm that cinemas function as public-memory infrastructures and living heritage even when they fall outside formal protection regimes. At the same time, governance barriers persist, including fragmented ownership, limited mobilisation of existing legal tools and the absence of an integrated approach to urban cultural policy. From a policy perspective, the model indicates the need for more inclusive and flexible instruments, recognition of non-monumental and socially embedded sites, integration of cultural infrastructure into municipal agendas, and legal reforms that enable shared-ownership or cultural easement models, supported by multi-actor governance arrangements, and the participatory character of the assessment further shows that memory actors, neighbourhood groups and associations can trigger and sustain regeneration and conservation practices, particularly where public action is delayed or fragmented. These findings align with post-disaster heritage scholarship (Jigyasu, 2002; Labadi, 2013), which emphasises that resilience depends not only on physical reconstruction but on the continuity of cultural life and memory practices, and cinema venues, as shown here, therefore possess the potential to operate as cultural resilience nodes; spaces where community identity and urban continuity can be reactivated despite institutional inertia or redevelopment pressures.

In sum, cinema venues are situated here as relics of cultural nostalgia and vital components of urban continuity; their preservation is not only a matter of architectural repair or documentation, but also of reactivating collective memory, enabling cultural participation, and forging alternative futures in the face of ecological and political precarity. Particularly in post-disaster settings where institutional inertia and development pressures dominate, rethinking heritage through the lens of cinema offers both a diagnostic tool and a generative framework, and the model thus contributes to debates in critical heritage studies, urban resilience and participatory conservation by demonstrating how ordinary spaces can reshape how shared pasts are valued and sustained while inviting further applications across different heritage contexts, such as community archives, street art spaces or ephemeral heritage practices in other post-disaster cities. In this regard, the conceptual framework and assessment model proposed here constitute both a methodological prototype and a transferable tool for recognising, valuing and sustaining socially vital yet institutionally marginalised heritage in rapidly changing urban environments.

Acknowledgments

The authors gratefully acknowledge the support of the Scientific and Technological Research Council of Turkey (TÜBİTAK). We also extend our sincere appreciation to the institutions that facilitated various stages of this research: the Adana Governorship – Provincial Directorate of Culture and Tourism; the Adana Metropolitan Municipality – Department of Culture and Social Affairs; Altın Koza A.Ş.; the Adana Metropolitan Municipality – Urban Planning Atelier; and the Chamber of City Planners (TMMOB), Adana Branch. We thank all workshop participants, local stakeholders, cinema practitioners, and community members in Adana who generously contributed their time, knowledge, and lived experiences to this project. Their insights were essential to shaping the study's participatory and community-centred approach to cultural heritage.

ORCID iDs

Çiğdem Aksu Çam https://orcid.org/0000-0001-6328-1290
Aydın Çam https://orcid.org/0000-0002-4168-3093
Fazilet Duygu Saban https://orcid.org/0000-0002-8906-6748

Ethical Considerations

Ethical approval for this study was granted by the Çukurova University Scientific Research and Publication Ethics Committee in the Social and Human Sciences (Approval No. 876199; December 14, 2023). All procedures involving human participants, including oral history

interviews, field observations, and stakeholder workshop activities, were conducted in accordance with institutional ethical guidelines and the principles of informed consent.

Consent to Participate

All participants involved in interviews, oral history recordings, field observations, and the stakeholder workshop provided informed consent prior to data collection. Participation was entirely voluntary, and individuals were informed about the purpose, scope, and use of the research. No identifying personal data are reported in the manuscript, and consent procedures followed institutional ethical guidelines applicable at the time of data collection.

Consent for Publication

This study does not include any identifiable personal data, images, or case material requiring informed consent for publication. All materials used in the research were anonymised, and no individual-level information that could permit identification is presented in the manuscript.

Author Contributions

Conceptualisation: Çiğdem Aksu Çam, Aydın Çam and Fazilet Duygu Saban
Methodology and Fieldwork: Çiğdem Aksu Çam and Aydın Çam
Analysis and Writing – Original Draft: Çiğdem Aksu Çam, Aydın Çam and Fazilet Duygu Saban
Review and Editing: Çiğdem Aksu Çam and Aydın Çam
Project Supervision: Aydın Çam
Preparation of Figures, Tables, and Appendices: Çiğdem Aksu Çam and Aydın Çam

Funding

The authors disclosed receipt of the following financial support for the research, authorship, and/or publication of this article: This research was supported by the Scientific and Technological Research Council of Turkey (TÜBİTAK) under the 1002 – Quick Support Program (Project No: 123K734), within the scope of the project *'Evaluation of the Current Status of Adana Cinema Heritage Inventory and Development of Policy Recommendations for the Protection of this Heritage After the February 6th Earthquakes'*.

Declaration of Conflicting Interests

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Data Availability Statement

The qualitative and quantitative data supporting the findings of this study, including scoring matrices, field notes, anonymised workshop materials, and photographic and video documentation of the current physical condition of the cinema venues, are available from the authors upon reasonable request. Due to ethical and privacy considerations associated with oral history testimonies, stakeholder discussions, and identifiable visual material, the full primary dataset cannot be deposited in a public repository. Accordingly, only partially anonymised and non-identifiable subsets of the data can be shared.

Supplemental Material

Supplemental material for this article is available online.

References

Avrami, E., MacDonalds, S., Mason, R., & Myers, D. (Eds.), (2019). *Values in heritage management: Emerging approaches and research directions*. Getty Conservation Institute.

Biltereyst, D., Maltby, R., & Meers, P. (Eds.), (2019). *The Routledge companion to new cinema history*. Routledge.

Biltereyst, D., Meers, P., & Van de Vijver, L. (2011). Social class, experiences of distinction and cinema in postwar Ghent. In R. Maltby, D. Biltereyst, & P. Meers (Eds.), *Explorations in new cinema history* (pp. 101–124). Wiley-Blackwell.

Byrne, D. (1991). Western hegemony in archaeological heritage management. *History and Anthropology*, *5*(2), 269–276. https://doi.org/10.1080/02757206.1991.9960815

Çam, A. (2018). 1960–1975 yılları arasında Adana'da filmcilik ve sinemacılık işi. *Galatasaray Üniversitesi İleti-ş-im Dergisi*, 28, 9–41. https://doi.org/10.16878/gsuilet.436023

Çam, A. (2025). Savaşın Gölgesinde Sinema: İkinci Dünya Savaşı Sırasında Adana'da Film Gösterimleri. *İnsan ve İnsan*, *12*(40), 137–153. https://doi.org/10.29224/insanveinsan.1658424

Çam, A., & Şanlıer Yüksel, İ. (2020). Exhibitor's cut: Travelling cinema and experiences of cinemagoing in Taurus highland villages during 1960–1980. *TMG Journal for Media History*, *23*(1–2), 1–37. https://doi.org/10.18146/tmg.600

Çam, A., & Şanlıer Yüksel, İ. (2021a). Adana sinemalarının haritalanması: Yeni/yerel sinema tarihi çalışmalarında çoklu yöntemlerin ve coğrafi bilgi sistemlerinin kullanımı. *Moment Dergi*, *8*(1), 289–310. https://doi.org/10.17572/mj2021.1.289310

Campbell, G., & Smith, L. (2016). *Keeping critical heritage studies critical: Why "post-humanism" and the "new materialism" are not so critical [Conference presentation]*. Third Association of Critical Heritage Studies Conference.

Cleere, H. (2003). The uneasy bedfellows: Universality and cultural heritage. In R. Layton, P. Stone, & J. Thomas (Eds.), *Destruction and conservation of cultural property* (pp. 38–45). Routledge.

Çam, A., & Şanlıer Yüksel, İ. (2021b). Old places, renewed experiences: Looking at the legacy of Çukurova cinemas in the pandemic era. *Participations: Journal of Audience & Reception Studies*, *18*(2), 419–435.

De la Torre, M. (Ed.), (2002). *Assessing the values of cultural heritage: Research report. Getty Conservation Institute*.

DeVellis, R. F., & Thorpe, C. T. (2021). *Scale development: Theory and applications* (5th ed.). Sage Publications.

Dorsay, A., & Ayça, E. (1973). Ayın konuşması – İki film ithalcisi ile konuşma. *Yedinci Sanat*, 4, 16–27.

Dorsay, A., Coş, N., & Ayça, E. (1973). Ayın konuşması – Yapımcı Hürrem Erman'la konuşma. *Yedinci Sanat*, 6, 22–37.

Doruk, Z. (2015). *Kanalköprü ve Denizli*. Heyamola.

Ercole, P., Gennari, D. T., Dibeltulo, S., & Van de Vijver, L. (2016). Cinema heritage in Europe: Preserving and sharing culture by engaging with film exhibition and audiences. *Alphaville: Journal of Film and Screen Media*, 11, 1–12. https://doi.org/10.33178/alpha.11.00

Flying Balloon Children and Youth Association (2021). –2023). *Dialogue for cinema as cultural heritage: Identification, recognition and community-based inventory of cinemas as the intangible cultural heritage in Adana via cross-border dialogue. (Grant Agreement No. TR2016/DG/03/A2-03/260) [EU-funded research project]*. Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II). https://www.cineheritage.ucanbalon.org.tr/

Flying Balloon Children and Youth Association. (2023a). *Final technical report.* Dialogue for cinema as cultural heritage: Identification, recognition and community-based inventory of cinemas as the intangible cultural heritage in Adana via cross-border dialogue. *Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)*. (Grant Agreement No. TR2016/DG/03/A2-03/260) [Project report].

Flying Balloon Children and Youth Association (2023). b). *Adana cinema heritage assessment report [Survey report]. Dialogue for cinema as cultural heritage: Identification, recognition and community-based inventory of cinemas as the intangible cultural heritage in Adana via cross-border dialogue (Grant Agreement No. TR2016/DG/03/A2-03/260) [Survey report]*. Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II). https://www.cineheritage.ucanbalon.org.tr/adana-cinema-assesment-report/

Flying Balloon Children and Youth Association (2023). c). *Oral history studies: Documentary series on Adana's cinema heritage [Audio-visual archive]. Dialogue for cinema as cultural heritage: Identification, recognition and community-based inventory of cinemas as the intangible cultural heritage in Adana via cross-border dialogue. (Grant Agreement No. TR2016/DG/03/A2-03/260)*. Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II). https://www.cineheritage.ucanbalon.org.tr/2023/04/03/belgeseller/

Gentry, K., & Smith, L. (2019). Critical heritage studies and the legacies of the late-twentieth century heritage canon. *International Journal of Heritage Studies*, *25*(11), 1148–1168. https://doi.org/10.1080/13527258.2019.1570964

Habermas, J. (1991). *The structural transformation of the public sphere: An inquiry into a category of bourgeois society*. MIT press.

Hansen, M. (1983). Early silent cinema: whose public sphere? *New German Critique*, 29, 147–184. https://doi.org/10.2307/487793

Hansen, M. (1991). *Babel and Babylon: Spectatorship in American silent film*. Harvard University Press.

Hansen, M. (1993). Early cinema, late cinema: Permutations of the public sphere. *Screen*, *34*(3), 197–210. https://doi.org/10.1093/screen/34.3.197

Hansen, M. (2012). *Cinema and experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*. University of California Press.

Harrison, R. (2013). *Heritage: Critical approaches*. Routledge.

Hayden, D. (1997). *The power of place: Urban landscapes as public history*. The MIT Press.

Hinderink, J., & Kıray, M. B. (1970). *Social stratification as an obstacle to development: A study of four Turkish villages*. Praeger Publishers.

Huyssen, A. (2003). *Present pasts: Urban palimpsests and the politics of memory*. Stanford University Press.

ICOMOS. (1987). *Charter for the conservation of historic towns and urban areas (Washington Charter)*. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0627717001536681570.pdf

ICOMOS. (2003). *Principles for the analysis, conservation and structural restoration of architectural heritage*. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0033912001536913477.pdf

ICOMOS. (2005). *Xi'an Declaration on the conservation of the setting of heritage structures, sites and areas*. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0931541001587380534.pdf

ICOMOS. (2008a). Charter on cultural routes. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0623812001536913379.pdf
ICOMOS. (2008b). *Charter for the interpretation and presentation of cultural heritage sites*. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0066198001536912401.pdf
ICOMOS. (2011a). Valletta principles for the safeguarding and management of historic cities, towns and urban areas. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0593034001536912260.pdf
ICOMOS. (2011b). Guidance on heritage impact assessments for cultural world heritage properties. https://www.iccrom.org/sites/default/files/2018-07/icomos_guidance_on_heritage_impact_assessments_for_cultural_world_heritage_properties.pdf
ICOMOS. (2011c). Joint ICOMOS – TICCIH principles for the conservation of industrial heritage sites, structures, areas and landscapes (The Dublin Principles). https://ticcih.org/wp-content/uploads/2013/10/GA2011_ICOMOS_TICCIH_joint_principles_EN_FR_final_20120110.pdf
ICOMOS. (2013). *Turkey architectural heritage conservation charter*. https://www.icomos.org.tr/Dosyalar/ICOMOSTR_tr0784192001542192602.pdf
Ireland, T., & Schofield, J. (2015). *The ethics of cultural heritage*. Springer.
Jigyasu, R. (2002). Reducing disaster vulnerability through local knowledge and capacity [*Unpublished doctoral dissertation*]. *Norwegian University of Science and Technology*.
Kluge, A., Levin, T. Y., & Hansen, M. B. (1981). On Film and the Public Sphere. *New German Critique*, 24/25, 206–220. https://doi.org/10.2307/488051
Kuhn, A., Biltereyst, D., & Meers, P. (2017). Memories of cinemagoing and film experience: An introduction. *Memory Studies*, *10*(1), 3–16. https://doi.org/10.1177/1750698016670783
Labadi, S. (2013). *UNESCO, cultural heritage, and outstanding universal value: Value-based analyses of the world heritage and intangible cultural heritage conventions*. AltaMira Press.
Logan, W. (2012). Cultural diversity, cultural heritage and human rights: Towards heritage management as human rights-based cultural practice. *International Journal of Heritage Studies*, *18*(3), 231–244. https://doi.org/10.1080/13527258.2011.637573
Mason, R. (2002). Assessing values in conservation planning: Methodological issues and choices. In M. de la Torre (Ed.), *Assessing the values of cultural heritage: Research report* (pp. 5–50). Getty Conservation Institute.
Matarrita-Cascante, D., Sene-Harper, A., & Ruyle, L. (2019). A holistic framework for participatory conservation approaches. *International Journal of Sustainable Development & World Ecology*, *26*(6), 484–494. https://doi.org/10.1080/13504509.2019.1619105
Nora, P. (1989). Between memory and history: Les lieux de mémoire. *Representations*, *26*, 7–24. https://doi.org/10.2307/2928520
Oğuz, R. (2014). *1924 Adana Ticaret Rehberi*. Adana Ticaret Odası.
Ravazzoli, E. (2016). Cinemagoing as spatially contextualised cultural and social practice. *Alphaville: Journal of Film and Screen Media*, 11, 33–44. https://doi.org/10.33178/alpha.11.02
Şanlıer Yüksel, İ., & Çam, A. (2019). Adana sinema tarihinden kadınların seyir deneyimine dair fragmanlar. *Kültür ve İletişim*, *22*(44), 63–94. https://doi.org/10.18691/kulturveiletisim.629046
Saban, F. D., & Yıldız, B. (2023). Adana'daki sinema kültürünün morfolojik ve mimari özellikleri. *Çukurova Araştırmaları*, *9*(2), 38–52. https://doi.org/10.29228/cukar.70179
Sinema ve Sahnelerde Hükümdarların Resimlerinin Gösterilmemesi. (1902, July 9). *BOA, DH.MKT, 537/38 – 1, 2*.
Smith, L. (2006). *Uses of heritage*. Routledge.
Smith, L. (2011). *All heritage is intangible: Critical heritage studies and museums*. Reinwardt Academy.
Smith, L. (2021). *Emotional heritage: Visitor engagement at museums and heritage sites*. Routledge.
Smith, L., & Akagawa, N. (Eds.), (2009). *Intangible heritage*. Routledge.
Smith, L., & Waterton, E. (2009). *Heritage, communities and archaeology*. Bloomsbury Academic.
Taylor, K., & Lennon, J. (2011). Cultural landscapes: A bridge between culture and nature? *International Journal of Heritage Studies*, *17*(6), 537–554. https://doi.org/10.1080/13527258.2011.618246
Tekerek, N. (2012). Adana'nın eğlence dünyasından; Seyhan Saz'dan cafe-bar'lara. In B. Çelik (Ed.), *Adana'ya kar yağmış – Adana üzerine yazılar* (4th ed., pp. 305–319). İletişim.
Thissen, J., et al. (2012). Early cinema and the public sphere of the neighborhood meeting hall: The longue durée of working-class sociability. In M. Braun (Ed.), *Beyond the screen: Institutions, networks and publics of early cinema* (pp. 297–306). Indiana University Press.
Till, K. E. (2005). *The new Berlin: Memory, politics, place*. University of Minnesota Press.
Treveri Gennari, D. (2018). Understanding the cinemagoing experience in cultural life: The role of oral history and the formation of 'memories of pleasure. *TMG Journal for Media History*, *21*(1), 39–53. https://doi.org/10.18146/2213-7653.2018.337
Treveri Gennari, D., Hipkins, D., & O'Rawe, C. (Eds.), (2018). *Rural cinema exhibition and audiences in a global context*. Palgrave Macmillan.
Turkish Statistical Institute – Turkstat. (nd). https://www.tuik.gov.tr/

Ünlügenç, U. C., Türkmen, S., Çetin, H., Güneyli, H., Nurlu, N., Akıncı, A. C., et al. (2023). *06 Şubat 2023 Kahramanmaraş depremleri (Mw 7,8 – Mw 7,6) değerlendirme ve saha gözlem raporu*. https://www.cu.edu.tr/media/hb4bgoji/6_subat_2023_kahramanmaras_depremleri_raporu.pdf

UNESCO. (2011). *Recommendation on the historic urban landscape*. https://whc.unesco.org/en/hul/

UNESCO. (2017). *New urban agenda*. https://habitat3.org/wp-content/uploads/NUA-English.pdf

UNESCO. (2024). *Operational guidelines for the implementation of the world heritage convention*: World Heritage Centre.

Waterton, E., & Dittmer, J. (2014). The museum as assemblage: Bringing forth affect at the Australian war memorial. *Museum Management and Curatorship*, *29*(2), 122–139. https://doi.org/10.1080/09647775.2014.888819

Waterton, E., & Smith, L. (2009). *Taking archaeology out of heritage*. Cambridge Scholars Publishing.

Waterton, E., & Smith, L. (2010). The recognition and misrecognition of community heritage. *International Journal of Heritage Studies*, *16*(1–2), 4–15. https://doi.org/10.1080/13527250903441671

Winter, T. (2012). Clarifying the critical in critical heritage studies. *International Journal of Heritage Studies*, *19*(6), 532–545. https://doi.org/10.1080/13527258.2012.720997

Yaman, Y. (Ed.), (1981). *Yurt ansiklopedisi – Türkiye il il: Dünü, bugünü, yarını* (*1*, p. Ş). Anadolu Yayıncılık A.