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Heritage, Adaptive Reuse, Creative Economy: social and aesthetic values in three sites in Cairns, Australia

A thesis

Submitted in fulfilment of the requirements for the award of

DOCTOR OF PHILOSOPHY

At

JAMES COOK UNIVERSITY

By

Anthony Raymond Castles

Bachelor of Creative Industries (honours) (James Cook University)

Graduate Certificate of Business (University of South Australia)

JCU 2022

College of Arts, Society and Education

Declaration

I declare that this thesis is my own work and has not been submitted in any form for another degree or diploma at any university or other institution of tertiary education.

Information derived from the published or unpublished work of others has been acknowledged in the text and a list of references is given.

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As a candidate I also confirm that I have authored publications as sole and joint author. The articles are based upon the findings of my PhD research and is referenced in the research where applicable.

Castles, A. & Law, L. 2022 Whose heritage? Renovating Munro Martin Park in the arts and cultural capital of the north. *M/C Journal*, Cities, 25.

Castles, A. 2020. Community Initiated Adaptive Reuse for Culture and the Arts: 'The Tanks Arts Centre' Cairns, Australia. *Etropic*, 19, 119-142.

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Acknowledgments

I acknowledge the Australian Aboriginal and Torres Strait Islander peoples of this nation. I acknowledge the Traditional Owners of the lands on which I have studied and researched

Undertaking this research has been an opportunity to bring together my passions for architecture, modern ruins and the creative economy. The thesis was inspired from 10 years working at The Tanks Arts Centre, a creative enterprise in a World War II ruin, which sparks the imaginations of many who experience the place.

I sincerely thank all the participants who volunteered their time and contributed their thoughts, insights, and perceptions to the study. Without them I would not have had the opportunity to complete this work.

I acknowledge and thank my supervisors, Associate Professor Lisa Law, Professor Ryan Daniel, and Doctor Janice Wegner who gave me full support and guidance throughout the research process.

I also extend my gratitude to family, friends and research peers who supported me and encouraged me. My partner, Dr Scott Davis, gave me full support, encouragement and understanding throughout the research process. My dog, Ruby, sat as my companion constantly. Special thanks also go to Liz Buckley, Cultural Planner and Roz Pappalardo, Artistic Director from Cultural Services, as work peers at Cairns Regional Council, who gave me full support and encouraged me along the way. Additionally, I acknowledge Professor Adrian Esterman and Associate Professor Hillary Whitehouse who were unofficial mentors.

Abstract

The adaptive reuse of heritage places for the creative economy is an increasing field of scholarly study. The social and aesthetic values of these places can change or be overlooked in the process of adaption. These values are nationally accepted significance indicators, defined by *The Burra Charter 2013*. The values prove to be subjective and often difficult to apply in practice. The research adopts a mixed methods approach, which include historical analysis, interviews, a questionnaire, and scale development. This research is the first to investigate adaptive reuse for the creative economy in Cairns, Queensland, evaluating social and aesthetic values before and after adaption. These places are, the Tanks Arts Centre, Munro Martin Park, and the Centre of Contemporary Arts. This practitioner-focused research was inspired by observing the sense of wonder and intrigue people had at these places. These experiences are examined with the concepts of social and aesthetic values to uncover how they are conserved and evolve in consideration of different stakeholder priorities. The research explores how these values, and their subjectivity can be qualitatively analysed.

The conceptual framework of Holden's 2006 *Trilogy of Cultural Value* was applied to the research. The framework has two overlapping congruent triangles to illustrate the different values of the creative economy. The first triangle sets out the stakeholder groups: public, professionals, and bureaucrats. The second triangle indicates the types of cultural value created by the creative economy, intrinsic, organisational, and instrumental. The corresponding points of the overlapping triangles indicate the relational priority between the stakeholders and cultural values. These corresponding points are first, the public, who are motivated by intrinsic experiences of being emotionally and intellectually stimulated by activities within creative economies. Second are creative professionals who are concerned with organisational value, and are motivated by delivering quality creative activities, as well as meeting instrumental aims. Third, bureaucrats, tend to be concerned about the instrumental effects of the creative economy as outcomes and impacts that contribute to community and economic wellbeing.

Actor Network Theory was combined with Holdens' Trilogy as an innovative way that has not previously been used to deconstruct the motivators for public, professionals,

and bureaucrats, that both conserve and evolve social and aesthetic values in heritage places adapted for the creative economy. Actor network language allows for the subjectivity of social and aesthetic values to be explored more abstractly and for researchers to unravel clusters of actants at each point designated as applicable to the Trilogy of Cultural Value. The analysis reveals that the public who are interested in intrinsic experiences are influenced by environment, stories, time association and architectural value. Creative professionals who manage the organisations that provide social and aesthetic experiences are influenced by opportunity, management style, participation, evaluation, and heritage legislation. Bureaucrats are seeking the ancillary effects coming from the creative economy, requiring evaluations, economic growth, livability, participation, and policy.

Additionally, this research has attempted to quantify the benefits of adapting heritage places for the creative economy's activities. This has led to the intellectual and theoretical development of a scale indicative of community sentiment toward such adaption. Interview data and questionnaire responses from a broad sample of respondents were used to construct and validate the scale. Exploratory factor analysis was used to analyse the questionnaire results, concluding in two sets of five correlated factors. These two sets of factors are categorised through the Trilogy of Cultural Value and subsequently labelled as Intrinsic Value and Organisational Value.

The importance of this research is that it provides a method that extends Holden's Trilogy of Cultural Value using Actor Network Theory to enable quantification of the notoriously subjective social and aesthetic values. The constructed scale may be useful to researchers and practitioners who are interested in measuring subjective heritage values. The research presents innovative and experimental methods for understanding social and aesthetic values of heritage places adapted for the creative economy that have not previously been done. One outcome is a succinct method of an abbreviated scale to gather community-based opinions about the meaningful attributes of a heritage place, and it offers a technique that puts key stakeholder priorities into the conversation about conserving and evolving social and aesthetic values for such places. This experimental method together with a scoping review moves this research beyond the usual quantitative and qualitative methods common in humanities and applies methods commonly used in the sciences.

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Ethics

The study was approved through the Human Research Ethics Committee on 7 February 2018 at James Cook University, Australia. The approval and information sheets are in the appendix. Participants' identities are protected through the use of general descriptors of their employment or employer, as well as by the use of pseudonyms.

Definitions

Actor/Actant

A term used to denote an entity whether human or nonhuman that modifies the actions of another entity (IGI Global, 2022).

Adaptive reuse

The process of transforming places that have outlived their current use to a new use (Bullen and Love, 2011a).

Aesthetic value

The pleasure or displeasure an object, event or state of affairs prompts when experienced, and which is directed at the thing rather than coming from it. It can be experienced positively as beauty, elegance, gracefulness, harmony, proportion, and unity. It can be experienced negatively as ugliness, deformity or disgustingness. (Plato and Meskin, 2014).

Arts

The expressions of human creative skill under the umbrella of collectively regarded human intellectual achievement (Streight, 2018).

Attachment to place

A positive affective bond between an individual and a specific place, the main characteristic of which is a tendency of the individual to maintain closeness to such place (Manzo and Devine-Wright, 2014).

Bohemian

A person (such as a writer or an artist) living an unconventional life usually in a colony with others (Merriam-webster, n.d.-a).

Bureaucrat

A government official who manages the tasks of running a government (Merriam-Webster, n.d.-b). This term was chosen to reflect that bureaucrats' can be overly concerned with procedural correctness, which can adversely affect outcomes.

Community initiated

A bottom-up approach, as the community initiates the design and renovation of the adaptive reuse. Maintains continuity of sociodemographic and original ways of living. Relies on government subsidies and funding (Yung et al., 2014).

Conservation

All the processes of looking after a place so as to retain its cultural significance. (The Burra Charter, 2013).

Creative economy

Creative economy is a new language to unite the creative and cultural industries and frame them as all arts and cultural activity that bring about community wellbeing and public good (Fairley, 2020).

Creative/ creativity

Coming from the above definition of creative economy and used as an abbreviation in the thesis to describe arts and cultural activities.

Culture

The vast range of human activities that indicates a particular skill set and capture the general beliefs, practices, traditions, values, etc. of a group of people (Streight, 2018).

Cultural heritage

Refers to single monuments, such as architectural works, works of monumental sculpture and painting, as well as groups of buildings and sites (UNESCO, 1972)\.

Evolve

To develop gradually or to make someone or something change and develop gradually (Merriam-Webster, n.d.-c).

Heritage place

A geographically defined area. It may include elements, objects, spaces, and views. Place may have tangible and intangible elements (The Burra Charter, 2013).

Heritage value

Aesthetic, historic, scientific, social or spiritual value for past, present or future generations (The Burra Charter, 2013).

Intrinsic value

The set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually (Holden, 2006).

Instrumental value

The ancillary effects of culture, where culture is used to achieve social or economic outcomes (Holden, 2006).

Institutional value (Organisational value)

The processes and techniques that an organisation adopts in how they work to create value for the public (Holden, 2006).

Palimpsest

Something that has changed over time and shows evidence of that change (The Britannica Dictionary, n.d.)

Place

A physical landscape (buildings, infrastructure etc.) and a sense of place, meanings, both personal and shared, that are associated with a particular locale (Cresswell, 2015).

Professional

Relating to a job that requires special education, training or skill (Merriam-Webster, n.d.-a).

Public

Of, relating to or, affecting all or most of the people of a country, state, etc. (Merriam-Webster, n.d.-b).

Sensorial experience

Experiences of or relating to the senses or the power of sensation (Collins, n.d.).

Social value

Refers to the associations that a place has for a particular community or cultural group and the social or cultural meanings that it holds for them (The Burra Charter, 2013).

Time Depth

The distance in time between an event or epoch (especially cultural or linguistic) and the present, or between two events or epochs (more generally) the span of time occupied by a particular culture, phenomena, etc. (Lexico, 2021),

Becoming a Ruinenlust Flaneur

Undertaking this research has been an opportunity to bring together my interests for architecture, abandoned places, and the creative economy. My fascination with forgotten places began in my childhood, when my playground was the then-abandoned mansion, Flynn House in Port Macquarie, New South Wales. I had begun a life journey as a ruinenlust flaneur. Ruinenlust is a European term to describe obsession with ruins (Eebelz, 2015) and I lean on this term in an Australian context to describe the intrigue of abandoned and reclaimed places. The flaneur as a concept was inspired by Chaudhury and Lundberg (2018) while on a field project investigating arts-led gentrification in Little India, Singapore. The Little India shophouses, like other intriguing urban spaces, make me think about the palimpsest of metropolitan life and the layers of stories attached to them. Places like those on the fringes of the gentrified Little India arts belt, provide for me symbolic skins and a rich sensory experience, from the smells and sounds of urban life, and a tapestry of urban decay and renewal that create fascination with textures and materiality of the unique spaces. My curiosity of unloved and obscure places hasn't diminished from childhood to adult, evolving myself into ruinenlust flaneur.

The library catalogue of my life has a diversity of books, but I concentrate here on the creative chronicles. In 1988 I completed an associate degree in media studies at Southern Cross University in Lismore, northern New South Wales where I especially excelled in set design, leading me on a winding path as a creative practitioner. I remained in the Lismore area for several years after completing studies. My life was enriched by the aesthetics of a small farm with a charming forest cabin built from reclaimed materials in the village of Stokers Siding. The farm provided happiness, beauty and a small income from sunflowers that were sold at local markets and to

florists in northern New South Wales and the Gold Coast, Queensland. At this same time 'Op shopping was seen as an economic necessity rather than an opportunity for treasure hunting, and the country villages and towns of northern New South Wales provided troves of exquisite things to adore and collect, and then sell at the Glebe markets, a well-known Sydney market known for its vintage and preloved items. My discerning eye in treasure hunting was a skill that assisted me in gaining employment in 1998 as a prop's buyer for the Australian movie, *Feeling Sexy*. This led me to working in many art departments on Australian television dramas, docudramas, and movies. On several occasions I created sets in abandoned structures such as hospitals, quarries, and historic houses, being inspired by their aesthetics and that nurtured me as ruinenlust flaneur. For example, Prince Henry Hospital, Little Bay, Sydney, was a huge, abandoned structure along the cliff-lined shore of the Pacific Ocean, which was used for scenes on Australian telemovie *Lennie Cahill Shoots Through*. Much of the hospital facilities were either still in place or strewn about, surgical implements and gowns, pathology equipment and gurneys housed in layers and textures of decay accompanied by smells and sounds that created an unnerving mystique. Vaucluse House, Sydney, also used for scenes in *Lennie Cahill Shoots Through*, had intrigue about its grandeur turning into decay and disuse, and there is a sense of fascination about the places story that led it to its ruined state. My ruinenlust pleasures of experiencing places that had outlived their former use led me to live in an adapted former World War II shoe factory in Redfern, and old bicycle manufacturing factory in Chippendale, both in Sydney. Much to my now husband's reluctance I bought a ramshackle traditional tongue and groove Queenslander cottage in Machans Beach, Cairns, Queensland. I was charmed by the character of the rough sawn timbers, sash windows and crookedness of the place. These abodes, along with the

mismatched, preloved contents collected along the way make statements about my identity, attitudes, and values.

In 2010, I had relocated to Cairns and continued my career as a creative industries practitioner at The Tanks Arts Centre. The Tanks is a creative enterprise in an adapted World War II fuel facility set in the lush tropical gardens of Flecker Botanic Gardens precinct and backing onto a remnant rainforest. The sense of a reclaimed ruin enchanted me, my working peers, and most people who I encountered there professionally and socially. Initially I worked in the visual arts gallery as assistant curator. In 2014 and again in 2018, I curated exhibitions that illustrated the places' World War II heritage, its derelict state, and grassroots adaption for creative use. I use grassroots to refer to ordinary people as the main body at a basic level of activity in the creation of place. The exhibitions demonstrated a wonderful sense of attachment to The Tanks Arts Centre through both the exhibits and exhibition audiences. The curatorial focus at The Tanks Arts Centre is to respond to and reflect on the local environment, culture, and community, creating opportunities for people to be involved and further develop a sense of attachment to their place in urban Cairns. Later I changed roles to be the community access officer, facilitating access to the Tanks Arts Centres for all kinds of community groups, artists, and the public. The Tanks captivated visitors, evident by people stopping to observe and comprehend the unique structures and setting. This research is inspired by the wonderstruck sense of place that the Tanks Arts Centre creates and the ruinenlust flaneur and creative practitioner as researcher.

Part One of thesis

1 Introduction

1.1 Introduction

In recent years there has been an increasing interest in the adaption of heritage places for the use of the creative economy as a strategy of governments to gentrify ageing neighbourhoods and infrastructure that have outlived their current purposes (Chang, 2016, Chen et al., 2016, Yung et al., 2014). The benefits of such adaptations are that social and aesthetic values inherent to these places can be conserved and evolved. Social and aesthetic values are nationally accepted heritage indicators defined by the *Burra Charter* (The Burra Charter, 2013). However, previous studies have concluded that such values are subjective and difficult to use in practice (Johnston, 1992, Lesh, 2019, Yung and Chan, 2015). When these values are conserved and evolved how they can enrich people's experiences of a heritage place and its activities because of its adaption for the creative economy is not well known, and how they can be assessed in this setting is obscure. Often as a result of maintaining and maturing these values community wellbeing and the livability of cities and towns increase, as well as a sense of place and place attachment (Hashemnezhad et al., 2013, Manzo and Perkins, 2006). However, what constitutes a sense of place can be different among people in the same locality and the types of resources they need (Rajala et al., 2020). Several studies have linked the benefits of the adaption of heritage places for creative economy's use (Chang, 2016, Chen et al., 2016, Gray et al., 2017). Some studies have concluded creative economy-led gentrification is a strategy that only serves the middle classes and they do not serve all the community's needs (Munzner and Shaw, 2015). Other studies have raised the issues of such place gentrifications leading to

displacing the original users (Tate, 2017). To help combat these issues, it is widely agreed to include as much of the community, in deciding about, and being involved with, a place's adaption as essential to its success (Johnston, 2016, Manzo and Perkins, 2006). Essentially involving the community aids in understanding the attributes of a place that are meaningful to individuals and a community collectively that creates a sense of attachment and makes people want to go there. This is often encapsulated in the social and aesthetic value of the place. To date there has been insignificant attention on recognising such intangible cultural values with such adaptations.

This research examines how the concepts of aesthetic and social value of a heritage place are conserved and/or evolve due to a heritage places adaptation for the creative economy. A heritage place in this research refers to any geographically defined space, grand or common, and of any age, which has outlived its current use and its adaption will suit another purpose. The study was motivated by questions arising from experiences and observations of how people were often awestruck with these types of places. It explores the hypothesis that if a heritage place is adapted for the purpose of the creative economy the places social and aesthetic values will be conserved and evolved in its new use. The research adopts a mixed methods approach that includes historical analysis, interviews, a questionnaire, and scale development. Historical analysis sets the scene for the research from existing data about what is already known about the places. It provides baseline data to construct interview and questionnaire questions, as well as providing evidence that the theory of the research exists. Actor Network Theory from Cerulo (2009) and Law (1992) is used to extend Holden's (2006) Trilogy of Cultural Value to examine the influences that conserve and evolve social and aesthetic values of heritage places, because of different stakeholder

priorities. Additionally, the research proposes a predictive scale that captures the voices of the community to determine whether the adaption of the place for use by the creative economy is the most meritorious idea and what attributes of social and aesthetic value should be conserved and evolved in its new use.

Three places were examined in the research. The first place is a set of World War II naval fuel tanks, set in Cairns' Flecker Botanic Gardens precinct. The Tanks Arts Centre adaption occurred in 1994, and represents a place of significant cultural value, a place of unique industrial heritage, and an example of a community-initiated approach to adaption. The second place is Munro Martin Park (MMP) a long-standing town park, its adaption to an outdoor entertainment precinct occurred in 2016. The analysis examines how the parks heritage values have been conserved, and how social and aesthetic value have evolved in the community parks new use. Munro Martin Park is an interesting example of how the change of use has changed the community of people who now use it and prompts a conversation about who has the rights for the park in its new use. The third place is a 1970s' government administration building, its original adaption for the creative economy was in 2004 and known as the Centre of Contemporary Arts (COCA). COCA was reimaged and reopened to the public as Bulmba-ja Arts Centre in February 2020. This study has focused on the place as COCA. It is interesting to examine how a prosaic government office building with very minimal cultural significance can develop community attachment and aesthetic appeal because of its adaption for the creative economy's use. In addition, COCA is a good example of how policy is a driver of influence in the place's adaption, creative direction, and the subsequent effects on its social and aesthetic value. All sites are in Cairns, north Queensland, Australia.

Heritage and everyday places that have outlived their current purpose can be reimagined for all kinds of uses. Some of these uses contribute to a community's wellbeing' but can also alienate others in the community in its new use. The nature of the activities of the creative economy is a good fit as the new use of a heritage place provides the opportunity for people to connect with and use these sites, which will usually increase social and economic wellbeing (Gray et al., 2017, Power and Smyth, 2016, Throsby, 2007, Yung and Chan, 2015). Additionally, creative economy activities are usually enhanced from the added benefits coming from heritage places through the extra stimulation they provide in their intrinsic heritage qualities. These enhanced experiences from the place and its activities can be understood through the concepts of social and aesthetic value which are the current heritage indicators of cultural significance (The Burra Charter, 2013). Social and aesthetic values are subjective as they are often intangible and about the psychology of a place and how people feel within that place. They're about people's individual feelings, emotions and reactions when experiencing a place or event. This thesis investigates this symbiotic relationship between heritage places and creative activity and how this relationship is conducive to conserving and evolving the intangible cultural values, social and aesthetic.

1.2 The gap in knowledge

What is not clear is how social and aesthetic values conservation and evolution can be less subjectively assessed as a result of the adaption of heritage places for the use of the creative economy. Current contributions have considered the intangible cultural values, social and aesthetic, and the roles they play in determining place attachment, community cohesion, community pride in place and appeal (Gieryn, 2000). This research specifically aims to address how these values are conserved and evolved by developing novel methods to recognise and appraise them.

1.3 Significance of the study

While the adaption of heritage places into creative sites has been well documented (Chang, 2016, Chen et al., 2016, Gray et al., 2017, Yung et al., 2014), this study has focused on how to assess the notoriously subjective social and aesthetic values, being conserved and/or evolved in heritage places in their adaption for the creative economy. The study focuses on heritage places that have outlived their current uses in tropical Cairns Australia, which have received little attention in studies about creative regeneration and intangible cultural values. This study contributes to the literature not only about the physicality of the adaption of places in tropical climates, but also the suitability of types of places available for adaptations in tropical climates. This study gathers community-based opinions about such adaptive reuse projects and what aspects of intangible cultural values of places are of concern to them. This is one of few studies that has provided a quantitative method usually used in the sciences by constructing and validating a novel scale to assess the intangible values of creative economy's adaption projects. In addition, the research presents an alternate qualitative method to assess how these subjective values can be conserved and evolved. The Trilogy of Cultural Value framework was extended with the conceptual thinking of Actor Network Theory. The trilogy identified the stakeholders in the creative economy and the relational cultural value that they are most concerned with. Unravelling abstract concepts with Actor Network Theory using each of Holdens' value/stakeholder relationships as lead actants, revealed assemblages of actants that impact on social and aesthetic value being conserved or evolved. Actant is a term used to denote an entity whether human or nonhuman that modifies the actions of another entity (IGI Global, 2022)

Therefore, this thesis has two foci in tropical regional Cairns, Australia. It seeks to address the gap in knowledge about assessing the intangible cultural benefits because of the adaption of heritage places for the creative economy by adding new techniques for the assessment of subjective value and tools which allow triangulation of the evidence and more reliable results for the practitioners. Secondly, emphasis is put on unravelling abstract themes that relate to stakeholder priorities and result in conserving or evolving intangible values. The Trilogy of Cultural Value conceptual framework (Holden, 2006) examines each stakeholder group and their cultural value priority. Holden is extended with Actor Network Theory (Latour, 2005) to unpack the abstract actors. The result is sets of themes for industry practitioners to enable assessment with a wholistic view of different stakeholder needs and priorities

The basic assumption is that the study will serve regional communities in Australia to conserve and evolve the social and aesthetic values of heritage places because of the adaption of them for creative economy activities.

1.4 Research questions

Driving this research are the following questions:

RQ1

How do social and aesthetic values evolve in heritage places because of their adaption for the creative economy?

RQ2

How are social and aesthetic values conserved when heritage places are adapted for the creative economy?

RQ3

How can social and aesthetic values attached to community places be better understood, and guidelines developed to make assessment of these values more reliable for place adaptations for use in the creative economy?

1.5 Research disciplines

This multidisciplinary research is informed by the perspectives of heritage, community planning, and creative economy studies. Heritage studies examines the relationships between intangible cultural values, people, and place. Studies about the creative economy brings a new language that unites the voices of all creative workers in the general economy to speak about social, health and cultural values as well as economic impacts that the creative economy can bring now and into the future. Community planning studies bring insights into the research about the impacts that the adaptation of heritage places can have both positively and negatively on a community. Bringing heritage, community planning and creative economy conversations together provides a structure to understand the impacts on intangible cultural values from different stakeholder perspectives regarding creative economy-led urban regeneration.

1.6 Thesis Chapters summary

The thesis is presented in 10 chapters. The first chapter situates the research in the academic literature, the novelty of the research and its academic significance, the methods used to answer the research questions and a summary of what to expect in the thesis. Chapter 2 explores the existing literature in the research area and has two stages. The first stage is a scoping review of the literature, a technique which has received little attention as a research method in humanities and more common in the sciences. The results are charted into study aims, methods, sample of participants and-or places and the summary of main findings. This charted data provides a baseline for the research, particularly to inform interview questions and subsequently

a questionnaire. The detailed descriptions of the scoping review are presented in Chapter ten, demonstrating the processes and results of the review. The second stage of the literature review is presented as a more traditional narrative style, that includes the literature found in the scoping review as well as the literature that snowballed during the research project. Chapter 3 outlines the conceptual framework and how it used throughout the research. Chapter 4 is about the methodology for the research and introduces the mixed methods used throughout the thesis. More in-depth detail of the methods is explained in the relative chapters. Extended detail about the methods, data and the results in chapter 10 demonstrate how conclusions were reached. Additionally, chapter 7 provides detail about the methods and results in constructing a novel scale to answer RQ3. Chapter 5 establishes baseline data. This chapter is a historical case analysis of the three sites used in the research using existing documents, grey literature, and informal communications. The dataset is used to analyse how the places were first established, why they went into decline, who was involved and why they were adapted for the creative economy. It explores, the historical analysis sought to unpack if there was any existing cultural value and if this value had evolved in its new use. Chapter 6 is about the first main outcome of the research. Actor Network Theory is used to expand the conceptual framework Trilogy of Cultural Value. The trilogy forms a base to unravel a network that explains how intangible cultural values are conserved or evolved considering different stakeholder priorities. Chapter 6 aim is to answer RQ1 and RQ2 about conserving and evolving cultural values. Chapter 7 presents the second main outcome of the research. It is a culmination of the mixed qualitative and quantitative methods used to gather data to construct and validate a novel scale. The scale aims to determine community sentiment toward the adaption of heritage places for the purposes of the creative

economy. Chapter 8 concludes the main body of the research and provides recommendations for future studies in the research area. Chapter 9 contains an addendum of two published articles that are a direct result from this research and are referred to within the research. The first article is titled “Community initiated adaptive reuse for culture and the arts: ‘The Tanks Arts Centre’ Cairns Australia” uses a case study approach to demonstrate how social and aesthetic values and conserved and evolved, to increase community attachment through a community-initiated approach. The second article is titled “Whose heritage? Renovating Munro Martin Park in the ‘arts and culture capital of the north’”, extends the argument about the winners and losers in arts led gentrification using Munro Martin Park in Cairns as a case. Chapter 10 extends the methodology and literature review chapters by providing detailed processes and results. Included are the scoping reviews search terms and results and the table of charted literature. It also contains the interview guides and the various stages of constructing the questionnaire and the results from the methods to construct it. The data sets included provide results of validity, reliability and pilot testing the questionnaire. Also included are most of the full sets of data from factor analysis using Statistics Package for Social Sciences (SPSS) analysis and results in constructing and validating the novel scale. These results are in this section of the thesis rather than the body of text as they are large sets of data and are presented for further explanation for the conclusions reached in the research.

1.7 Conclusion

In this thesis, I examine how social and aesthetic values are conserved and evolve when a heritage place is adapted for the creative economy. These values demonstrate what is important to individuals and communities and can enhance the users both emotionally and sensorially when experiencing creative economy

activities, such as music, performing arts and history and generally improve social and economic wellbeing of communities. By reviewing the literature, it is determined these values are notoriously subjective and difficult to use in practice. There have been many efforts to assess these intangible values, however little attention has been placed on establishing these values in the scenario of this research. This research focuses on developing novel quantitative and qualitative approaches to assess the notorious social and aesthetic value in the case of a heritage place being adapted for the purposes of the creative economy.

2 Scoping Review of literature

This scoping review examines the relationships between people and place in understanding the conservation of a heritage place and its adaption to a new use. It explores the intangible values that exist in that place, and how they are conserved and evolve. To investigate these ideas the review follows the Joanna Briggs Institute methodology for scoping reviews (Peters et al., 2015). The scoping review's aim is to summarise and describe findings in a range of literature as a method to disseminate the information in a structured pattern (Arksey and O'Malley, 2005). The review is used to inform the researcher as a creative practitioner to deduce interview questions and subsequently questionnaire questions as a principal source of data for the research. A deductive approach is commonly used where there is an established theory to guide the item generation (Ford and Scandura, 2007). The scoping study also provides the basis for an ongoing process that led to identifying other relevant sources of literature that added value to the study over the duration of the project. The methods of conducting the review are provided to demonstrate methodological rigour and transparency that would enable the study to be replicated. The literature review has several stages. Initial literature searches and results are outlined in section 10.1.1. A summary of the key concepts found in the scoping review are mapped in section 10.1.2. These two sources provided baseline data to deduce interview questions as a primary source of data for the research. The initial literature snowballed with other relevant sources throughout the research, both these sources form a narrative review in Section 2.3.

1.1 Objective

This scoping review unpacks how the social and aesthetic values of heritage places are conserved, and continue to evolve, when they are adapted for the creative

economy. Social and aesthetic values are especially subjective and often not clearly identified in the practice of heritage conservation. Current qualitative methods for their evaluation on consensus of personalised judgements that reflect feelings, emotions, and sensory stimulation directed toward a place and its community purpose.

This scoping review forms the basis to investigate the views and experiences of key stakeholders directly or indirectly involved in conserving and/or evolving the intangible cultural values of heritage places adapted for such uses. Providing additional methods to assess social and aesthetic values attached to heritage places will give industry stakeholders the tools to better undertake the research and community consultation required to identify and assess places suitable for adaptive reuse projects. It is important to understand and predict the significance of these places to the stakeholders involved in their adaptations. If it is not understood they may be demolished or adapted to a new use that voids the place of memory and takes away the right of people to have an instrument to know about the past. Social and aesthetic values can then be better safeguarded and developed when community places are adapted to new uses.

Previous studies have shown that social and aesthetic values are subjective and thus open to challenge when assessed by industry practitioners (Johnston, 1992, Lesh, 2019, Yung and Chan, 2015). Studies have been conducted that identify the social and aesthetic values in the adaption of places as a means of creative urban regeneration (Castles, 2020, Chang, 2016, Gray et al., 2017, Plevoets and Sowinska-Heim, 2018, Yung et al., 2014). How these values are conserved, evolve, and enhance the users' experiences of the creative economy's places and activities is less well understood. How these values can be assessed in this context is limited. This scoping review aims to address this gap in the literature.

The scoping review results helps to deduce interview questions and questionnaire statements, a key source to collect primary data for the research. It also provides a basis and framework to discover other literature as the research project develops which has resulted in other key scholars being cited in a narrative style, section 2.3.

2.1 Methods

The following section outlines how relevant studies were identified for the scoping review. It follows the protocols from the Joanna Briggs Institute guidelines of conducting scoping reviews (Peters et al., 2015). Chapter ten of this thesis demonstrates the finer detailed methods of conducting the scoping review and the charted literature.

2.1.1 Eligibility criteria

The eligibility criteria were set to include the use of keywords determined by the research question. Primary research literature must contain ‘arts’ or ‘cultural’ and ‘heritage’ or ‘social value’ or ‘aesthetic value’ or ‘adaptive reuse’ (benefits or barriers) in the search terms and be published after 1990 given the limited number of research papers. Academic case studies must be Australasian, contain ‘arts’ or ‘cultural’ and ‘adaptive reuse’ and ‘heritage’ and be published after 2010. Initial searches found limited academic case study research in the topic area and was expanded to include studies from China, Singapore and Australia. Grey literature searched must contain ‘arts’ or ‘cultural’ and ‘heritage’ or ‘social value’ or ‘aesthetic value’ or ‘adaptive reuse’ or be a government document relevant to the research area. The search phrases and results are provided in section 10.1.1.

2.1.2 Research questions

The research questions are repeated here for the benefit of the reader. Keywords are highlighted.

RQ1 How do **social** and **aesthetic values** evolve in **heritage places adapted** for the **creative economy**?

RQ2 How can social and aesthetic values be **conserved** when heritage places are adapted for the creative economy?

RQ3 How can social and aesthetic values of heritage places be **measured to make their assessment** more reliable for stakeholders involved in adapting places for the creative economy?

Note Arts and Cultural as keywords were assessed toward the end of the research and changed to creative economy to be inclusive of the diversity of all arts and cultural actives that generate community wellbeing.

2.1.3 Information sources

Academic databases: Inform it, Arts and Humanities collection; Web of Science; Emerald Insight and Google Scholar were selected to gain an understanding of the key concepts of the study.

Scopus was used in initial searches, but it produced no valid results with different search phrases.

Additionally, sources from ResearchGate, Academia and Google have been used to uncover further literature, relevant heritage legislation and guidelines in the research area.

2.1.4 Data charting process

Once literature was selected, it was charted in a template that was extracted from a James Cook University presentation on scoping reviews and developed by the principal researcher for relevance to research. The following data was extracted Title, author/s, year, study aim, study design, methods and analysis, sample and

participants, and summary of key findings. The charted data is available in section 10.1.

2.1.5 Critical Appraisal of individual sources of evidence

Identified studies that meet the publication criteria were grouped into one of the following categories: government and industry reports, case studies, literature reviews, observational interviews, and survey studies on social value, aesthetic value, and assessment tools for intangible values. The studies were then tested for methodological validity prior to inclusion in the review using the corresponding checklist for qualitative research from the CASP Checklist (Critical Appraisal Skills Program (CASP), 2018)

section 10.1.2 provides results of charted data from scoping review

2.2 Details of methods used to construct the novel scale

A large and growing body of literature has investigated the adaption of heritage places for the creative economy in diverse academic disciplines such as creative industries, urban studies, and heritage studies. More recently the term ‘creative economy’ has introduced new and contested language to unite the creative and cultural industries and frame them all as arts and cultural activity that bring about community wellbeing and public good (Fairley, 2020). This thesis adopts this term as it encompasses the rationale of urban regeneration and placemaking led by creative activity. There is consensus among social scientists’ that the adaption of heritage places for the creative economy has become a successful strategy in urban regeneration (Chang, 2016, Gray et al., 2017), because it enables the unique identities and local stories about communities to be capitalised on (Mackay et al., 2021). There has been much opportunity for the adaption of heritage places in the past 10 years in Australia, as many places have passed their use by dates. This is a result of the average lifespan

of a building being around 80 years (Bullen and Love, 2011a), with many places in Australia being constructed or renewed during the economic expansion post World War II resulting in a stock of buildings now ready for adaption or demolition. The scoping review examines the key concepts applicable to the adaption of heritage places for the creative economy and, in particular, how the subjective cultural significance indicators of social and aesthetic value, are conserved and evolved in their new use.

This following section is divided into five parts. The first part addresses the guiding principles of heritage legislation, then sequentially the literature relating to aesthetic value, social value, adaptive reuse and, the existing assessment tools for intangible value are discussed.

2.2.1 Heritage legislation

Heritage conservation in Australia is guided by the Burra Charter and its principles, which are at base a) to assess the heritage significance of a place, and b) to respect and conserve that significance (The Burra Charter, 2013). The core criteria of heritage significance assessment are aesthetic, historical, scientific, spiritual or social which encompass all other values (The Burra Charter, 2013). These principals and laws create the parameters of adaptive reuse for heritage building projects and how these values are currently assessed and maintained in this context (Department of Environment and Heritage, 2004). This literature review examines social and aesthetic value attached to places that have been adapted to a new use. The Burra Charter (2013) defines social value as defining the connections that exist between people and a place and what a place signifies, evokes, or expresses to people. To demonstrate social value of a place it must be seen to have been valued by its community over a significant period for past, present and future generations. The place must have strong

or special associations with the community or cultural group for social or cultural reasons. The Burra Charter (2013) refers to aesthetic value as applying to the fabric of place, meaning all physical material of the place including fixtures, content, and objects. The Charter also refers to the setting, referring to the immediate and extended environment of a place that is part of-or that contributes to its cultural significance and distinctive character. To demonstrate aesthetic value the place must demonstrate and possess beautiful, picturesque, evocative, or expressive attributes, have landmark quality, contribute to the streetscape, or have symbolic meaning. Further, it must display artistic value, architectural excellence or demonstrate innovation (The Burra Charter, 2013). The cultural significance of a place is assessed by analysing evidence gathered through physical investigation, research, and consultation. This evidence is then evaluated against the set criteria. Although there are five criteria set in the Burra Charter only one criterion must be demonstrated for a place to be registered as having cultural heritage significance (The Burra Charter, 2013). Both social and aesthetic values are subjective, making the assessment of a place's intangible cultural value more challenging to establish without the support of more tangible cultural values. Innovative approaches are therefore needed in this domain that can complement and/or provide practitioners involved in the conservation and adaption of heritage places assessment tools that can be applied in practise.

2.2.2 Aesthetic value of adapted heritage places

In visual art the aesthetic moment is that flitting instant, so brief as to be almost timeless, when the spectator is at one with the work of art they are looking at, or with an actuality of any kind that the spectator themselves sees in terms of art, as form and colour. They cease to be their ordinary self, and the picture or building, statue, landscape, or aesthetic actuality is no longer outside them. The two become one entity; time and space are abolished, and the spectator is possessed by one awareness. When they recover workaday consciousness, it

is as they had been initiated into illuminating, exalting, formative mysteries. In short, the aesthetic moment is a moment of mystic vision. (Berenson, 1968)

Berenson's (1968) description of an aesthetic moment illustrates the sense of place that heritage places can engender, as the actuality, itself and in its adaption for the creative economy's activities. I use Berenson's statement as a stimulus in developing this research. It brings into the discussion a sense of the metaphysical that seeks to explain the intangible elements of place which are not obviously experienced. It assists in explaining aesthetic features that are inherent and evolve in the phenomenon of heritage places adapted for the creative economy's activities.

Most literature on aesthetic value relates to visual art and beauty. This literature analysis seeks to examine the characteristics of the aesthetics attached to a heritage place and how it enhances the creative economies activities at it. Early philosophers such as Shaftsbury (1711), Hutcheson (1725), and Hume (1757), all cited in (Plato and Meskin, 2014) developed theories about aesthetics around the faculty of taste and sense of beauty. In particular Burnham (2022) cites Emanuel Kant's "Critique of Aesthetic Judgement" as judgement about beauty in nature and art, and judgement about the sublime. The notion of the sublime challenged these early theories of aesthetics, to think about elements of an aesthetic experience that disrupts the norm (Malpas, 2002). These thoughts and opinions are noted for their subjectivity as they relate to an individual's taste and intellect. Nowadays philosophers have built on this early thinking about making aesthetic judgements which is more relatable to heritage places. Goldman (2005b) cites Monroe Beardsley's theory that proposes that an aesthetic experience contains the qualities of complexity, unity, and intensity. Philosopher Berlyne (1971) posits an aesthetic experience has sensory intensity of a stimulus such as brightness of light or chromatic colour, and an association with an

actuality that may evoke fear, anxiety, sexual tensions, and complexity, novelty, uncertainty, surprise, or ambiguity as intrinsic components of an aesthetic experience. Hashemnezhad et al. (2013) notes that the external influences of the environment, smells, sounds, and the surrounds add to the character and nature of a place. Plato and Meskin (2014) discuss that an aesthetic experience provides either pleasure in its beauty, elegance, gracefulness, harmony, proportion and unity or displeasure in its ugliness, deformity, or disgustingness. These cognitive and perceptual factors as well as the physical characteristics of a place form the basis of aesthetic value. The thinking from these researchers correlate to provide a framework to assess aesthetic judgement. However, it is well known and established that aesthetic judgement is a personal preference making it subjective and relating to personal experiences, and for it to have relativism others should agree with this judgement (Hashemnezhad et al., 2013, Johnston, 2016, Plato and Meskin, 2014).

According to Fisher (2016) architectural value is rooted in the traditions of philosophy of art and is an accepted aspect of aesthetics. Until now several studies have found that when people encounter a place, the tangible aesthetics can have positive or negative impacts on emotions or feelings, usually resulting in the place gaining more meaning to them and assisting in developing a sense of place (Corcoran, 2002, Hashemnezhad et al., 2013). The tangible elements of architecture are obviously associated with the place's architectural qualities. However, this thesis is interested in the intangible aspects of architectural aesthetics which lies in its harmonious appeal from disparate elements that appeal to and elevate the senses (Dale and Burrell, 2003). Such intangible characteristics of place represent the relationship between beauty and sublimity of aesthetics and in that respect more than visual stimuli that elevate the senses (Malpas, 2002). The pleasing elements of a places architectural

quality can fall into disrepair once it has outlived its current use. Plevoets and Sowinska-Heim (2018) suggest that the dilapidated state of a heritage place evokes a different aesthetic experience from that of its original or restored state. Edensor (2007) describes this dilapidated aesthetic as taking on a sense of the ruin. This aesthetic of textural layers is a palimpsest that describes to us the places' story and can inspire creativity. Chen et al. (2016) found that places in a ruined or dilapidated state often attract those at the grassroots in the creative economy for the place's cheap rents and the artistic inspiration the aesthetic offers. Other scholars add that grassroots-initiated reuse of the place generates a cycle of vernacular adaption which adds new palimpsests to read its story and history; this grassroots reuse of place usually creates new layers of meaning while conserving past meanings (Gray et al., 2017, Plevoets and Sowinska-Heim, 2018).

Case study research has demonstrated that heritage buildings and environments have an aesthetic curiosity, which is an essential element in allowing one to be immersed in the heritage value that old buildings offer (Castles, 2020, Chang, 2016, Lesh, 2019). Chang's (2016) research examined the reuse of buildings in Little India, Singapore to explore the aesthetic benefits that heritage buildings in derelict areas can achieve through adaption. Chang (2016) found that an important driver behind Singapore's revitalisation of the city through adaptive reuse was framed with gentrification aesthetics. This approach was used to define it as a 'City of Arts and Culture' which would draw in artists as first-wave gentrifiers, drawn to an urban aesthetic (Chang, 2016). A recent study regarding the value of the creative economy in Australia indicated that heritage places are key elements of experiencing creative activity, and a place's intrinsic elements can be capitalised on to enhance arts and cultural experiences held there (Mackay et al., 2021). Aesthetic value can strengthen social

value through its sensory impact, making the conservation and evolution of these values in the adaption of places for creative economies activities beneficial to their success.

2.2.3 Social value of adapted heritage places

The literature about the social value of heritage places is growing in terms of theoretical frameworks and methodological approaches to unravel the places subjective complexity. However, a major finding in Teague's (2004) research is that until there is adequate representation of these frameworks in heritage conservation, places with social value alone will find it difficult to gain acknowledgment of their significance. This is still the case with Jones' (2017) more recent study presenting the same argument that assessment models are still failing to capture the dynamics of social value. The Burra Charter (2013) sets the guiding principles to assess social value and refers to the associations that a place has for a particular community or cultural group and the social or cultural meaning that it holds for them developed over time. The literature about socially valued places highlights several characteristics that embodies shared meaning and values that are important to a groups or community's past which gives substance to people's identities, sense of belonging, social interactions, and connects us with a sense of unity with the past, (Corcoran, 2002, Jones, 2017, Johnson, 2014, Johnston, 1992, Landorf, 2011, Stone, 2020). Previous research has shown that places that have social value are experience-based, provide community grounding, sense of identity, the community develops a sense of ownership and there is a sense of personal loss if the place is destroyed (Hashemnezhad et al., 2013, Johnston, 1992, Jones, 2017, Throsby, 2007). Other research has added that for a place to have social value it should enhance a groups or community's sense of place, enrich quality of life, enhance social inclusion and

cohesion, and facilitate community participation (Manzo and Perkins, 2006, Yung and Chan, 2015). Many researchers have found the place becomes an essential element of shared social, cultural, and individual relationships. These memories of social interactions and life experiences are heritage significance indicators of social value (Gieryn, 2000, Johnson, 2014, Rubinstein and Parmelee, 1992). Hashemnezhad et al. (2013) and Johnston (1992) tell us that this type of heritage significance is embodied in the place itself, its fabric, setting, use, associations, meanings, and records. Jones (2017) argues that expert-driven evaluations focus on the tangible values, such as architectural and scientific but often fail to capture the significance of the people and place relationships.

One of the main aims of this research is to understand how social value can evolve in places adapted for the creative economy. Several authors have demonstrated that community-initiated approaches to adaptive reuse creates informal community participation, that leads to connection to the place and learning about the place's history, characteristics, and qualities', which can evolve social value (Gray et al., 2017, Landorf, 2011, Yung et al., 2014, Wong, 2013, Spennemann, 2006). Several studies have demonstrated the link between community engagement in adaptive reuse projects and community ownership but point out that each place has different meanings and associations to individuals and groups which can make conserving social value in adaption projects challenging without community involvement and consultation (Johnston, 2016, Manzo and Perkins, 2006, Misirlisoy and Gunce, 2016). Recent studies by Gray et al. (2017) and Plevoets and Sowinska-Heim (2018) have examined bottom up approaches in the field of adaptive reuse. The bottom-up approach examined is referred to as vernacular reuse. The research claims this approach assists stakeholders to gain a better understanding of the intangible

elements and social connections to the place through active engagement and being directly involved with its redesign and redevelopment. It is an alternative approach, with like-minded people in communities that create strong social connections (Gray et al., 2017, Plevoets and Sowinska-Heim, 2018). These informal treatments of places by diverse social groups are often more dynamic and in contrast to more formal preservation by their very nature, noted Plevoets and Sowinska-Heim (2018). Several case studies have investigated adaptive reuse of heritage place for the purposes of the creative economy examining how social values are conserved and evolved. The case of the Fyansford Paper Mill in Geelong explains how it has built informal social interactions through reuse as a creative incubator, not only conserving the places heritage value but also evolving the places social value in its new use (Gray et al., 2017). A case study about the community-initiated revitalisation of heritage places in Tianzifang, Shanghai demonstrates how sense of place has been enriched by conserving traditional architecture and evolving the social value by the nature and collaboration of new activities in the adapted precinct (Yung et al., 2014). A case study of Little India in Singapore (Chang, 2016) provides an example of a top-down approach to arts led adaption of place. The research suggests the aesthetics of a place may be pleasing and attracts tourists, but the social value of the place is fractured by the displacement of its original inhabitants. Several authors have reported that in the gentrification of places in decline, the social value of the place is often lost. This is because the original inhabitants are often displaced. People in these places are usually marginalised and the pooling of their resources is often difficult, which results in their social attachment to place not being heard or recognised (Marcuse, 2009, Tate, 2017).

Several studies about social value argue that it is often overlooked unless there is community action and that often a community does not realise their social attachment to a place until it is threatened or lost (Johnston, 1992, Jones, 2017, Quantrill, 2011). Evaluating social value is subjective and there is difficulty in gaining traction on social value alone in a heritage assessment. This is because it is relevant to groups of people who have not traditionally conducted assessments or had their opinions previously considered. It is also fundamentally charged by emotion (de la Torre, 2002, Johnston, 1992). Bell (1994) tells us that social values are felt and cannot be measured, and assessors prefer to use heritage indicators that can be readily defined. Jones (2017) backs this up stating that social value is often overshadowed in assessments by the more tangible cultural values. None the less, Lesh (2019) tells us that assessing social value is a bottom up and people-focused approach rather than a top-down professional practitioner-focused approach. Spennemann (2006), Johnston and Buckley (2001) and Garduño-Freeman (2017) all cited in (Lesh, 2019) have concluded that social value is misunderstood, often seen as a niche heritage evaluation, and not commonly used correctly in practise. This thesis aims to address this disconnect which practitioners have with social value by providing an alternative way to gather such data.

2.2.4 Adaptive reuse

The adaptive reuse of place creates a direct connection with the past, that allows the site to be uncovered in a layered narrative (Stone, 2020). Traditionally it is argued that when heritage buildings can no longer meet the technical and physical needs of their current users, their viability needs to be weighed up and adaptive reuse often becomes the best way to preserve them, achieve sustainability outcomes and extend their life by adding a new contemporary layer for their new use (Aigwi et al., 2018, Bullen and

Love, 2011a, Department of Environment and Heritage, 2004, Mehr and Wilkinson, 2018, Shen and Langston, 2010). The Burra Charter (2013) tells us that adaption means changing a place to suit the existing use or a proposed new use. Dyson et al. (2016) and the Productivity Commission (2006) emphasise that finding the most suitable reuse for a place by evaluating the places heritage significance, including evaluating the building in the context of its surrounds, is crucial to its success. Case study research has found the large open spaces and intrinsic values of commercial and industrial heritage buildings are a good fit for the activities of the creative economy (Castles, 2020, Chen et al., 2016, O'Connor and Gu, 2014). This study seeks to unpack the drivers that conserve and evolve intangible heritage values because of the adaptive reuse of a heritage place that has outlived its original purpose for a new use in the creative economy.

Several studies have identified factors influencing the adaptive reuse of heritage buildings (Bullen and Love, 2011b). Much of the current literature focuses on sustainability goals in the potential for adaptive reuse projects considering environmental, political, social, cultural, economic factors (Abdullah et al., 2017, Bullen, 2007, Bullen and Love, 2011b, Conejos et al., 2013, Landorf, 2011, Misirlisoy and Gunce, 2016, Yung et al., 2014). Economic sustainability refers to the economic viability for the new use, and its return on investment. Environmental sustainability considers the place's performance with noise levels, air quality etc. and considers factors such as its footprint and how it integrates into the surrounds. Political sustainability encompasses supportive policies, transparency of policy and operations, financial support, and the level of community consultation in decision making. Social sustainability is achieved by encouraging social integration of all diverse communities of people, the creation of social networks, a sense of belonging and a place that

strengthens cultural traditions and cultural diversity (Bullen and Love, 2010, Yung et al., 2014). A growing body of opinion supports the view that adaption of heritage places is a laudable practice with benefits coming from social sustainability that include improved livability, maintaining social memory and identity, retention of heritage assets, as well as the benefits of urban regeneration (Cherchi, 2015, Bullen and Love, 2011b)

The benefits of and barriers to adaptive reuse have been widely researched (Bullen and Love, 2011a, Conejos et al., 2016, Dyson et al., 2016, Mehr and Wilkinson, 2018, Misirlisoy and Gunce, 2016). Recent studies confirm meeting building codes and compliance as one of the biggest barriers, followed by remediation costs, the availability of suitable materials and appropriately skilled tradesmen, (Bullen and Love, 2011b, Conejos et al., 2016, Dyson et al., 2016). Conejos et al. (2016) add more detailed barriers as economic considerations in relation to conservation management, social connections to place, ongoing maintenance, changes in zoning classification, commercial risk, and the perception that demolition is cheaper than conservation. Bullen and Love (2011b) and Mehr and Wilkinson (2018) note that adapting old buildings with modern services is difficult because of the need to comply with current building codes and heritage regulations. An example of this is retaining aesthetic appeal of the building façade when installing air-conditioning ducts. Adaptive reuse of an existing building (nonheritage listed) was seen as more cost effective than building new, but building owners reported having doubts about the benefits in reuse such as inefficient use of a land footprint (Bullen, 2007). Research focusing on the benefits of adaptive reuse found retaining as much of the building as possible contributes to the character and reduces the costs (Conejos et al., 2016, Bullen and Love, 2010, Dyson et al., 2016, Mehr and Wilkinson, 2018) so the value of the existing historic building's

externalities should be considered as adding value. However, in inferior quality buildings more extensive adaptive reuse may improve the visual quality of the place and optimise the lifecycle of it (Bullen and Love, 2011b). But a study by Bullen and Love (2010) which sets out to assess viability of adapting heritage buildings, points out that these buildings will most likely not meet the performance of a new building (such as green credentials and maintenance requirements) but any shortfalls should be balanced by its social value.

Comparative case studies in three major cities in China discussed disused industrial heritage places adapted for art and cultural activities (Chen et al., 2016). The studies analysed patterns of adaption and found three dominant regional level factors. First, was the availability of property stock. Usually, the places are in areas of decline, and they have become incompatible with their original use or socioeconomic conditions have changed because of industry being moved to other areas. This becomes transitional land and areas in a derelict state, resulting in an increase in property stock and offering cheap rents. Second, was the existence of an arts community, whether community initiated, state led, private enterprise or private/public partnership, with the drive and passion from within the community and their arts leaders in occupying these disused spaces for arts and cultural activities. Third, came the presence of supportive cultural policy. Chen et al. (2016) identified four types of supportive cultural policies: (a) Bottom-up approaches, led by grassroots community and supported by government through grant policy; (b) Top-down approach where the local or state government plays the role of the project leader and financier; (c) Public, private partnership (PPP) where the local or state government forms a private/public company to coordinate the project, and (d) Private development that is financed privately and the government acts as supporter and adviser. The adaptive reuse of property stock

and the role of government intervention is evident in many East Asian countries in one of the four forms mentioned for the creative regeneration of place which has become a formula for their success (Chen et al., 2016, Chang, 2016).

A different case study demonstrated community-initiated adaptive reuse of historic buildings and sustainable development in Tianzifang in the inner city of Shanghai. It is considered one of the most successful industrial regeneration projects in China promoting heritage conservation in Shanghai (Yung et al., 2014). The study provides another example of how social sustainability is achieved by investing in culture instead of being purely economic driven. It creates an environment that gives kudos to the residents, and artists involved in the revitalisation of the place. The revitalisation has increased a sense of place and Shanghainese identity, highlighted by the residents being involved in the transformation (Yung et al., 2014). Similarly, many studies including Gottler (2017), Manzo and Perkins (2006), Plevoets and Sowinska-Heim (2018) and Rich (2017) have found bottom-up approaches that involve the community, creates attachment to, and a sense of, place, increasing its social value. As discussed earlier, Chang (2016) examines the reuse of buildings in Little India, Singapore to explore the benefits that heritage buildings can bring to derelict areas and suggests aesthetics are a crucial element in the regeneration of place. Chang found that an important drive behind Singapore's revitalisation of the city through adaptive reuse was framed with the aesthetics to define it as a 'City of Arts and Culture'. Key findings in Chang's (2016) research are that artists become first wave gentrifiers drawn to an urban aesthetic but are also encouraged by state-led policy. Gentrification is a way to give a neighbourhood a new life and a trendy image with cultural vibrancy. However, gentrification can lead to the displacement of the original residents and clashes between different users and social and spatial divides of who has the right to the

space. Displacement is particularly prevalent when a government-led approach was the initiator, usually focused on economic outcomes, leading to adverse social conditions and forced evictions (Chang, 2016). Yung et al. (2014) consider that when a place is reused for arts and culture it is a challenge to avoid gentrification and just creating a place for the upper and middle classes. This raises the question about the right to the city and its places, and whether its cities should put people before profits and commercialisation (Brenner et al., 2009, Marcuse, 2014, Nasser, 2003). Different studies have concluded that to avoid this, government policy is required that supports incentives to attract and retain local organisations and arts groups, as are management strategies to reduce over-commercialisation while maintaining economic viability and accessibility for community groups (Wang, 2011, O'Connor and Gu, 2014). Many studies found community-initiated adaptive reuse had favourable outcomes for original users compared with the state-led approach (Gray et al., 2017, Wong, 2013, Yung et al., 2014).

Collectively these studies outlined the critical role that heritage has in conserving places' cultural significance when they are adapted for a new use. There is wide consensus that adaptive reuse is an essential component in sustainable development, avoiding the wasteful process of demolition and reconstruction (Bullen, 2007, Department of Environment and Heritage, 2004, Dyson et al., 2016, Mehr and Wilkinson, 2018, Misirlisoy and Gunce, 2016, Yung et al., 2014). Old buildings usually have some inherent sustainability features, e.g., embodied energy, durable materials, and design features such as wide shady verandas and natural light that should be considered in adaptive reuse (Mehr and Wilkinson, 2018). These places could be 'exemplars' of sustainability (Bullen, 2007) if they retain the dignity and character of the original building while providing a contemporary layer for its new use. Several case

studies have found older buildings are often desirable for less profitable organisations to adapt for creative activities. These types of places allow grassroots businesses to locate in more desirable locations that offer the benefits of the vibrancy and interaction of a working community (Chen et al., 2016, Rich, 2017, Yung et al., 2014).

2.2.5 Tools to measure social and aesthetic value

The guiding principles for the conservation of the cultural significance of a place are set out in The Burra Charter (2013). The Charter tells us a place's significance is best understood by a sequence of collecting and analysing both tangible and intangible information. It also tells us that the intangible dimensions of heritage relate to individual and group memories, traditions, practices, performances, uses, knowledge, or language that are important to a community or cultural group (The Burra Charter, 2013). A case study examining methods to interpret intangible value based in the mining town of Broken Hill, Australia, by Johnston (2016) found that often such values relate to particular communities, regions or states and it is particularly difficult to demonstrate them as being significant beyond their geographic boundary. Previous studies have reported there is a need for less subjective evaluation of existing intangible values attached to heritage places and new intangible values that may evolve because of their adaption to a new use (Hashemnezhad et al., 2013, Holden, 2009, Su, 2018). This section seeks to examine the existing academic literature about qualitative and quantitative tools and frameworks to gather such data.

The decision of whether to adapt a place to a new use or not requires careful considerations to ensure the best outcome. There are several studies that investigate the challenges and benefits of the adaptive reuse of heritage places (Bullen and Love, 2011a, Conejos et al., 2013, Yung and Chan, 2015), tools and frameworks that assess the intrinsic values of the arts (Bailey, 2009, Castanet, 2016, Chen et al., 2018, Holden,

2009), the value of heritage (Holden, 2009, Landorf, 2011, Throsby, 2007) and social impacts that stem from community participation (Bailey, 2009, Edwards et al., 2012, Onyx, 2014). Many authors note the notoriously subjective social and aesthetic significance of heritage places and the activities coming from the creative economy (Bullen and Love, 2011b, Chang, 2016, Department of Environment and Heritage, 2004, Gray et al., 2017, Mackay et al., 2021, Misirlisoy and Gunce, 2016). And it has conclusively been shown that traditionally measures have been economic based, such as cost-benefit analysis tools that often overshadow social and aesthetic value and there is a need for more robust methods of evaluation of the intangible value attached to heritage sites (Bullen and Love, 2010, Landorf, 2011, Yung et al., 2014). Yung and Chan (2015) demonstrate the contingent valuation method: willingness to pay. This method determines a hypothetical value people in the community would be willing to pay to conserve heritage. The results of their study indicated that the more people were willing to pay the more they felt socially attached to the place. More recently Chen et al. (2018) published a study which described a multidecision making model of the adaption of heritage places which considered both tangible and intangible values, derived from literature and case analysis study. Both studies are useful for the partial evaluation of intangible values but alone maintain a high degree of subjectivity.

Several authors have investigated the social sustainability factors, economic, environmental, political, and social, associated with assessing the viability of adaptive reuse projects (Abdullah et al., 2017, Bullen and Love, 2011a, Bullen, 2007, Landorf, 2011, Misirlisoy and Gunce, 2016, Yung et al., 2014). Misirlisoy and Gunce (2016) derived a list of 14 sustainability factors resulting from community inclusion in adaptive reuse identified through a literature survey and content analysis. Sixteen site surveys were conducted in Europe to identify whether the defined factors had been considered

when the places were considered in the adaption projects. Social sustainability factors that rated highly were developing social networks, conserving original ways of life and community development, and demonstrating a strong connection between people and place. Similarly Abdullah et al. (2017) and Bullen and Love (2011a) developed decision-making tools for adaptive reuse projects by analysing data from interviews and questionnaires. They found a sense of belonging and the aesthetic contribution of the place in terms of history and place contributed toward the social sustainability of place. An analysis from conference proceedings by Landorf (2011) sets out a framework of criteria to evaluate the social sustainability of historic environments. These criteria are social equity, social cohesion, and the basic needs of community and individuals. The research suggests the combined data would produce a set of indicators that allows a consistent and integrated appraisal of any historic built environment against sustainable development principals. This social sustainability evaluation criteria framework was demonstrated using objectives from the Broken Hill City Council Draft Management Plan resulting in a set of sustainable development objectives (Landorf, 2011). These different studies demonstrate that sustainability factors and particularly social sustainability can be assessed through gathering data by traditional qualitative methods and analysed by determining statistical relationships in the data.

Edwards et al. (2012) and Onyx (2014) discuss methods to measure the social impacts of community participation in third-sector organisations and the unintended spill over effects coming from such activities. Onyx (2014) demonstrates The Ripple Model using the case of Surf Lifesaving Australia which identifies the flow-on effects of active citizenship by volunteering. The study concludes that active citizenship results in a sense of identity, a desire to work within a team, assists in developing new skills that

become transferable and building new networks and opportunities. Potters (2012) article in *The Guardian* reported social impact is fundamentally about isolating and measuring cause and effect relationships between specific sets of activities and outcomes, where social value is cumulative, and it is about weaving together a holistic view of what difference has been made to a society . Similarly, a government report drawn from established empirical evidence to develop case studies about the value of the arts in communities, details the ripple effects and social impacts coming from participation in creative activities, such as a sense of community inclusion and sense of pride (Castanet, 2016). Although we are told social impact differs from social value, we can see both ascertain how people feel attached to a place. None the less qualitative methods are used to collect data and the analysis is subjective (Edwards et al., 2012, Onyx, 2014)

The places of the creative economy create value in various ways. In 2007, Throsby published a paper to explore the different dimensions of the value of cultural heritage. The values are broadly described as individual or collective value and use values, and more intangible non-use values. The intangible non-use values are how individuals and groups experience heritage, such as their aesthetics, contribution to streetscape, and cultural identity. Throsby (2007) and Landorf (2011) in their comprehensive review of non-use values also add: (a) The value to the community knowing they have the option to visit the place in the future. (b) The value associated with the knowledge that the heritage asset can be endowed to future generations; and (c) The benefits gained from knowing that the historic heritage place has been conserved, irrespective of whether the community member enjoying the benefit actually visits. However, Throsby (2007) concluded that much analysis about the intangible value of heritage was based on economic analysis and cultural values were not adequately captured. Landorf

(2011) draws our attention to measures of social value that are linked to the memories of places which have been overlain with symbolic associations with past events. There can be a tendency to perceive memory and identity in terms of the tangible value of place, but this can result in the intangible not being considered when attempting to measure intrinsic values.

Holden (2009) in a critical review about evaluation of the cultural sector identifies that culture can be valued for its intrinsic value, institutional value, and organisational value, noting that intrinsic value is notoriously difficult to assess. He proposes a framework to assess cultural value from different stakeholder perspectives and presents a Trilogy of Cultural Value (Holden, 2006). He notes intrinsic value as the most important to audiences, as it is how people experience and feel about the arts. Bailey (2009) agrees in a government report about the public value of the arts, stating intrinsic value is about how people engage with and are stimulated by the activities of the creative economy noting the difficulty of reporting meaningful data about them. Holden (2009) explains that while individuals are thinking about how they are experiencing the arts, the operators of such places are interested in organisational value. The operators are thinking about how they can deliver value to the audiences and how they can streamline their own operational procedures within the places. Bureaucrats and policy makers are thinking about such things as economic growth, and livability of place as instrumental value. Instrumental value is the associated effects of culture, and how culture is used to achieve social and economic, outcomes, outputs and impacts, mostly expressed in figures (Holden, 2006). This framework still relies on subjective judgement of what is valuable to different stakeholders, but it does successfully bring their different stakeholder priorities into the conversation.

Many of these theoretical variables are not readily observable by direct means. They require respondents to reconstruct, interpret, judge, compare or evaluate, to obtain less accessible information, such as how they feel about a heritage place and its adaption for arts and cultural uses (DeVellis, 2017). There are many different techniques that attempt to capture the intangible effects of culture, but no one encapsulates the variations in intangible value alone. Recent research regarding measuring place attachment suggests that no one measure is deemed of value to researchers and several abbreviated assessment tools would better serve measuring subjective values (Boley et al., 2021).

2.3 Conclusion

The scoping review has focused on five themes that effectively synthesize what is known about the adaption of heritage place for the creative economy and how social and aesthetic value is maintained, evolved, and assessed. Many of the case studies in the literature found that the activities of the creative economy are a perfect fit for adapting heritage places, taking advantage of their aesthetics for inspiration which add mystery and complexity to the places themselves and the activities they promote. Creative economy activities are all arts and cultural activity that bring about community wellbeing and public good. There is strong evidence that that arts and cultural activities have positive effects on people's lives (All-Party Parliamentary Group on Arts, 2017). They add a new layer of social value, bringing people together for shared experiences and growing an attachment to place. Through these new interactions, further awareness is created of the historical value of the place, including past attachment. The literature finds intangible value has widespread benefits within the community regarding increased community wellbeing, cohesion, sense of self and sense of place. Together these studies suggest those intangible values are traditionally subjective and

hard to measure. Overall, there seems to be several successful attempts to capture intangible values from various perspectives. However, many remain subjective and depend on gathering community-based opinions. The construction and validation of abbreviated scales relevant to the different constructs should be used independently or together to better understand the intangible variables that are required to be assessed. The literature has found that Holdens' (2006) Trilogy of Cultural Value framework provides a comprehensive and structured way to assess the different types of value that comes from the creative economy considering different stakeholder priorities. This conceptual framework is adopted to examine, construct and unravel the concepts of this research.

3 Conceptual framework

The conceptual framework employed in this research is Holdens' (2006) Trilogy of Cultural Value. Holden's Trilogy defines the different types of 'value' generated in the creative economy and sets out a structure to understand how culture is valued. Holden's (2006) trilogy sets out three values intrinsic, instrumental, and institutional. Holden describes intrinsic value as the set of values that relate to the subjective experiences of culture intellectually, emotionally, and spiritually. Institutional value is about the processes and techniques organisations adopt to create public value, it's about their work practices and approaches that provide an environment for social enjoyment and shared experiences. And instrumental value relates to the ancillary effects of culture and how culture achieves social and economic wellbeing, it is often expressed as outcomes, outputs, and impacts to substantiate investment in the creative economy. This research substitutes institutional value for organisational value as it is a more relative term to describe a collective of people working toward common goals in creative organisations. The Trilogy creates a narrative at the corresponding vertices of the two overlapping triangles which unravels the relational priorities

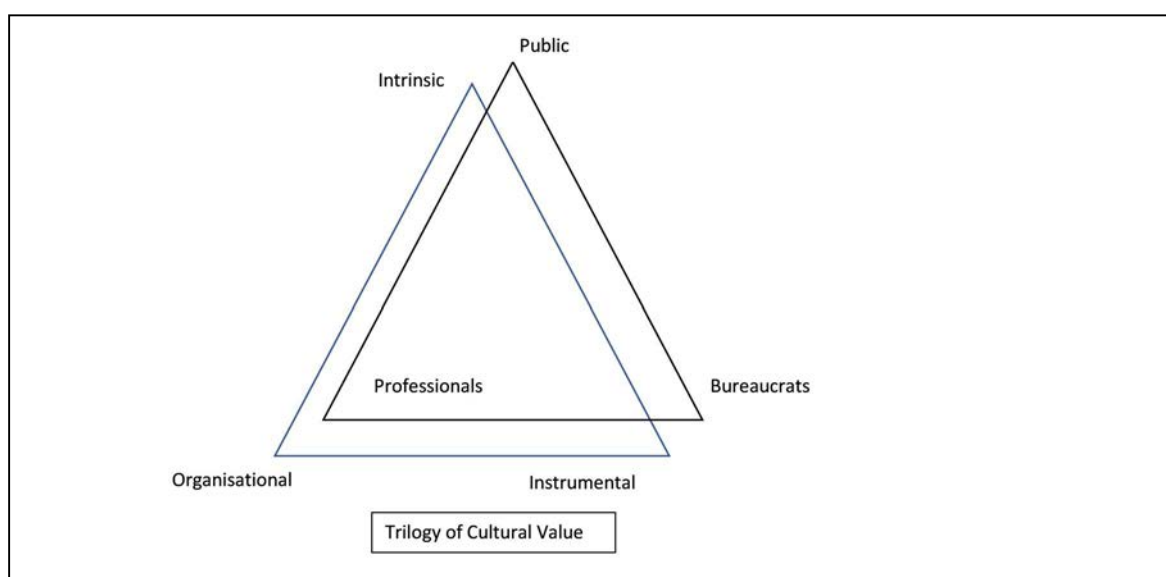


Figure 3-1 Trilogy of Cultural Value with corresponding Stakeholders

between stakeholder and cultural value. As in Kiitsak-Prikk (2017) it defines the priorities of different stakeholders but also illuminates the concerns of the others in a triangular relationship depending on which stakeholders perspective is being examined. The stakeholders presented in the second triangle are the public, professionals and politicians and policy makers. Bureaucrats are substituted for politicians in the cultural value framework in this thesis as the research has found that the bureaucrats have more power in the role of adaptive reuse projects and their often overly concerned and procedural correctness has impacts on outcomes about conserving the non-tangible attributes of place. The relationship between stakeholder and cultural value is illustrated in figure 3-1. Trilogy of Cultural Value is a useful conceptual framework for looking beyond the instrumental tendencies, most commonly used to evaluate culture (Kiitsak-Prikk, 2017, Selwood et al., 2005). It opens a conversation about capturing the intangible values about the places and their activities because of adaption. It provides a framework to capture different stakeholders' points of view about what is meaningful and a priority to them about the creative economy.

The apex of the Trilogy of Cultural Value triangle illuminates the priorities of the public for intrinsic value. Understanding intrinsic value is about how individuals and the public collectively have emotional, sensorial, intellectual and spiritual experiences (Holden, 2006, Kiitsak-Prikk, 2017). These include experiences of the places themselves and the activities inspired in and around them. Intrinsic value seeks to put qualitative value around subjective intangible experiences. This helps elucidate people's emotional and sensorial experiences at adapted heritage places, and how these experiences have ripple effects of economic and social wellbeing. It adds to debates about the reliance on traditional metrics (e.g., Social Return on Investment) to substantiate the value of

the creative economy's adaptations of heritage places to include intangible benefits. Providing alternative metrics about the intangible values of the creative economies' places provides a useful instrument to substantiate to bureaucrats and policy makers, the outcomes, outputs, and impacts resulting from such adaptations. Such things as increased social networks and sense of belonging and making places more desirable and beautiful for a community to live.

Although intrinsic value is related to the subjective experiences of individuals and the public collectively it is also important to the professionals and bureaucrats in the lower points of the framework. The professionals prioritise organisational value, which is about creating public value (Kiitsak-Prikk, 2017). It is about providing a space that feels safe and welcoming that make people want to go there and participate, both public and creative professional. The organisation is required to generate experiences that stimulates the senses, emotions, and intellect, socially and aesthetically. The professionals need to report these experiences as social and economic impacts, outcomes, or outputs. Such reports are what bureaucrats and policy makers are interested in to ascertain flow on effects of economic and social wellbeing. This provides the bureaucrats and policy makers with instrumental priorities to inform funding and policy decisions (Holden, 2006)

Here is a hypothetical example of how the trilogy may bring together the different cultural value and the stakeholders who prioritises them. A citizen attends a Ska Orchestra at an adapted heritage venue and is inspired emotionally and intellectually by the music and the heritage surrounds which raises their curiosity about the place. This is an **intrinsic** experience of an individual in the community. While at the concert the individual socialises with others, finding likeminded peers when having a beverage at the provided bar. Their conversation is stimulated by the conserved patina and

graffiti as palimpsest on the walls and how this highlights the Ska Orchestra's performance. This is an example of **organisational** value where the professionals provide the amenity, conserved heritage features and entertainment to make people want to go there, and subsequently build new networks. As a result of building a new network of peers the individual feels more attached to the place and investigates how to be more involved with it. The person learns the place is recruiting volunteers to conduct heritage tours for tourists. The person becomes a volunteer, and this results in them developing new skills and networks that results in them starting a tour business that explores Cairns' heritage places. This is an example of **instrumental** value, where the organisation provides opportunity to participate and the ripple effects from that leads to increased community participation, social and economic wellbeing. When these types of outcomes can be gathered collectively it provides bureaucrats and policy makers the information required to demonstrate the benefits of such places and their activities as an aid for decision-making.

Holden's Trilogy of Cultural Value is a valuable framework for organising data and unpacking concepts in this research. Data collection and analysis from interview and questionnaires were categorised using the framework, which was subsequently adapted to establishing a set of 'actor networks', as set out in *figure 3-2*. Actor Network Theory (ANT) is a socio-philosophical approach which attempts to comprehend complex social situations by paying attention to relational elements referred to as associations (Latour, 2005). Every situation is the result of ongoing associations with actors, human and non-human participation in networks. ANT was useful to extend Holden's Trilogy of Cultural Value framework as it provided the language and thinking to extend ideas by brainstorming and whiteboarding at each vertex of the trilogies triangle to extract abstract concepts that enabled the cultural priorities of stakeholders

be unpacked and analysed. In this research it enabled unique cultural values to be explored in the setting of heritage places in tropical Cairns where there is strong environmental values and limited heritage places to protect.

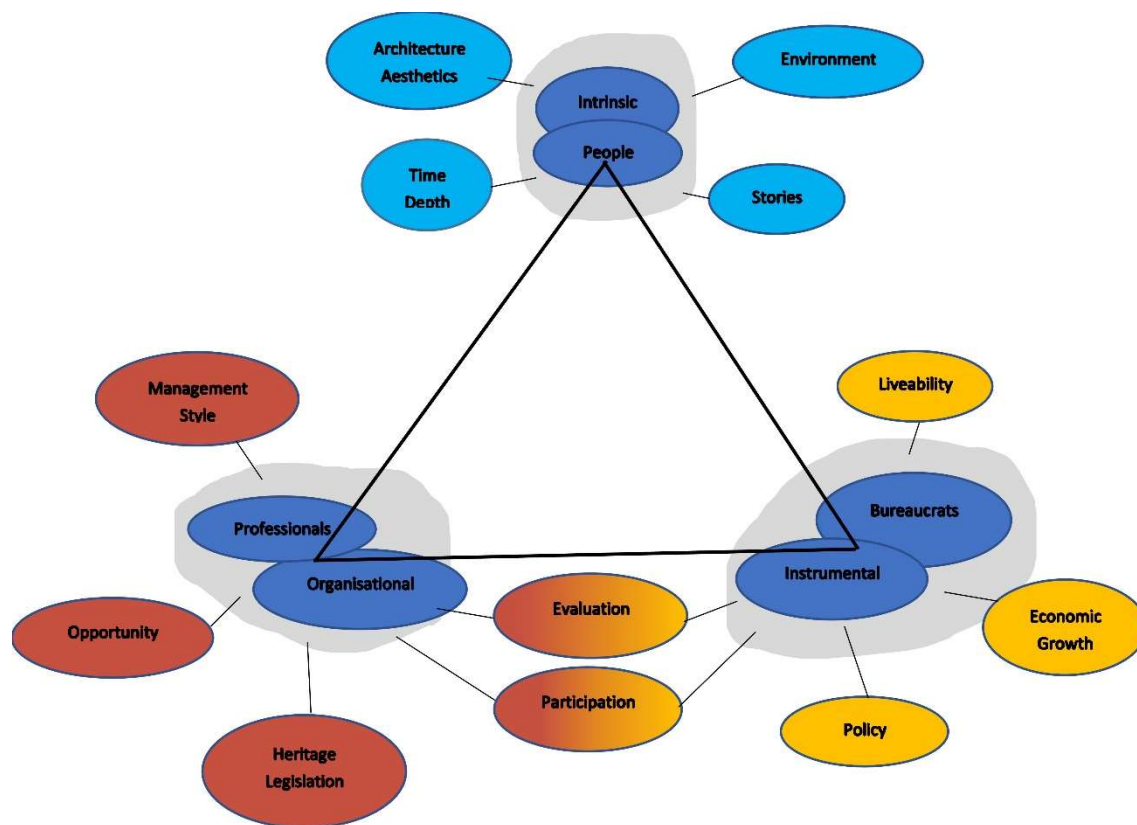


Figure 3-2 Actor Network based on Trilogy of Cultural Value

In summary the Trilogy of Cultural Value illustrates three ways the creative economy can be valued, intrinsically, instrumentally, and organisational. All three values demonstrate priorities to different stakeholders, public, professionals and bureaucrats. Holden's (2006) trilogy is important in this research as a framework to construct qualitative research methods and sort data to ensure cultural value and stakeholder priorities were captured and that all have equal validity. The methods used for the construction and validation of the novel scale were framed and sorted using the trilogy. The resultant novel scale considers intrinsic and organisational values together to meet the instrumental aims about the impacts, outcomes, and outputs as a direct result

of the intangible cultural values attached to the adapted heritage places of the creative economy.

4 Methodology

This chapter presents the research design and the specific methods used in conducting the research. The chapter relies on Bloomberg and Volpe (2012) roadmap for developing methodology as a guide. Extended methods, data, and results for conducting the scoping review of literature and construction and validation of the predictive scale are presented in chapter ten of this thesis to demonstrate qualitative and statistical methods used and the results from these methods.

1.1 The theoretical basis

The substantive theory behind this empirical inquiry thesis uses an exploratory sequential mixed methods research approach (Strauss and Corbin, 1994). This approach begins with a qualitative phase to explore existing qualitative data and the views of participants. The data is then analysed, and the information used to build the quantitative stage of the research (Creswell and Creswell, 2018). The dataset is also used to build a second qualitative stage of the research. The epistemology behind this research was a pragmatic approach, described by Mackenzie and Knipe (2006). It relies mainly on constructivist and interpretivist paradigms. These paradigms were chosen as the study has the purpose of constructing an understanding of the world through human experience. It investigates the community views and experiences about the social, and aesthetic values connected to heritage places reused for the creative economy. The mixed methods involved combining qualitative and quantitative research and data. The questionnaire component of the research provided quantitative results, and the interviews provided qualitative descriptions, trends, opinions, and attitudes from samples of the population. The historical case studies provide in-depth analysis about the who, why, what, when, and where of three places over time (Creswell and Creswell, 2018). Scale development using factor analysis provided a

technique to investigate the concepts of the research which could not be measured directly (Pallant, 2016).

4.1 Overview of information needed.

This section describes the various sources of data required for the research. It describes mixed methods of how information was gathered and developed to answer the research questions. The scoping review in Chapter 2 and a historical analysis in Chapter 5 provided baseline data. Analysis of the baseline data using keywords and the conceptual framework enabled the construction of qualitative interview questions, which are presented in the Appendix. Using the same technique interview data was analysed to develop a bank of descriptive statements for a questionnaire. Data reduction techniques defined through the methods to construct and validate a predictive scale (DeVellis, 2017) were applied to refine the questionnaire. These are detailed in chapter 7 of the thesis. The final refined questionnaire distributed for responses can be found in Section 10.3. Factor analysis was applied to the questionnaire results to determine correlated items, which became the items of a predictive scale. The scale addressed RQ3 'How can social and aesthetic values of heritage places adapted for the creative economy be less subjectively identified, and guidelines developed to make assessment of these values more reliable?'. To answer the research questions, how social and aesthetic values may be conserved and evolved when heritage places are adapted for the creative economy the interview data was analysed a second time. This analysis reveals the unseen and underlying actor network based on the conceptual framework. The following sections explain in more depth each of these methods. The flow chart in Figure 4-1 provides a roadmap for how the research was organised to answer the research questions. Following the road map from the top illustrates that interview questions were deduced from the literature and

archival analysis and sorted into the three values of the trilogy. The roadmap shows the two-legged foci of the research: one leg follows the construction and validation of the novel scale, and the second leg demonstrates the actor network analysis. These two foci unfold with more depth throughout the thesis.

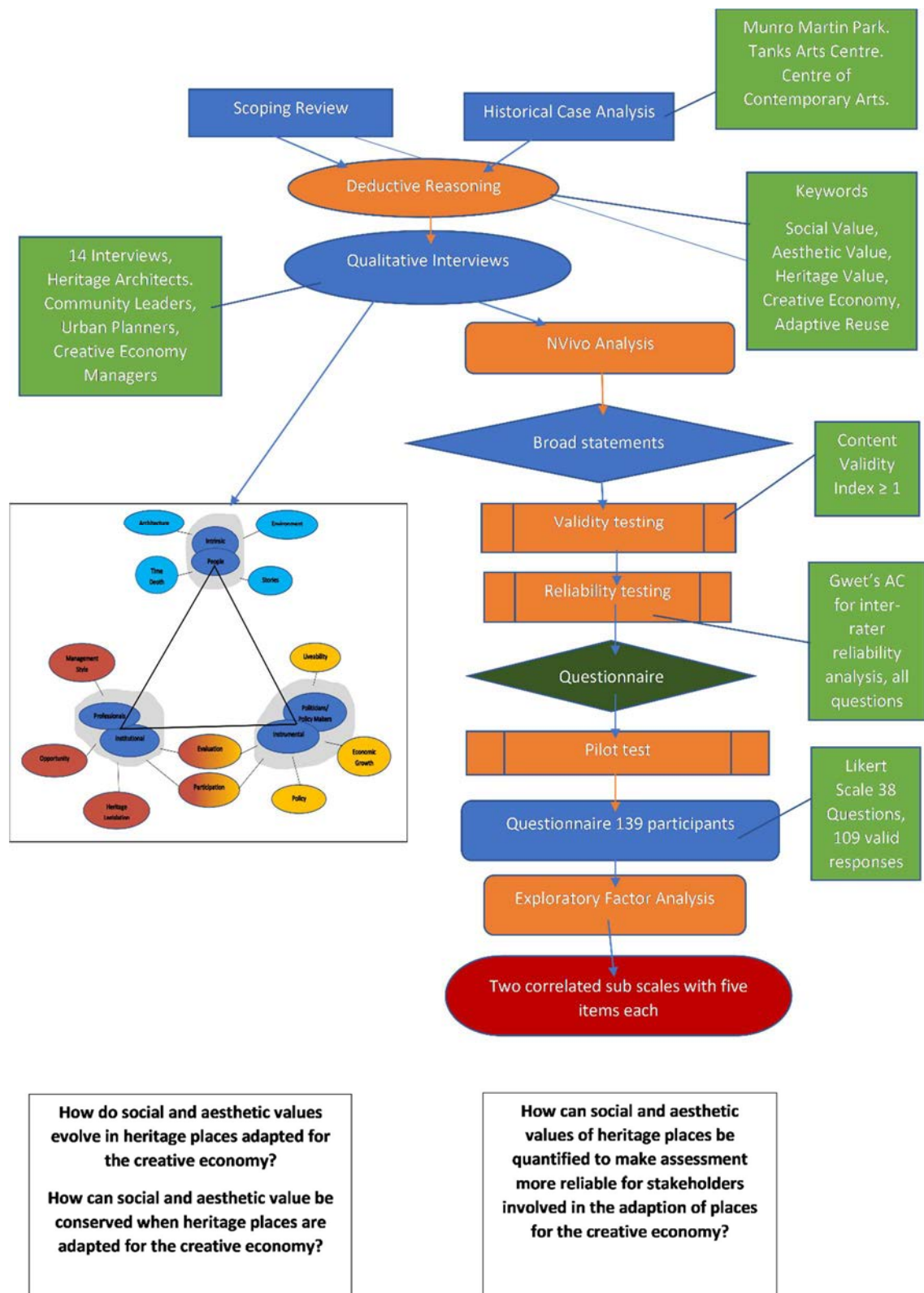


Figure 4-1 Research Roadmap

4.1.1 Scoping review

The scoping review of literature in Chapter 2 follows the methods set out by Joanna Briggs Institute (Peters et al., 2015). This method was chosen to map the key concepts in the research field and represent this evidence by charting the data (Arksey and O'Malley, 2005). The charted data is presented in Section 10.1.2. The review provides an overview of the existing literature regardless of academic quality, to map what evidence has been produced which is relevant to the topic. A protocol was developed to identify relevant papers, they had to be published after 1990, within the geographical boundaries of Australia and Southeast Asia. The boundaries were later expanded to include China given the recurrence of relevant papers in this area and the limited number of papers in the original boundary. Combinations of keywords were used for literature searches, 'arts' or 'cultural', 'adaptive reuse', 'social' or 'aesthetic value' and 'evaluation' or 'measure'. The search phrases are presented in Section 10.1.1. The literature was collected from academic databases and included, theses, journal articles and books. Empirical data was collected from government publications including policy statements, legislative papers, statistics information, newspapers and periodicals and other online resources. These served as important baseline data and evidence in investigating the research.

4.1.2 Historical analysis

A historical analysis of three heritage places that have been adapted for the creative economy's purposes, in Cairns, Australia, was equally important to the scoping review to establish baseline data. The aim was to evaluate how existing social and aesthetic values have been conserved and evolved in each of the places before and after their adaptations. The historical analysis relied on a constructivist approach using mixed methods of collecting and collating data. Multiple sources of data were captured to allow convergence of evidence and triangulation of data (Gerring, 2007). Data was

drawn from resources from the Cairns Regional Council archives, Cairns Historical Society collection, Queensland Cultural Heritage Branch (Department of Environment and Heritage Protection) reports, and heritage registers. The historical analysis relied on archived documents to describe a phenomenon from the past and that is no longer directly observable or does not have the benefit of firsthand accounts from direct observers (Thorpe and Holt, 2008). However, in this case, some informal personal communications were obtainable because of the researcher's status as a creative practitioner and working within the networks of the research sites. This additional source was used to add context and authenticity as well as unlock otherwise missed opportunities to enrich the data (Swain and Spire, 2020).

Three sites were chosen for the difference each brings to the research, the Tanks Arts Centre, Munro Martin Park, and the Centre of Contemporary Arts, all in Cairns. The history of how people interacted with these sites in the past is important in providing a baseline to determine whether social and aesthetic values have been conserved and/or evolved or not at these places. Captured data was used to compile brief histories of the research sites, explaining their past and current uses. How social and aesthetic values have been acquired and maintained is presented in more depth in Chapter 5.

Deductive logic was applied to the historical analysis and literature to determine statements that were relevant to the research using combinations of the keywords: 'arts' or 'cultural', 'adaptive reuse', 'social' or 'aesthetic value' and 'evaluation' or 'measure'. These statement formed the baseline data for Interview questions which were sorted using the conceptual framework, Trilogy of Cultural Values (Holden, 2006)

4.1.3 Semiformal interviews

Semiformal interviews were chosen as a primary data source for gathering data as they allowed for openly expressed stories and opinions from people who had an association with the places involved in this research (Patton, 2015). Fourteen semiformal qualitative interviews were conducted with industry stakeholders in Cairns between May and September 2019, each interview taking between one and one-and-a-half-hours. The respondents included architects, arts managers, community leaders and community planners. Interviewees were asked about the three study sites, The Tanks Arts Centre, Centre of Contemporary Arts, and Munro Martin Parklands. Questions were formed by deductive reasoning from the scoping review and historical analysis. Questions were sorted using Holden's Trilogy of Cultural values, intrinsic value, institutional value and instrumental value (Holden, 2006). The interview guide, available in the appendix, was developed to ensure consistency between each respondent, as well as to ensure key areas were covered. The semi structured interviews allowed free-flowing conversation allowing for new topics to emerge in the research area (Walter, 2006).

Interviews were transcribed from recordings by the researcher allowing greater intimacy with the data and consequently insights to develop about the research area (Walter, 2006). The whole recorded interview was transcribed as a narrative and included interjections. The interview transcriptions provided a large volume of data that is both directly relevant and not relevant to the research questions. The initial tasks of analysis were to sort the data to reveal patterns and themes and give the data structure. To do this NVivo was used for constant comparison analysis of the transcribed interview data, coding the data with research keywords, developing themes, arguments, and statements about the research, a method described in Leech

and Onwuegbuzie (2007). The analysis teased out subthemes about the research: attachment to place, placemaking, landmark value, architectural value, displacement from place, innovation and economic growth resulting from adaptive reuse. Table 4-1. provides an example of how the data was organised in NVivo.

Table 4-1 Example of data organisation in NVivo

Interview #	Node	Sub node	Cultural Value	Descriptive response from interview
1	Aesthetics		Intrinsic	The place has surprising elements/ visual experiences.
3	Social		Organisational	Heritage is about people, it's about what happens inside of a place, what happens when people congregate.
8	Social	Measures	Instrumental	Having people want to live in a city and stay in a city is a reflection that arts and culture is alive.
6	Aesthetic	Landmark Value	Organisational	The place has always been a landmark, the proposed reuse of the place will potentially increase its landmark value.
4		Measures	Instrumental	Reusing this place for arts and culture will strengthen the arts economy.
8	Social		Organisational	The diversity of people attending a place demonstrates its social value and accessibility.

The Trilogy of Cultural Value was applied to sort the analysed data into the contexts of the research. The sorted data revealed a list of 220 descriptive responses that formed a basis for a questionnaire. Equally important to answer the research questions, analysis of the transcribed interview data provided evidence that theory of the research exists. The theory is if a heritage place is adapted for the creative economy, its aesthetics and social value will be conserved and/or can evolve.

4.1.4 Concept Analysis (Actor Network)

Actor Network Theory is a socio philosophical approach which attempts to comprehend complex social situations by paying attention to relational elements referred to as associations (Latour, 2005). A key argument of Actor Network Theory is that knowledge is a social product and can be materialised in all sorts of ways to form a network of actors about a situation. These networks also contain nonhuman elements and should be considered equally as significant in a network (Bennett, 2018). These elements are known as actors that are either human or nonhuman and operate in networks. So by determining these networks we can unravel actor networks to understand social phenomena (Arnaboldi and Spiller, 2011). To unravel the actor networks for this research the interview data was analysed a second time using the constant comparison method. The charted literature from the scoping review also teased out repetitive themes and concepts. The research keywords and themes that correlated between the literature and interview data enabled abstract human and nonhuman actors be uncovered as actor networks. For example, the keyword 'social value' is cited in the literature to be about 'participation', and a key theme that came through the interviews was how organisations provided the amenity and entertainment to 'participate' in places, and so this recurring theme uncovered an actor in the organisational cluster of the network.

The analysis unpacks the priorities of stakeholders to achieve their intrinsic, organisational, or instrumental objectives, such as increased economic activity, increased community participation or more opportunity for creative economy organisations to have a place for their activities. The identified priorities become actants that have influence or not, on social and aesthetic values creating actor network assemblages at each value of Holden's trilogy. Utilising the trilogy of cultural

value as a lens to examine social and aesthetic value and unpack the actors associated with each value-stakeholder relationship, extends Holdens' (2006) Trilogy of Cultural Value framework. It becomes a useful tool to assess the different stakeholder priorities involved in adapting and managing heritage places for the creative economy and how that can positively or negatively impact of intangible cultural values. Figure 4-3 illustrates the actor network based on the Trilogy of Cultural Value. The full actor network analysis is presented in Chapter 6.

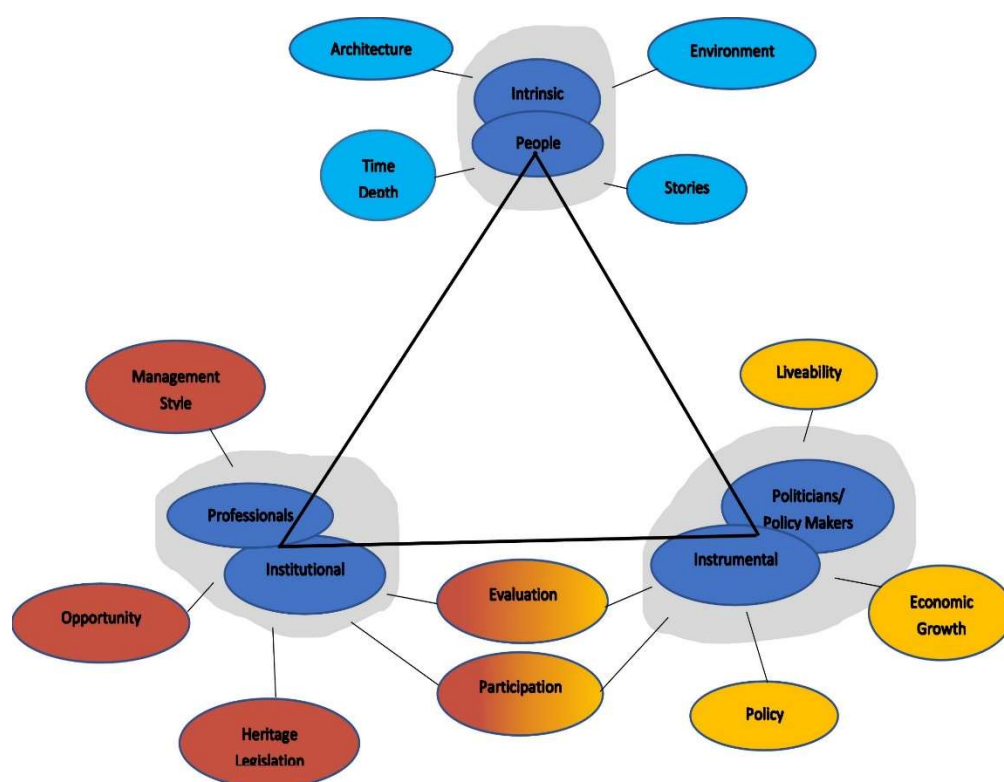


Figure 4-2 Actor Network based on Holden (2006)

4.1.5 Questionnaires

A questionnaire was developed through a methodology to construct and validate an original scale (DeVellis, 2017). The questionnaire results provided the data to construct the original scale. The questionnaire aimed to gather community opinions about the intangible cultural attributes of heritage places and whether their adaption

for the creative economy is a meritorious idea or not. It seeks to understand how social and aesthetic values may be conserved and evolve in relation to the stakeholders' priorities defined in the Trilogy of Cultural Value (Holden, 2006).

To construct the questionnaire, the interview data was analysed. As the research area is subjective; categorial coding and judgement calls were applied to discover underlying meanings of the content. This allowed for a more in-depth analysis of the content by exploring relationships between categories and uncovering any discrepancies in the data (Walter, 2006). The outcome from data analysis was a list of 220 descriptive responses that created a base of items for the questionnaire. The list of descriptive responses was analysed for repetitive, irrelevant, and obscure questions before seeking expert opinion from industry professionals to determine consensus for relevant statements using a validity testing method. This stage reduced the statements to 97. The validity test was conducted with four of the original interviewees. The results were indexed using Excel for content validity on a three-point index, *table 4-2*. Each question must have scored >1 to be considered valid. The results are presented in Section 10.2.3. This process reduced the item pool to 43 statements.

Table 4-2 Content Validity Index

2	Valid
1	Possibly valid
0	Not valid

The refined questionnaire was tested for reliability with 12 respondents from a varied demographic of convenience to determine whether they could consistently answer the questions. It was a test retest of the questionnaire scenario with the same group of respondents. All statements were scored with perfect or near perfect reliability scores

to become the questions for the questionnaire. The responses are listed in Section 10.2.6. Gwets AC correlation coefficient measure of agreement was used to determine reliability (Landis and Koch, 1977). The results can be viewed Section 10.2.7.

The resulting questionnaire was designed using the Qualtrics platform. A pilot test of four respondents to test for understanding of the questions was conducted with a small sample of convenience and varied demographic. The questionnaire was edited to eliminate any complex language and create more concise statements. The final questionnaire of 38 questions can be found in Section 10-3.

Questionnaires sought to gather community sentiment towards place from a wide demographic. The results showed no significant difference in responses between different geographic regions. The demographics representing the sample were captured in the questionnaires. The questionnaire was broadcast on the social media platforms, Facebook and LinkedIn, and direct email to the researchers existing contact lists. It was an ethics condition that all broadcasts of the questionnaire were not made public and sent only to the researchers existing contacts. Some respondents shared the questionnaire on their social media pages.

4.1.6 Predictive Scale

The construction and validation of an original scale was developed to answer the question: How can social and aesthetic values be better defined, and guidelines developed to make assessment of this value more reliable for heritage buildings, and therefore guide adaption of these building to new uses?

A method to construct and validate a predictive scale (DeVellis, 2017) was adopted to determine the worth of community heritage places being adapted for creative use .

The questionnaire responses were analysed with factor analysis using SPSS to identify banks of correlated items that represent the smallest number of items that can be used to represent the interrelationships among the set/s of data (Field, 2013). These items represent an original scale to gather community sentiment towards a place to be reused for the creative economy. Chapter 7 of this thesis describes in depth the construction and validation the scale.

5 Evolution of a tank, a park and, an office building

This chapter is an analysis of the historical places that are the focus of the research. The research establishes baseline data about the three sites of the research to construct a chronology of events and understand whose heritage values have been established and conserved. Then the analysis seeks to determine what caused these values to evolve because of their adaption for the creative economy. The historical analysis uses both primary and secondary data, drawing upon resources from the Cairns Regional Council archives, the Cairns Historical Society's records, Queensland State Heritage archives, heritage registers, personal communications and an existing survey. The survey contains three scaled questions and three open ended questions and was completed face-to-face by James Cook University marketing undergraduates in 2014 at The Tanks Arts Centres 20-year anniversary of being adapted to a creative space. Three places were selected for comparison of their differences as unusual heritage places, which have been conserved in their new use for the creative economy. The places are Munro Martin Park, a historical town park adapted as a state-of-the-art outdoor entertainment venue in 2016; Centre of Contemporary Arts (COCA), rebranded as Bulmba-ja toward the end of this research project, a former prosaic government administration centre, originally adapted in 2004 as a theatre, a visual arts gallery, and arts administration; and The Tanks Arts Centre, a set of former World War

II industrial fuel storage tanks adapted in 1994 as a multiuse arts and cultural venue. They follow a pattern set by other examples such as old textile mills in Shanghai (O'Connor and Gu, 2014, Yung et al., 2014), old locomotive workshops and powerhouses in Sydney (Eccles, 2008) and old paper mills in Geelong (Gray et al., 2017).

1.1 Munro Martin Park

Public parks became an important infrastructure in the establishment of many towns from the 1830s, commonly referred to as the lungs of the town and providing pleasant surroundings for inhabitants to enjoy their leisure time (Jordan, 1994). Many served as sporting venues and social centres, housing outdoor events. Norman Park, as Munro Martin Park was first named, follows this pattern. Cairns is like many regional communities in Australia that soon after European settlement, set aside space for outdoor recreation. Cairns was established as a European settlement in 1876 and in 1882 the reserve for public recreation was set aside (McKenzie et al., 2011). It has over time grown undoubted community attachment. It has been a community meeting place for sporting events, circuses, community celebrations, parades, and political rallies. There was so much demand for the park from the community that a former Cairns member of Parliament successfully approached the Lands Department in 1889 to have it extended. It had been used in early days mostly as a sporting field, hosting regional football, cricket, an athletics track, a hockey field, and a cycle track, and later a gymnasium and tennis courts were added (McKenzie et al., 2011). Demand for use of the park increased even further when circuses began annual visits from 1891. There were also the Cairns Jubilee Celebrations, regular celebrations such as the 'Cane

Beetles' march which terminated there, public holiday celebrations including May Day, and Anzac Day (Cairns Regional Council, n.d.).

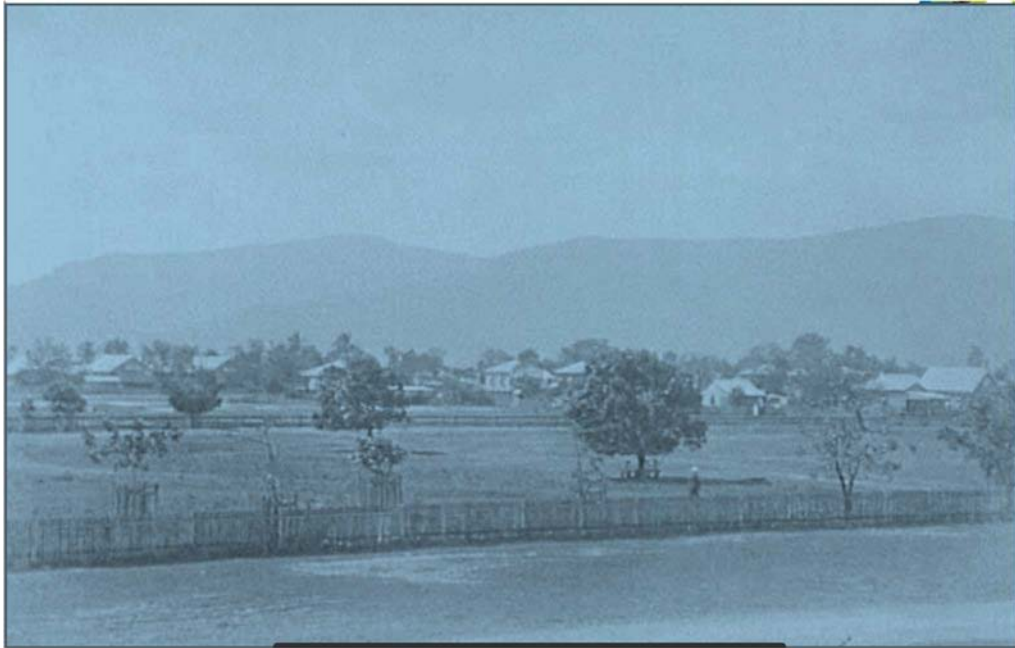


Figure 5--5-1 Norman Park 1950s, (Cairns Historical Society Archives, 2020)



Figure 5--5-2 Munro Martin Park 2020, (The Cairns Post, 2019)

Attempts to beautify the park and create shade were made by Cairn's botanist, Fitzalan in early 1880s. He planted trees with the aim of establishing a botanical reserve, but many of the trees were being eaten by goats or dying from too much water (Cairns Regional Council, n.d.). In 1892 a further considerable number of trees were planted from a local nursery. Again, few survived due to lack of maintenance possibly because of financial burden during the Great Depression. However, those that did survive created shade trees which included mangos and tropical figs among other tropical species (Cairns Regional Council, n.d.). See *Figure 5-1*, a 1950s aerial photograph shows many mature boundary trees existed.

The park was used by the military during World War I and World War II as a space for accommodation huts and a place for military training, including the World War II Women's Emergency Corps, trained by staff of the 51st Battalion. A volunteer defence force control centre was erected in 1942 (now one of the few remaining examples in Queensland) and a radio tower (Cairns Regional Council, n.d.). During the war the local authority had no control over the park until it was returned from the military. The park's war infrastructure was to be removed and auctioned though some temporary buildings were used for storage, and a government office. Post-war, the parkland was in decline and underutilised (McKenzie et al., 2011). Some sporting clubs began to try to reclaim the park from 1946. However, the park was no longer the centre of sport and recreation for the town with the development of purpose-built ovals and sporting fields elsewhere (McKenzie et al., 2011). The park continued to be a popular venue for gatherings such as commemorative celebrations, the start and end place for parades and protest rallies (Grimwade, 2013).

In 1954 there was substantial redevelopment of the park with a bequest from philanthropists, the Munro Martin sisters (Grimwade, 2013). On completion the park

was renamed Munro Martin Park in recognition of the sisters. It quickly resumed its role as the key site in Cairns for community gatherings and organised events, such as the rallying point for community parades and political protests. These included a farmers' rally against lifting import restrictions, peace rallies associated with the war in Iraq, and antigun marches in the 1990s. Community festivals such as Carols by Candlelight, the Cairns Multicultural Festival, NAIDOC (National Aborigines and Islanders Day Observance Committee) Week, the rallying point for Cairns Festival Grand Parade and Anzac day marches were also held there as it was the only large open space in the central city area able to cope with crowds (Grimwade, 2013). Anecdotal evidence suggests there would be very few residents of the Cairns and district community, past or present, who would not feel a special association with the park.

Munro Martin Park was nominated to the Cairns Regional Council heritage list in 2010 for its regional and local significance. It had previously been rejected for listing on the Queensland Heritage Register (QHR) as its significance was considered to be 'local.' However, Grimwade's (2013) heritage plan demonstrates Munro Martin Park possesses considerable heritage significance and in particular has social value for being the primary site for sporting, social and entertainment activities for Cairns and surrounding region (Grimwade, 2013). However, Grimwade's (2013) report concluded that the park had no aesthetic significance other than being a green space. The World War II Defence Corps control room remains and is listed on the QHR as being of state significance for its historical value. Despite having been reused as a Scouts shop with a large fibreglass Scout hat put on top, it is mostly intact with its heritage significance primarily on its World War II role but with its Scout history also recognised (Grimwade, 2013). Other historical elements are remembered by interpretive signage and

photographs placed thoughtfully around the park. An obelisk created in the memory of the Munro Martin sisters, by Eddie Oribin and Sid Barnes,' as Cairns based architects, who had much influence on regional architecture, including the brutalist Cairns former civic theatre.

The report by Grimwade (2013) to Cairns Regional Council noted that no major work had been undertaken in Munro Martin Park recently and it had become underutilised, with much of the infrastructure in disrepair. Plans to redevelop the park once again occurred in 2015. The plans to revitalise the park brought community protest about the threat to its perceived existing community value.

The park is on the CBD fringes and close to the Cairns Base Hospital. The park was used as a meeting place and safe haven for the homeless (*Cairns Post*, 2018, Memmott et al., 2003). These communities have apparently now been pushed to the swamp areas in North Cairns, and the nearby Cairns Pioneer cemetery. Because of its importance for the homeless, the park had been used by local charity 'Rosie's' that provided meals for them. As the newly developed park was fenced and locked at night, Rosie's was relocated to the Cairns library in the evenings, but local businesses then complained that its new location negatively impacted on their trade. 'Every city has homeless people, and they are in the city centre. It cannot be too far out though because they cannot walk there,' a Rosie's worker said (Dalton, 2016).

Apart from the displacement of some of the Cairns community, the park lost significant heritage trees in its development. Local environmental activists protested by sitting in some of the trees. Geoff Holland one of the activists when interviewed said "The Council just started cutting down large, beautiful community heritage trees," claiming there had been no adequate community consultation (Power, 2015). An Environmental

Defenders Office representative said that normally Council could remove trees in parks, however, as it was in a heritage zone, it was required to change the park's zoning to 'sports and entertainment' to go ahead with the removals. The park is currently zoned as open space (Cairns Regional Council, 2016a).

The Cairns Post in a FAQ about the park's revitalisation in November 2015 (Cairns Post, 2015) asked, "Why spend money on the park if it will just be used by itinerants?" The 'answer' was that by activating public spaces, it is proven that antisocial behaviour by itinerants is reduced. By gentrifying the area, it would attract new commercial activity and bring life into the area. This exemplifies Florida's theories of the creative class and gentrification of place (Florida, 2014). *The Cairns Post* article further reported that when finished the parklands will be "attractively fenced" to allow the area to be CCTV monitored. However, the 'creative cities' concept and gentrification glosses over the displacement of some of the community and seems to serve only the middle and upper classes.

The park's adaption has however been successful in bringing new audiences to experience arts and culture. Feedback surveys conducted in 2018 report community satisfaction with 99 per cent happy with the venue and 94 per cent satisfied with their overall experience (Cairns Regional Council, 2018). Anecdotal evidence suggests that people now feel welcomed into the space for outdoor events, it allows for families and children to attend and experience arts and cultural events that are otherwise not accessible to them, its crowd capacity allows them to see big named acts like the London Royal Ballet and John Butler, the place has safety and room for kids to run around and it has a relaxed atmosphere that allows you to bring a picnic and sit were you like (Bateman, 2020, Tourism & Events Queensland, 2021). However, for the community that formerly used the park for uses such as political protests, the circus,

multicultural festivals, and the Murri yarning circles, their satisfaction with the adaption of the park remains unknown. Munro Martin Park, locally heritage listed as significant for its community associations, has become curated to attract the elite, in a quest to gentrify the city through arts-led adaption (Munzner and Shaw, 2015, Rich, 2017, Wang, 2011). The program of events in the park was at the Mayor's and councillors' discretion in 2018. Has it become a politicised plan for economic growth in the inner city or a heritage park for the community as first gazetted in 1882? Is it serving only the elite and the middle class? It is a great city asset but there are winners and losers in its gentrification.

The age of the park and its multitude of community uses meant community attachment to the place existed, creating social heritage significance. However, its underutilisation in more recent times for recreation meant that this attachment was not very strong for the current generation of users, particularly as the lack of landscaping meant it had minimal aesthetic value. It was also the site of a clash in values as it was used as a meeting and sleeping place by itinerants which lessened its value to the rest of the community. Since its latest adaption for the uses of the creative economy's activities with extensive landscaping, its aesthetic and social value has increased considerably for the wider community, while retaining some of its older significance, but at the cost of the social values of the homeless community and those who used the park as a gathering place for protests.

5.1 Centre of Contemporary Arts (COCA)

Heritage is usually identified as something that is old, grand, monumental and/or aesthetically pleasing. Buildings which conform to these ideals are conserved to pass to future generations in order to learn and understand the stories of how communities have become what they are today. Recent cultural heritage practice includes places

that have other types of significance such as technological or historic importance. Heritage places are interpreted to help people to understand social and political change within a community in the context of their position in the world around them.



The
idea
of

Figure 5-3 Cairns DoT staff working at Customer Service Centre 1993, Abbott Street, Cairns Shire, (Queensland State Archives, 2019)

heritage is much more than the materiality of a place and through human history people have actively managed and treasured places to better understand the historical narrative of individuals and groups (Smith, 2009). It is expected therefore that heritage places will have high social value to one or more communities. The Queensland Department of Motor Transport administration office, which has little social or aesthetic value, is an example of a successful creative enterprise that has adapted a prosaic government office building for the creative economy and built social and aesthetic value because of its new activities.

Information about the former Department of Motor Transport (DMT) building at 96 Abbott Street, Cairns, is limited. However Cairns Historical Society (2019) documents the official opening of DMT in Cairns by Russ Hinze on the 18th June 1976. The photograph in figure 5-3 (Queensland State Archives, 1993) demonstrates it was still

functioning as the DMT office in 1993. However, Cabinet docs submission no. 50686 and decision no. 56243, dated 13th March 1989 (Queensland State Archives, 1989) show that expressions of interest were sought from state government for the disposal of three crown properties, which included 96 Abbott Street. The document noted that public criticism needed to be considered, which may result from a public building of around only 10 years of age being sold. This note also assists in placing the buildings construction date to be circa late 1970's and compares with information advertised on a Cairns open building tour, from 2014, Figure 5-4, citing the building to be from the 1970s', and reinforcing the Cairns Historical Societies archives. Records are scarce about what occurred with the DMT offices at 96 Abbott Street, between 1993, (the only archive of documented activity found, illustrated in the state archive photograph, Figure 5-3), and 2004, when it was adapted to a new use. However, it can be determined by Cabinet minutes (Queensland State Archives, 1985) a new site was purchased for the activities of the DMT, which indicates the place had outlived its current use by 1985 and a new use would be required to ensure the building's longevity. The former DMT building has no recorded heritage value. Social value would be minimal and associated with such things as an individual gaining their driving licence there. Aesthetic value would also most likely be minimal and associated only with enthusiasts of such prosaic administration buildings. The building sat empty after the Queensland DMT vacated it. This became an opportunity for local organisations of the creative economy to establish a base. The result was the adaption of the space for creative enterprise known as Centre of Contemporary Arts (COCA) in 2004, creating a home for much loved community arts groups and revitalising the existing building.



Figure 5-4 Cairns Open Buildings Tour 2014

The creative organisations, Kick Arts and Jute Theatre Company, had been housed in various offices in Cairns CBD and desperately required a bigger space for their growing activities. The former DMT building was identified as an opportunity to house these local Cairns arts and cultural groups. The building was essentially a shell that could be adaptively reused, according to two of the building's original arts workers in personal communications. The building had the advantage of size, location, and provenance with the government. Funding was won under the Millennium Arts Fund, Physical Infrastructure Grant for \$1.2 million (Peddle Thorpe Architects, 2005). However, the funds were never released to Kick Arts or Jute themselves. Instead, a new entity was formed by the state government, known as Centre of Contemporary Arts (COCA) which allowed the state government to administer funds and retain ownership of the building under Arts Queensland. Kick Arts and Jute Theatre Company became tenants along with End Credits Film Club and Arts Nexus Alliance. The previous grant for \$1.2 million was rescinded and a new grant for \$2.7 million was awarded for the purpose of new offices and exhibition and performance spaces for the various local arts groups, by Premier Beattie and Arts Minister Foley (Peddle Thorpe Architects, 2005). The buildings housed the various organisations under their own

management structures and allowed them to remain as separate entities. COCA became the administrator for the building and ran the venue hire, and the bar. A former arts worker Aird (2018), stated in personal communications that an attached café' was designed and run by a local Cairns chef and well-known restaurateur. The former arts worker said that the local chef had always been a staunch supporter of the arts, giving support such as a platter of food for exhibition launches. The restaurateur's renown brought established clientele to the café.

Each of the community arts organisations that became tenants had community support, and that existing value was transferred onto the building, creating an attachment to place. The buildings reuse has continued to create social value and community attachment through its programming of local visual arts and as an incubator for performing arts. It creates an embodied creative arts identity through the physicality of place, the programming and subsequent presentations, and the types of energy with which they enthuse on their audiences and how they make individuals feel (Adelman and Ruggi, 2016). The former COCA website (2018) described the centre as a theatre, gallery and creative development space that plays a pivotal role in the Cairns arts scene.

According to the same former arts worker when the Department of Main Roads building was identified and adapted to house these organisations, there was a sense of relief and excitement among the groups and communities of people that would use them. The architect Mark Buttrose of Peddle Thorpe architects worked closely with the arts organisations to ensure those who would use the building would have their needs met ensuring longevity of the building as an arts centre, stated in pers comm. with a former board director. The adaptations emphasis was on functionality over the aesthetic, which meant many of the buildings' original features remained. The former arts worker

noted one of them, a green tiled wall on the façade of the building near the entrance, which was a favourite among many of the staff. Some of the red brick walls were left exposed rather than rendered, for economic reasons, but creating an unintended aesthetic impact.

The brief to the architects was to install lighting and sound facilities to maximise visual displays and the performing arts with a budget of \$1.8 million out of the \$2.7million received in funding. The facility provided two A-class galleries, a 250-seat theatre, a digital media lab, bar and café, foyer, management offices and utilities. Elements beyond this requirement were ruled out such as floor coverings, ceilings and façade modifications. The result has left a raw aesthetic which has given the facility a unique character that successfully reflects the contemporary vision of both Kick Arts, Jute Theatre company and End Credits under the umbrella of COCA (Peddle Thorpe Architects, 2005).

Neither aesthetic nor social value had been realised for the building, which struggled to gain an identity beyond the old DMT. However, some elements of the façade and decoration are notable as important elements of 20th century architecture in Cairns and have been conserved in this most recent use. Its adaption did little to the original façade of the building, keeping its street appeal of a 20th century government office block intact. Installation of giant jelly baby sculptures at the front of the building, however, gave it a quirky landmark value.

Under a state government requirement at the time 'Art Built In' required developers to incorporate public art into their design using 2 per cent of the budget. Five giant jelly babies were installed, commissioned from artist Sophie Cadman, providing landmark

value to the site. The sculptures were the result of a public art competition to create a signature artwork for the Centre (KickArts, 2018).

Conceptually, these sculptures aim to communicate and celebrate the cultural diversity of our community, embracing all, but favouring none. Each jelly baby is equal in its form but individual in its colour. This celebration is communicated through a medium that is recognised and enjoyed regardless of culture or age - lollies! - Sophie Cadman, 2004 (KickArts, 2018)

The jelly baby sculptures have drawn favourable attention to the centre, Throsby (2007) describes this as beneficial externality. This could be through passers-by gaining pleasure from viewing the aesthetic quality of the sculptures, or tourists stopping and posing with the sculptures for a photograph.

Despite the jelly baby sculptures' aesthetic appeal, there were problems with the building as an arts space, including poor visual connectivity with the street, as the entry of the building is not clearly defined, the existing café and outdoor dining area obstructs the view to the gallery; and the interior lobby is confined, Figure 5-5. The loading dock is not covered and requires weather proofing, the existing theatre seats only 240, the rehearsal space has poor acoustics, change rooms are inadequate, and the storage space has poor access and hence is underutilised (TPG Architects, 2018).



Figure 5-5 Centre of Contemporary Arts, (Stage Queensland 2018)

In 2018-19, COCA was refurbished and rebranded as Bulmba-ja through a commitment of \$3.5 million from the Queensland Government. This was drawn from a four-year \$17.5 million Arts Infrastructure Investment Fund grant to revitalise state-owned assets to generate cultural and economic outcomes (Arts Queensland, 2018b).

Bulmba-ja's new organisational structure can be seen to follow key recommendations to foster year-round activation through the development and presentation of contemporary Aboriginal and Torres Strait Islander performing arts under the Backing Indigenous Arts initiative and specifically in, *Performing Arts, Centre of Contemporary Arts 2019-2020 call-out for submissions, Creating Queensland's future* (Arts Queensland, 2019). More generally the findings in a survey summarised people's opinions about the benefits that abandoned and heritage places offer to the wider community, *Developing a 10-Year Roadmap and action plan for Queensland*. (Arts

Queensland, 2018a). The survey summarised that the creative economies activities give life to these sorts of places and provide opportunities for people to socialise and form bonds, while the celebration of heritage places, architecture and the environment help create a community's identity. Underutilised infrastructure provides an opportunity as space for creative activity and the celebration of heritage places, architecture and the environment help to create a community's identity. (*Arts Queensland, 2018a*). Noteworthy is that the roadmap found as a key point, through community consultation, that the use of underutilised spaces and the activation of non-traditional spaces, e.g., aged-care facilities, parks, shopping centres and hospitals, could provide more spaces for engagement in the arts. Arts and cultural activity enliven these types of spaces and provide opportunities for people to connect with others as well as protecting and celebrating heritage (*Arts Queensland, 2018a*).



Figure 5-6 Bulmba-Ja, (Arts Queensland, 2021)

The adaption of the former DMT building proves that a prosaic government office building with no discernible social or aesthetic values, and no heritage significance generally can gain social value and aesthetic appreciation by adaption for use by the creative economy. However, if the use changes to concentrate on a different segment of the creative economy's community, any social and aesthetic value gained may be lost in its new use. Figure 5-6 illustrates the change in the aesthetic of the place's facade in its latest adaption that makes the original buildings attributes unidentifiable. This exemplifies the importance of identifying the social and aesthetic values of a place and conserving them in its new use as layers that can be read as palimpsests of its different adaptations.

5.2 The Tanks Arts Centre

The Tanks Arts Centre in Cairns has developed as a successful example of a long abandoned industrial site adapted into an attractive and unusual arts centre without compromising its value as a World War II industrial relic. It has been adapted through a council led and programmed agenda with a common community purpose that has created shared interests and identity. It has become one of the most dynamic arts and cultural spaces in regional Australia, proclaimed by many renowned performers (Cultural Services, 2021) The Tanks Arts Centre demonstrates how historic industrial values have been preserved and aesthetic and social values built through its reuse.

Australia's involvement in World War II began in 1939 with almost 1 million men and women serving as allies with British and other forces. The war came much closer when the Japanese entered in 1941, quickly achieving many victories and threatening Australia's north. Port Moresby and Darwin were bombed in 1942 and it seemed that Australia would be invaded (The Australian War Memorial, 2018). This brought Cairns into the war zone. The arrival of several damaged ships from Darwin brought the reality

of the war into Cairns Harbour, compounded by the arrival of other ships fleeing the attack in New Guinea. The Japanese aimed to isolate Australia, so it could not be used as a base to roll back the Japanese advance, but this tactic failed in the Battle of the Coral Sea in May 1942, and America and Australian troops and their war supplies poured into the north to begin the campaign to re-take New Guinea and other Pacific islands. A build-up of military strength was seen in Cairns as a result. Infrastructure in Cairns at this time served a sleepy little tropical town known for sugar, fishing, and tourists, and required much development to turn the town into a military base

The Allied Works Council, the constructing body for World War II infrastructure, built five tanks as a fuel storage facility for the Royal Australian Navy. They were built into the side of Mt Whitfield Range, northeast of the city in 1943, to serve the increased shipping needed for the war effort (Department of Heritage and Environment, 2007). The site was chosen on the southern flank of Mt Whitfield Range, 4 km from the port, so it was not obviously associated with the port and could be easily hidden by camouflage nets cast over their roofs in case of air raids. The fuel was pumped to the port through a long underground pipeline (Department of Heritage and Environment, 2007, Cairns City Council, 2010).

Tanks 1 and 2 were built first in 1943 at a cost of £2,500 each. The tanks were constructed on the site of an old railway siding which serviced a neighbouring quarry. They were made of solid steel plate to hold diesel. Tanks 3, 4 and 5 were also built in 1943, to contain crude or furnace oil. They were located further west of Tanks 1 and 2 on the site of an old quarry. They were constructed using reinforced concrete. The concrete was hand mixed and poured 24 hours a day until finished. Some of those workers have left their names etched into the concrete on top of the perimeter bund wall adjacent to Collins Avenue (Cairns City Council, 2010), offering wider social value

as a previous record of people's lives creating an important link to the past and identity of the industrial community of the time (Cossins, 2016)

All five tanks had a continuous role for the storage of fuel throughout the war effort. After the war, that use continued; they were rented out to fuel and other bulk storage companies as well as being used by the Navy. Their storage use declined and by 1987, they had no official use.

The Tanks Arts Centre's known World War II and industrial history extends to 1987, and there are few records between 1987 and 1991, suggesting the site had no official use during this time, and like many World War II buildings it was left to rot. Apart from local historians, few knew of the tanks' wartime role and at most the site had landmark significance for the general public, a geographic marker that located them in the local space. Otherwise, its existence was arguably a matter of indifference to the

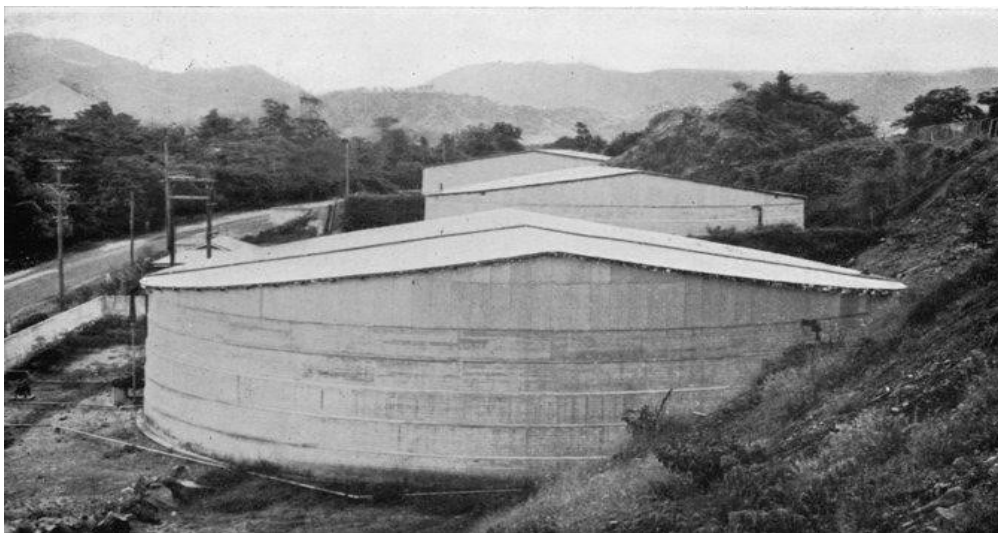


Figure 5-7 The Tanks 1944, (Cultural Services, 2020)

community. The Tanks precinct was not originally reused to preserve its heritage value. It was a group of obsolete buildings that presented as an opportunity for a much-needed arts and cultural space in Cairns. In 1991 the Cairns City Council purchased

all five of the tanks from the Commonwealth, and the land was transferred to the Council with the intention of using the land as an extension of the Flecker Botanic Gardens recreation reserve, with the tanks eventually demolished, and the space to be used as plant nurseries and a carpark. However, former Cairns City Council Community Arts Officer, Carries Bies, (n.d.(b)) states that the demolition of the tanks was cost prohibitive as the buildings were so substantially built, with the foundations about 6 metres into the ground and thick, heavily reinforced concrete walls.

Carrie Bies was on a committee to identify suitable spaces for arts and cultural activity in Cairns. Bies stated (n.d (a)) that she was working at Graft'n'Arts at this time, which was the hub of community arts programs in Cairns. However, the building they were using in the Cairns CBD was leased and was therefore only temporary accommodation. Bies indicated that it was a priority to relocate to permanent premises, and as well the rental on the CBD property was expensive for a community group. Several buildings in Cairns had been identified for use as a permanent base and the tanks was one of these. Cairns City Councillor, Cr Sheppard, was also on the committee looking for arts and cultural space. She brought to the attention of a council meeting a report that revealed \$30,000 per annum was to be spent on maintaining the tanks as an unused site. Clearly it would be more beneficial to direct these funds toward the much-needed arts and cultural space. Bies stated that the Council became very receptive to the idea of using the facility as an arts centre, as it gave the council another option of what to do with the disused tanks.

However, reusing a building as an arts centre would imply that it would have some kind of aesthetic interest. Originally the aesthetic appeal of five World War II fuel tanks would have been a challenge, Figure 5-7. This is not surprising as they were constructed as utilitarian World War II infrastructure with no aesthetics in mind, through

over time positive aesthetic appeal had developed. Their undoubted historic value was recognised in 2007 when they were placed on the Queensland Heritage Register. They were a reminder of how close Cairns came to the battlefields of World War II, and their intactness was unusual 62 years after the war finished. When the Tanks were heritage listed, the construction methods used were noted as important in demonstrating design, form, and materials of structures specifically designed for the storage of naval fuel in 1943. The scale and form were also noted for their aesthetic significance. Originally this would have been subjective, but they had gained aesthetic value as industrial ruins in a rain forested urban environment, as tropical forest had overgrown the site by the time of listing (Department of Heritage and Environment, 2007) The Tank's aesthetic appeal has developed further through community-initiated activities leveraging on the creativity inspired from the feel of an industrial ruin, adding to the drama of performances and visual arts displays and ambience created for community market days, gala balls and other community activities (Castles, 2020).



Figure 5-8 The Tanks 2018, (Cultural Services, 2020)

The Tanks is an example of a heritage place which, before its adaption, had strong historical significance but no social value apart from landmark status. Its aesthetic value rested entirely on its surrounding environment with rainforest growing over and around the site structures, creating a 'romantic ruin' feel. Its adaption for the creative economy has successfully retained these values while adding social attachment and boosting aesthetic values.

5.3 Conclusion

In summary, the historical analysis has provided an understanding of how intangible cultural values can be conserved and evolved in disparate heritage places when they are adapted for the creative economy's purposes. The three places used for this thesis were chosen to represent different classes of places adapted for the creative

economy: a park with some social and aesthetic value but strong local historical significance, a modern building with little of either value, and an industrial place with minor social and aesthetic value but strong historical cultural heritage significance at a state and even national level. In each case, adaption for the creative economy has conserved to some extent, existing values while adding significantly to social value. In the case of Munro Martin Park, it is now difficult to perceive the historical value as this rested on its uses for large crowds and sports, and the new landscaping obscures this to an extent. However, its history has been recorded to give the public a link to its past in didactic signage and monuments displayed around the park. The COCA building's very minor aesthetic values were conserved in its first adaption more because of tight funding than any deliberate program of identifying and keeping its aesthetic features. Subsequently its lack of any heritage protection has enabled further adaption to obscure and discard any value that may have remained or had been acquired. However, generally it could be concluded that the adaption of all three places for the use of the creative economy is sympathetic to conserving historic values, but the most success is when heritage listing enforces their protection.

6 Unravelling the non-human actors in Holden's Trilogy

This chapter answers the research questions about how social and aesthetic values of a heritage place are conserved and evolve through their adaptive reuse for the creative economy. It does so by extending Holden's (2006) Trilogy of Cultural Value with Actor Network Theory to map a more complex understanding of these values. A deductive approach is used to ascertain common themes in the interview data and the open-ended question from the questionnaire that correlate with the literature. For example, a common theme in the interviews was about architectural aesthetics, the respondents said, 'The reuse of the place must be sympathetic to its architecture and keeping that intact', and 'The place has architectural qualities that give it the feel of an arts institution'. Additionally, several authors found the architectural qualities of a place are a key factor to be conserved for the success of adaptive reuse projects (Bullen, 2007, Bullen and Love, 2010, Chang, 2016, Hashemnezhad et al., 2013, Johnston, 2016). Therefore, this common theme found in the interview data and literature uncover the actor, 'architectural aesthetic' that cluster around intrinsic value

The conceptual framework Trilogy of Cultural Value (Holden, 2006) is useful to illustrate the variables found in the research about intrinsic values that are the intangible elements, and institutional, and instrumental values that are more administrative, and how these values can be better understood from the different stakeholders' perspectives. Holdens three values sit in parallel with the stakeholder

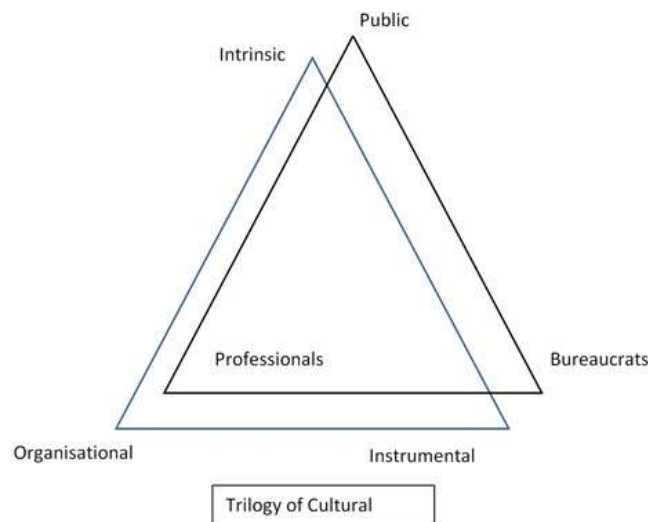


Figure 6-1 Trilogy of Cultural Value with relational stakeholders

groups, public, professionals and bureaucrats, Figure 6-1. Actor Network Theory (ANT) (Latour, 2005) is useful to consider the complexity of adapting places for the creative economy and the active role of cultural value in this context. It provides a lens to understand how social and aesthetic values are conserved and evolved, and reveals the ideas, processes, objects, and other relevant factors that are important in conserving and evolving these intangible values. For example, at the intrinsic value cluster which are the priorities of the public, the actors uncovered are architectural aesthetic, time depth, environment, and stories. What this demonstrates are the intrinsic qualities of a heritage place adapted for the creative economy that enhance the emotional and sensorial experience at that place. As described in the literature about actor networks (Law, 2002) if any of the actors are removed the structure of the network it breaks down. In this case the structure of an intrinsic experience is lessened. Figure 6-2 shows the actor network and the actants associated with each value in the trilogy of cultural value.

The chapter is organised into three sections that represent the actors at each vertex of the Trilogy of Cultural Value triangle. The first, Section 6.1, is about intrinsic value

and the actors uncovered relate to how people have experiences that make them feel attached to these kinds of places. The actors uncovered are architectural aesthetics, time depth,

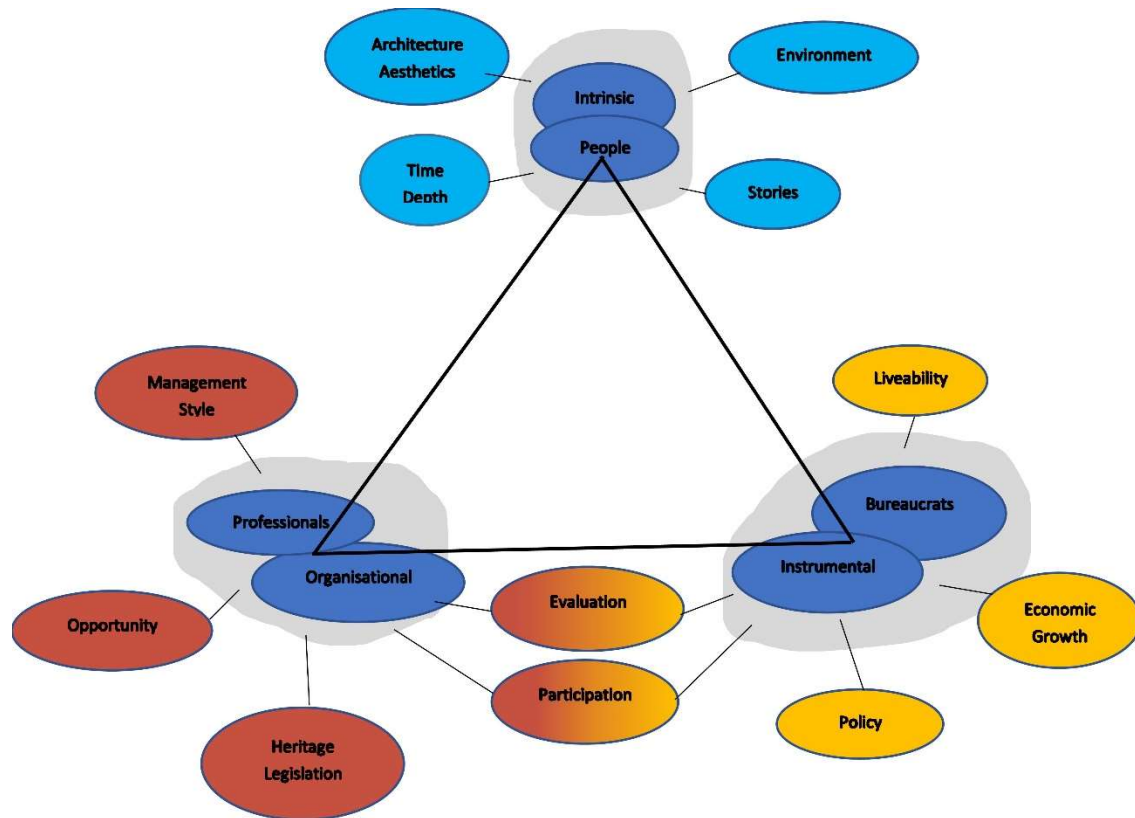


Figure 6-2 Actor network overlay on Trilogy of Cultural Value

environment, and stories. The second Section 6.2 is about organisational value and the actors that influence how the professionals can best deliver social and aesthetic experiences to the public. The professionals are influenced by the actors of, opportunities that heritage places bring, the management structure, legislation, participation, and evaluation as an assemblage of actors that work together in delivering value to the community who use these places. The third section is about institutional value, which is the value bureaucrats and policy makers are most concerned about. The assemblage here says that they need evaluations which demonstrate increased civic participation, improved livability of place and economic growth to substantiate policy initiatives and funding directions. These are the actors

that provide the most impact as an assemblage, and if any of these actors are removed it weakens it. Each actant is analysed further in the successive sections of this chapter. The interview participant responses are organised with Holdens Trilogy of Cultural Value in the chapter. The respondents included Arts Workers, Architects, Urban Planners and Community Leaders. They are labelled as Arts Worker 1, etc. to protect their identities.

6.1 Intrinsic-public assemblage

This section is about the intrinsic experiences of the public as individuals and groups. It illustrates their connections, emotionally, spiritually, and intellectually to a heritage place. It is how through the cognitive and perceptual and the physical characteristics of a place, people develop attachment to them (Hashemnezhad et al., 2013). Social value as an intrinsic experience, questions: how do participants resonate with what happens at the place? How does the place create a new opportunity to build social connections? Does the place contribute to shaping the identity of who we are, where we have come from and where we are going as individuals and as a community as a result of the memories the place holds for groups and individuals over time? Aesthetic value as intrinsic experiences are about the individual's sensory perception towards a place and what happens in that place. It's about the pleasure or displeasure directed toward something associated to or with the place without need of further justification (Plato and Meskin, 2014). Aesthetics are an essential element in developing sense of place and place attachment through external influences of a place, such as its environment, that effect these experiences, (Hashemnezhad et al., 2013). Such intrinsic experiences are linked to placemaking theory, and concept that a place is more than physically encountered to be understood, but integral to the subjective and objective experiences over time, forming connections, memory and identity that

influence people's experiences of it (Hashemnezhad et al., 2013, Malpas, 2018). Actor Network Theory is used to define the external influences of place that conserve and evolve social and aesthetic value. These influences are discussed in the following sections as environment, heritage and stories, time association and architecture.

6.1.1 The environment

The environment is an external force that can shape the social and aesthetic experiences in the places that are the subject of this research. Previous research has demonstrated that there is a strong preference towards environments that provide mystery and exploration (Berlyne, 1971) and which stimulate the senses and form intrinsic values attached to place (Bailey, 2009). The Tanks Arts Centre, its structural form and surrounds are quirky. They allow a person to stop and be absorbed into the external beneficiality of the space away from the distractions of day-to-day life. Likewise, Munro Martin Park is a beautifully landscaped with historical monuments and public artworks that allow a distraction from life. The Centre of Contemporary Arts (COCA) aesthetic is more prosaic, and although additional elements were added to enhance this, such as five giant jelly baby sculptures, it is in the Cairns CBD so, its external aesthetic is more distracted by its environment and does not allow the same ability to stop and rest and absorb the place. Interview respondent statements demonstrate how a place's surrounding environment can distract or enhance the intrinsic experiences of a place which has influence on the aesthetic of the place being valued, conserved, and evolved.

COCA's location is about a block to far out of the main CBD, it is visually blocked by the Aquarius building from The Esplanade, and the hotel across the road has its back loading docks facing to COCA's entrance, Arts worker 6

The Tanks, I wouldn't swap it for anything because you are in a tropical place that is unusual and different, and you can just enjoy the whole experience, Urban planner 1

There's mystery to the Tanks as it uncovers itself from its tropical surrounds to reveal its cathedral like proportions and sense of a ruin, similarly described by (Edensor, 2007) in his paper about the senses that a ruin evokes. A place's aesthetic has the power to take us to another world of colour, sounds, textures, etc., and it has the ability to free and refresh us and gives the opportunity to exercise and develop one's mental capacity in meeting the challenges the creative actuality presents (Goldman, 2005b). Place is something not merely encountered, place is integral to the possibilities of human experience. The characteristics of place can shape the experiences of the people who encounter and engage with them (Coulter and Gordon-Nesbitt, 2016, Malpas, 2018)

The Tanks is a place of discovery. I was taking this person through the other day, they just said how wonderful it was and they had no idea it was here. It was someone from Cairns, they had just never been there, so it's a story of discovery, people like discovering things and it's a journey to go in and find it. Architect 1

The Tanks Arts Centre is quite emotive with the strangler fig growing over the walls. I think Munro Martin Park will develop this sense when things start to grow more. Architect 3.

Attending an arts and cultural venue can be motivated by the pursuit of pleasure and aesthetic experiences (Ouellet et al., 2008). The environment that surrounds the place is an evolving and metaphysical thing which is a part of the place and what happens in it; it adds to the aesthetic experience and makes people more likely to want to go there.

Munro Martin Park is a tropical response to a performance space, it's really beautiful, Community Leader 1.

I find Munro Martin Park magical, you go there in the evening, all the trees are lit up, everyone is very relaxed and very happy, and they're their best selves, Arts worker 2.

Munro Martin Park has beautified the city and is a benefit for those both attending or not things that happen there, Arts worker 1.

The use of heritage buildings for arts and cultural purposes ensures the buildings preservation, an amazing atmosphere and backdrop for all genres of art, Anonymous questionnaire response.

In general, therefore, it seems that heritage places adapted for the creative economy do create positive aesthetic value, giving pleasure to individuals through the experiences of beauty and harmony that their environments provide. The environment can intensify the experiences at the place through a symbiotic relationship of place, environment, and people. The environment is an essential actor in the intrinsic network that acts in a symbiotic relationship with people, place and creative activity enhancing the users experience and evolving the intangible cultural value attached to the place.

6.1.2 Heritage and stories

The research suggests that places that are adapted to new uses become social institutions of meaning and stories that are stronger than the form that surround them. These places are often arts and cultural institutions. The heritage of a place is attached to the stories of the past and, these stories are actants that create new moments of aesthetic and social curiosity. The stories of place conserve and are enabled to be recalled and retold as well as new stories evolved in adapted place.

The romantic ruins in Europe, the Australian shed, the dilapidated country house that's why we love them – they tell a story of time, Arts worker 3.

Heritage is about buildings, but it's also about stories and the ways things are used, Architect 1.

The Tanks certainly have value as those wonderful old tanks link us to a part of the wartime effort. Architect 3

The tanks are so great, even though they are just tanks, they have a story to it that links us with a previous time, urban planner 1.

They are important as a part of our history, the Battle of the Coral Sea, when they have the markets there once a month, people wander through and read the stories about it, and remember what it's all about, that's important. Community leader 1

I think reusing places like this in a way that respects its history and opens people's minds and appreciation of the buildings place in the community and its story, Anonymous questionnaire response.

Our heritage is important to remember where we have come from and grown as a community. Reusing the place for arts allows many of the community to access and learn about this past, Anonymous questionnaire response.

The curiosity about a place's stories that relate to its cultural heritage can only be a passing interest that vanishes once it is understood, claims Bianchi (2014). But this research demonstrates that the adaption for creative use extends curiosity attached to place through its contemporary uses, and the potential for new experiences and new stories to evolve alongside the old (Bianchi, 2014, Stone, 2020).

I think protecting those features (new elements added in an adaption) it adds another layer to the story, Arts worker 2.

I think you have to keep the new stories as well, like the story of all those small arts organisations that started COCA, that was quite an achievement, Arts worker 4.

Giving new life to these buildings provides opportunities for future growth evolving history making, whilst restoring and appreciating the past, Anonymous questionnaire response.

In line with previous studies the patina, age, and wear, such as, remnant oil marks on the walls and supporting posts, help you understand the stories that connect with where you are and remember what the place used to be, similarly discussed by Stone (2020). It creates a connection to stories about its history that people can feel a stronger sense of connection with (Bullen and Love, 2011b). Arts worker 3 reminisced about taking school kids on tours through the Tanks precinct and how it sparked stories in their imaginations.

They ask questions about where the oil used to go up to, and if anyone got shot here during the war, Arts worker 3.

Sometimes I have clients involved with a heritage building and they think its rubbish, and I say well maybe yes, it is but it's the story that goes with it, that is concealed in the ways the building looks, Architect 1.

Whenever and wherever possible historical and cultural elements should always be maintained for future generations and education, Anonymous questionnaire response.

Most interview respondents felt that Munro Martin Park held many stories of Cairns social past and that its adaption for use by the creative economy has conserved its social value. Community leaders 1 and 2 recalled playing hockey and cricket there and going to public events such as Anzac Day marches. Community leader 1 recalled the value of the mango trees around the perimeter of the park and how people from within the community would gather to pick fruit and exchange recipes to make chutney each year. Social value is established by these types of shared experiences and stories with place. They are built over time, demonstrate strong and supportive communities and create an attachment to place (Johnston, 2016, Hashemnezhad et al., 2013). Munro Martin Park gave respondents a strong sense of heritage value, with stories about its social history being most important.

Absolutely, it's a part of the heritage of Cairns, not only the parklands itself, but also of the Munro Martin family and sisters. It's an asset that goes beyond anything that we could comprehend at the time it was actually given to us, there are a lot of stories to be told of people who have attended the park, Community leader 1

Reusing the place for arts allows many of the community to access and learn about this past, Anonymous questionnaire response.

The preservation of the place through adaption for contemporary use, keeps stories in people's memory. As Yung and Chan (2015) point out, heritage places adapted for creative use increases reasons to go there and engage with the space. Furthermore, by preserving the heritage value of place, its stories are retained in its adaption. Stories are a non-human actant in maintaining and building social and aesthetic values that can be recalled in tangible ways.

There was a fair bit of detailed research and the interpretive history of the park (MMP) from the plaques that were kept, we wanted people to know what had actually happened”, Architect 3.

The history trail in MMP tells part of the story of Cairns, without the story, all that history would be lost. Tourists and more recent arrivals to Cairns generally had no idea of what the places were before their reuse and community attachment was low, Community leader 1.

It can be concluded that the emotional and sensorial experiences of learning about the stories attached to heritage places economies are influences within the actor network that actively shape the intrinsic values attached to the place. The formation of emotions and sentimental bonds developed between people in an arts and cultural place come through the accumulated experiences over time, which evoke emotions when they think of that place and recall their memories from that place.

6.1.3 Time depth

Time is an important actant in forming attachment to place. People develop stronger bonds with a place through depth of time and associations people have with a place (Gieryn, 2000, Hashemnezhad et al., 2013, Boley et al., 2021). Urban planner 1 illustrated this, commenting that Munro Martin Park was only a recent addition so she wouldn't feel a sense of loss if it no longer existed; likewise with the Centre of Contemporary Arts (COCA) as she had only been there once. Arts worker 2 felt the same about COCA: the emotional connection wasn't as strong as it was with other places because she hadn't had as many experiences that had moved or impacted her. Architect 3 felt that he had limited association with COCA, due to its length of time in the landscape. Halbwachs and Coser (1992) posit that place attachment facilitates a sense of security and wellbeing, defines group boundaries, and stabilises memory. Memory and time depth create meaning towards place, they preserve social and aesthetic value and allow people to grow with place in its adaption.

There is a sense of personal loss if places people feel attached to are lost or destroyed. (Altman and Low, 1992, Boley et al., 2021, Johnston, 1992). When the respondents were asked how they would feel if the places no longer existed.

It would be really sad if we lost any of these places; life would be a lot more boring. Arts worker 2

I would be devastated, I would be beside myself, and I don't think even the most ..., I don't think anyone would... (want them gone), Community leader 2.

If the Tanks were lost that would be just devastating because that is the place to go, there is nowhere else to go, Urban planner 1

It would have impact, as one goes to an event at all three of these things. But if we lost any of them, we have lost a venue that we go to two or three times a year, Architect 3.

If it was no longer there (The Tanks), I would be disappointed, it is important that it is there simply because someone decided it was important that they were built for the safety from the mountains in the event of an enemy attack, its important as a part of our history, Community leader 1.

As mentioned in the literature review there is a sense of common identity shared through collective memory because of the adaption of places for creative use. A common opinion from interviews was that social value is about the memories that are created through arts and cultural activities. Memories are actors that people have an emotional response with and that resonate with them. It is the memory of being involved and building new relationships, it's about mixing within the community and being a part of a community. (Proshansky) cited in (Boley et al., 2021) describes this as place identity where individuals define themselves through place, stemming from personal experiences that instil in them personal feelings and meaning in life. In summary the accumulated memories developed over a period of time are an essential actors of the intrinsic experiences provided in these types of places.

6.1.4 Architectural value

Architectural heritage value creates an external force of how people feel about a place aesthetically. Prior studies have noted that adaptive reuse is seen as a positive way

to preserve heritage places and their architectural aesthetic (Bullen and Love, 2011a, Dyson et al., 2016, Government, 2006). Respondents were asked what they would consider to be a heritage place. Their responses somewhat aligned with Australian heritage assessment criteria (The Burra Charter, 2013), which refers to a place that has a history and significance in its time, socially and/or aesthetically. Architect 2 said that significance could be 10, 20, 50 or even 200 years old. However, the most modern place adaption, the former DMT to become COCA received low opinion about its architectural heritage value,

It is a plain building, most likely a repeated design adopted for government buildings, it has a utilitarian look, Urban planner 1.

I really doubt whether apart from a few enthusiasts there would have been much attachment to the department of motor transport building, it was a nice modern building, but I think people would have associated more with going to pay their registration or traffic fines there, Architect 2.

Comparatively shopping centres all have a sameness because of capitalist demands and because developers buy architectural plans from a small number of bureaucratically organised firms suggests Caldeira and Sorkin (1994). These types of everyday associations with place are usually not aesthetically or socially emotive. However, it is important to recall that aesthetic judgement is personal preference, although for it to have relativism there should be agreement from others of that judgement (Hashemnezhad et al., 2013, Plato and Meskin, 2014, Throsby, 2007).

Buildings need to be considered individually, not every building is awesome just because it is old, Anonymous questionnaire response.

COCA is not a place that draws you in, it's not an architectural gem, it's not a building that you desperately want to work in, Arts worker 6

COCA was always quite an interesting modern building, the old department of motor transport building, but I think of a lot of that will be changed in the current refurbishment project, Architect 3.

Nevertheless, some architectural elements of COCA's original fabric have remained conserving some of its original aesthetic value. An olive-green tiled feature wall and

an aluminium sunshade were discussed as favourite features by many of the interview respondents.

The original renovation still kept the façade, that whole mesh section [sunshade] actually references something of its past. Arts worker 6.

We still had the beautiful green tiles and green lino, Arts worker 4

I really liked when I worked there, the original green subway tiles in the entry, Arts Worker 1

The architect who oversaw the places most recent adaption in 2019 incorporated some of these elements into the new adaptive design. It becomes a form of vernacular adaption, allowing the site to evolve, conserving a palimpsest to read its transformation (Plevoets and Sowinska-Heim, 2018). An interesting finding of this study is that although COCA is a relatively young building from the 1970s, and its architectural value wasn't a priority in its adaption, resulting in more informal adaption at a grassroots level. It is documented in the literature that such informal adaptations create greater social connections with place (Castles, 2020, Gray et al., 2017). Moreover, adaption of misunderstood and unloved places, such as industrial spaces and urban modern architecture; particularly utilitarian architecture, may improve the heritage value of the place (Bullen and Love, 2011b) and/or highlight the social associations of a place's past (Lesh, 2019) optimising the places lifecycle.

The Tanks sat idle for many years, I would drive by with my parents as a child and think those bloody old tanks, but since the council took them over and what they have now done there, and attracted all kinds of activities, it's been a really great way of utilising them, Community leader 1.

Architecturally it is of cathedral proportions (The Tanks), the fact that it is obviously an adaption, that gives it, the great thing of its heritage value and its adaption work you get the story, and you bring the story with the project, Architect 1

I look at a building like COCA and wonder why it was preserved, it may have been an awarded building at its time, but it's a bland building and its adaption has done nothing to enhance it, Arts worker 6

These results support that once these places are reused for the creative economy, their landmark value is increased and makes them more identifiable to the community and are kept in people's minds. People identify most with places that they go for some particular purpose (Gieryn, 2000) in this case creative activities. Summing up the intrinsic assemblage of actors that influence how people experience place and become connected to a place are through the place's environment and architecture, the stories and time association. The environment and architecture stimulate the senses such as beauty and mystery that exist because of the place's heritage value and the context of its surrounds. This enhanced sense of mystery and intrigue connects people with stories of the past as well the new stories from the creative economies' activities. Memory and time depth create attachment to place as individuals and communities learn and grow with the place through its heritage values and stories. These actors form an assemblage that both conserves and evolves social and aesthetic values.

6.2 Organisational-professional assemblage

This section is about organisational value which represents the processes and techniques organisations adopt that provides value for the public who use the places of the creative economy. Organisational value is referred to as institutional value in the (Holden, 2006) trilogy. This research substitutes the term 'organisational value' as a collection of people working for a common cause and who are more relational to community-based creative organisations. Organisational value is how new social opportunities are provided for public consumption. It's how creative economy professionals create a place that is hospitable, with the amenity for people to socialise, and for quality of artistic production delivery. It is also how creative professionals deliver what they claim to deliver, such as programming for active and passive

participation, and that will stimulate the senses and how industry professionals provide socially and/or aesthetically charged experiences for the community. This section discusses the actants that professionals prioritise in delivering a place that conserves and evolves social and aesthetic value. The actants are opportunity, management style (top down or bottom up), engagement/participation, evaluation, and heritage legislation.

6.2.1 Opportunity

The opportunity that disused places provides is an actant that can stimulate the creative economy. The interviewees conveyed agreement that the adaption of place for creative economy activities did make an effective use for places that had outlived their original purpose, that it did attract new audiences and give people more social opportunities.

I think it strengthens the community attachment because you are able to use them and feel like you belong and meet up with other people, you are just constantly attaching meaning through the social interactions you have had there, Urban planner 1.

Absolutely, that is where I go to see my friends is at these spaces and places, that is where I do a lot of my socializing and even my friends I wouldn't consider particularly into the arts or that I see them there as a big name will draw them there, so yes, I think it definitely enhances social life in Cairns, Arts worker 1.

Adapting heritage buildings for arts and cultural purposes is a great way to sustain their presence, providing new opportunities for meaning and interpretation contrasting with contemporary culture. Giving new life to these buildings provides opportunities for future growth; evolving history making, whilst restoring and appreciating the past, Anonymous questionnaire respondent.

Reusing heritage buildings for arts and culture is an excellent way to bring life to a community, Anonymous questionnaire response.

There was consensus among arts and cultural worker respondents, that creative organisations aren't usually looking to preserve heritage places but, rather that it provides an opportunity for them and their longing for space to fulfil their administration, storage, rehearsal, and performances needs. The literature sites

similar situations (Castles, 2020, Chang, 2016, Chen et al., 2016, Crisman, 2007, Gray et al., 2017, Wang, 2009, Yung et al., 2014) and the role of artists developing a contemporary arts scene and making use of places that had outlived their intended uses.

I don't think originally the inhabitants thought of it as making an amazing arts space, instead they were desperately looking for a space and there was this government building just sitting there and they kind of would have taken anything. I think that is more the reality of what happened with COCA. Arts worker 6

If we were looking for space, performing on the street or in the gardens it would be hard. It gives the audience and artist a sense of security, Arts worker 4

We were so relieved to finally have a place to call home, Arts Worker 6.

I was a member on the committee as a part of the Mulgrave Shire, at the time we were looking for a suitable location for a community arts centre, we had looked at a number of places. The Tanks had an ambience for the future of what it could become, Community leader 2

Although the places are usually not fit for purpose, this is not a barrier. In fact, it is an opportunity to inspire creativity and innovation on how to use these spaces and creates a new challenge. It becomes a form of vernacular adaption of space (Plevoets and Sowinska-Heim, 2018), often spontaneous user-led adaptation that suits the users' needs, passive and active, rather than for the architecture alone. It adds to the narrative of the building as a palimpsest.

It's not always easy to work in the spaces, but sometimes the building dictates the spaces that are created, when you are challenged by a few restrictions a more unique space is created and gives aesthetic character from the start. Arts worker 6.

Sometimes in performance by giving people boundaries that they have to create within, you are making it exciting for them. You always have boundaries you have to work within, Arts worker 4

To work at The Tanks, you have to be a creative thinker, most of the people who were involved needed to be capable of thinking like that, it's a way of thinking and making the most of it, Arts worker 5

The actor of opportunity is significant for places that are no longer fit for their original intended use to provide much needed space for grassroots organisations. Such places

provide organisations that often have limited funds, and the basic needs for rehearsal, performance, exhibition, administration, and storage space. Creative organisations require innovative ideas to adapt creative activities into the boundaries that a heritage building can dictate. The organisations management structure will most likely determine how such opportunities are seen as advantages and in turn retain, or not it aesthetic and social value attributes.

6.2.2 Management style

The management style of the spaces of the creative economy is a crucial actant in creating the elements of place that people can feel an attachment to. Bottom-up and Top-down approaches were considered in the interviews. Two-cases in the research interviews, The Tanks Arts Centre and COCA, involved a user-led adaption of place, the adaption to suit the user's needs, beginning from a more grass roots level and led mostly by artists. Munro Martin Park was a top-down approach and influenced by the economic and cultural development approaches of Cairns city (Anderson and Law, 2015). This top-down approach has created community attachment in a more curated way.

A case study, based in Cairns, on community led adaptive reuse found a bottom up approach resulted in greater community attachment, but, their ongoing success relied on the structure of a government administration (Castles, 2020). Another case study demonstrated a top-down approach in Shanghai and how it linked to a successful real estate model, but undermined the functioning of the creative enterprises it intended to promote (O'Connor and Gu, 2014). None the less, it was unanimous among respondents that community groups could not manage heritage places adapted for the creative economy successfully by themselves. A balance of community and a stable governance and administrative support was a common theme from respondents.

The advantages of a grassroots community group are that they are on the coal face of what's wanted," Arts worker 6.

It's a bit of both ways, but you have to have it done well, you have to have the leaders that become the champions for things, its needs someone to make the things happen, things don't happen by themselves, Architect 1.

How do community groups maintain heritage, how would they even do this? Government administration would be best and [then] put community people in those roles, Arts worker 3

They can be successful in the first instance, but the groups become fragmented by personalities, people move on, and the people that take over don't do a good job, there is no consistency of leadership and management, and it falls over and then the council or government then come in and prop them up and oversee the operation, Community leader 1.

Jute Theatre Company and Kick Arts could have engaged builders and built and managed their own space. It would have been a very different thing. Both organisations would probably have gone broke by now. Arts worker 7.

It was demonstrated by respondents that the management of COCA had too much bureaucratic process because of Arts Queensland managing the place which has had an adverse effect on delivering creative activity for the community.

There is still a lot of learning to do, the venue managers are arts bureaucrats, a professional process has not been set up, they are very experienced, but this is not your regular venue, there is still a lot of learning to happen to achieve a level of good programming. Currently space in the programming calendar is at a premium, each company needs to program six to 12 months ahead, which does not allow any leeway for shifts that inevitably occur in the delivery of creative activity, Arts worker 4

It had several incarnations [of management structure].... For a short period, they tried to add it to the council management, managed by the civic theatre, that proved really unpopular with the resident companies and the final straw was to be directed by Arts Queensland, Arts worker 6.

The pressure on the organizations to run the facility would have potentially caused some issues in in terms of viability or resilience in terms of the organisations.....It was a safer option to be run by government....it affected the sense of ownership of the place and what could happen there, Arts worker 7.

In contrast The Tanks Arts Centre was very much grassroots run organisation in its early years of operation, with piecemeal support from the council. Council administrative structures have however developed over time.

The Tanks was an evolving thing, it had its own evolution, it never had the full support of all the council or councillors or the staff. The egg heads who did the finance were always thinking up reasons as to why it shouldn't be, there are those that do and those that don't, some get it, some don't, Community leader 2

I think it could be far more community than it is now, since being increasingly managed by the local council it's become a commercial venue (The Tanks), Arts worker 6.

The role of a government led administration was backed by a consistent argument among respondents for their good governance systems that give stability and a framework for operation. The role of community involvement was argued as equally important to that of governments by the stakeholders interviewed in this research.

I think the council has to run it because the community groups, it's like putting foxes in charge of the hen house, Arts worker 5.

The reliability of a government led administration makes participation in arts and culture more accessible for more people, Arts worker 4.

There is a fine balance between community initiated and government administration of places for their success, there needs to be an at arm's length administration, Community leader 1.

Local governments should not be the only entity involved in the future running of these places, but rather a collaboration with established arts organisations and groups which could lead to more community investment in the building and the activity that goes on there, Anonymous questionnaire response.

The management approach and balance of community initiated, and top-down structures is a crucial actor in developing community attachment and sense of place. There are many ways of adapting heritage places for the creative economy, and there is no blueprint that works everywhere each place has its personality and purpose in its community (Lazarus, 2014). Finding the balance of community and administration may always be difficult to define. However, the holistic approach by considering the priorities of the public, the professionals, and the politicians in Holdens trilogy may result in understanding different stakeholder priorities and assist in determining the right balance for the organisation in question.

6.2.3 Participation

How the organisation provides opportunities to participate in places through arts and cultural activity creates an actant in creating new aesthetically charged experiences and social interactions. The organisation strives to relate to the public, by giving them experiences in the arts and creating public value, (Throsby, 2007). Places like the Centre of Contemporary Arts (COCA), a former motor registry that is seen as a bland utilitarian building, has been saved by adaption for creative economy activities that provide opportunity for community participation. Its future heritage value has been saved by what happens inside the place, building its social value. Although the breadth of the social value of COCA is questioned.

COCA had never been a welcoming place; it has not been a place of the people that it had been built specifically by people who wanted it for their own journey. Arts worker 5.

The exhibitions are great, performances vary (at COCA), probably one of the reasons they do not attract audiences, they don't appeal to a wide cross section of the community, it's very much a niche theatre, Community leader 2.

The more we can create diverse work (at COCA) and help people understand other people's lives through different work I think that opens up for people to think differently. Arts worker 4

It is important to recall that intrinsic values relate to individual experiences and what one individual may find as an aesthetically and/or socially engaging experience another may not. Understanding value is about gathering consensus of the experiences people have with a place (Holden, 2006, Johnston, 2016). Niche arts and cultural experiences provide opportunities to participate in activity that makes socially diverse communities, and it gives inclusivity for more arts and cultural activity. Architect 2 complemented COCA for being niche'.

The more mature cities give you an inkling of where we are headed, there are little theatres in Kirribilli and Potts Point which offer opportunity for both successful and aspiring shows, producers, actors whoever, to go in there, they are nice, they are intimate, they put on plays and performances which are associated with that scale, not everyone wants to have the massive scale, I

love that it's really close a little bit higgledy piggledy, it's not perfect, but that's what we like.

Munro Martin Park (MMP) management was seen to be underutilising the space. The traditional activities, such as rallies and circuses, which used to use the space were no longer deemed viable. MMP is now a large community gathering place for people to participate in curated arts and culture activity. Inclusivity allows more diverse and grassroots community groups to participate, so they can feel included and have a sense of ownership of the place was seen as a shortfall in its programming

There are some performances where the community is engaged to perform such as Opera Queensland, but it is generally not a space that is about community engagement but rather for paying audiences going to curated shows, Arts worker 1.

The place does not integrate with the community on a day-to-day basis, there is a lack of connectivity to other parts of the city and single performance structure of its programming creates a place with no human interaction, Architect 2.

I want to see some activity happening, it doesn't have to be a concert every Friday night, but have people developing things in the park, have mini workshops in the park, we don't really have that at the moment.... It used to be a rallying place for marches, and a gathering space for community days such as NAIDOC, but they can't be there now because it would mess up the grass, it's now a botanical space as well. Arts worker 6.

Arts led adaption of place can lead to the displacement of people, following the arguments of the rights to the city and for whom the city and its infrastructure and participatory activities are prioritised (Marcuse, 2009, Brenner et al., 2009). Displacement was discussed in the interviews with Munro Martin Park central in the discussions.

One that springs to mind is Munro Martin Park, there were communities of people that were displaced. To be honest my hope is that they are still receiving shelter... I think these spaces are for everyone in the community, they're not just for people who pay for a ticket, we have to expect and welcome to some degree that it will be used by all economic levels of society and that's OK. Arts worker 1.

The people who were displaced were in no man's lands that didn't fit anywhere, and they treated MMP as a safe place, so I think itinerant people largely Aboriginal were displaced to some extent, it's a social issue that needed to be addressed, Architect 3.

MMP people got displaced, the indigenous folk that hung around there got displaced and that's a part of that fence conversation and I do have some feeling that that is an issue that has not been resolved, you just can't put a fence up and say it's resolved, it's an ongoing issue, Architect 1.

Community access is essential to these types of places so everyone can enjoy them, not just the elite, Anonymous questionnaire response.

The organisation must become an active agent in adopting techniques and processes that create value for the public (Holden, 2006). The disruption of a safe and positive place that bonds homeless people to feel attached to that place (Manzo and Devine-Wright, 2014) keeps neglecting a social problem. But it does create participatory opportunities for the middle class to build social networks and bonds.

There is strong evidence that participation in the arts can contribute to community cohesion and make stronger communities (Mowlah et al., 2014) Respondents agreed that participating in the arts, enhances social life in Cairns and brings the community together.

Absolutely, no doubt, I think we get from 1500 – 3000 people at MMP every show, were did they go before? They bring their kids, they bring their camp chairs, their food. What we have done, what has happened we have invited people to come to that space, there is a safety in that place, Arts worker 3.

Absolutely particularly at the Tanks, Tanks have become a go to place for a whole diversity of groups, people use it for so many different reasons. Community leader 2.

Absolutely, 100 per cent sometimes that is where I go to see my friends is at these spaces and places, that is where I do a lot of my socializing and even my friends I wouldn't consider particularly into the arts, I see them there as a big-name act will draw them there, Arts worker 1.

Yes, I think they all have in their own way, but MMP has shown itself as a really good venue for families. At the Tanks the audiences are so diverse. Probably not COCA maybe a little bit highbrow as an arts space, but great exhibition and performance space for local artists. Arts worker 2.

Social life other than wanting to go to the pub and get pissed, not everyone wants to do that, so outside of a hotel where do you go? So, these types of

things we need for more moderate types of people who aren't interested in playing the poker machines and going to a hotel for a drink, having these types of things gives them some type of activity that they can participate in, Community leader 1.

I think by reusing these places it is contemporary of this time. If it happened 20 years ago maybe no-one would have used it, it wasn't what people did back then, Urban planner 1.

Shared everyday experiences, including the shared experience of attending creative economy activities, forms social value (Bell, 1994). The activities of the creative economy are welcoming to much of the community and provide a sense of community and a sense of place. However, different demographics of community have participated with places in diverse ways. How people can participate in place may highlight social barriers of particular groups which is an important actant in considering the regeneration of place to provide equitable access for individuals and groups to participate in place. Some places appeal to only a selected group because of the niche creative activities they offer. However, this creates access to alternate activities that may stimulate the senses and emotions of people in new ways and help regional place and community to mature. How social value is conserved and may evolve by the different ways all demographics of people have participated in, and how they will participate in these places in their new use, is a subject that organisations need to consider and become more aware of as they assess, plan and manage heritage places in the adaption for the creative economy.

6.2.4 Evaluation

Evaluation of places for the creative economy is an important actant that influences how places evolve. There is paramount importance in involving partners, peers, and audiences in the evaluation process of a place or event (Bailey, 2009). However, there

are preconceptions of the challenges of measuring the tangible and intangible flow on effects of heritage places adapted for the delivery of creative products and activities.

I know everyone is asking for it and everyone is trying how to best evaluate the arts, like when they go to a show, they also go to a restaurant, and buy a new outfit, how do you report that kind of multiplier effect, Arts worker 4.

I think that question is about what value the community put on those buildings repurposed for the arts. The benefit is in social benefits, how can you put a price on this? Medical wellbeing, benefit of participation in the arts, Urban planner 2.

Many post-event surveys have been developed to capture more complex understanding of the experiences provoked in audiences of creative products, (Carnwath and Brown, 2014). But while surveys and interviews are an available tool, it was assumed by most of the interviewees that people were tired of being surveyed and interviewed, and that another survey from an arts and cultural venue was not welcomed. Boley et al. (2021) identify survey fatigue as a barrier in obtaining meaningful data and that abbreviated survey tools help combat this issue.

It's a really hard one, isn't it? Its feedback really, but not in the traditional sense. The way I measure feedback is, as a programmer, when I program, it is getting people the minute they walk out from the show and try and gage what they thought... I don't think you get the real feedback from survey forms or structured interviews; it is hard then to measure, but I have used that as my way to feel my way as a programmer. Arts worker 6.

We do, there is always an economic measure, now there is a cultural strategy we do measure social value, we send out regular ticket link surveys for different shows. Its scaled and written, Arts worker 3.

We should not be relying on survey data, believing that only certain types of people complete them, that a better avenue is through social media. Arts worker 6.

Social media is one way to gather community sentiment with many business and marketing websites touting their benefits (Zeng and Gerritsen, 2014). Social media collects qualitative data of the consumer's voice, of how they feel and what they think and the stories associated with their experience (Gorry and Westbrook, 2011). An example of an assessment process that relied on assessing social media engagement

and online reviews was by Tourism and Events Queensland (Australasian Leisure Management, 2020) that assessed Queensland's best experiences and naming The Tanks Arts Centre as result. The Centre of Contemporary Arts (COCA) also had gained favourable attention on social media, despite it being a nondescript utilitarian building with little reference to it being an arts and cultural institution. What was recognisable was a public art installation of five giant jelly babies at the front of the building. These sculptures achieved favourable attention to the place, defined as external beneficiality by Throsby (2007). This could be passers-by gaining pleasure from viewing the aesthetic quality of the sculptures, or tourists stopping and posing with the sculptures for a photograph and sharing onto their social media.

Discussing the landmark value of COCA in the interviews, the jelly baby sculptures were most recognised. ‘

It's the jelly babies, isn't that sad, but that's the landmark, Urban planner 1.

The jelly babies became iconic in Cairns, I would test the taxi drivers, when advising my destination, first I would say Jute Theatre, then Kickarts, and not until I said the Jelly babies, they would associate with the destination, Arts worker 6.

The aesthetic appeal is what brings people in, the façade tells people what's happening in there, COCA did it with jelly babies, that's what added an ambience to the building, Community leader 2.

Sitting by and watching tourists engage with the jelly babies, there must be a million photos around the world, Arts worker 4.

The sculptures had grown significant aesthetic and social value as a valued community landmark. The social impact generated from unintended spill over effects and the external beneficiality, were factors considered significant as the benefits of adaptive reuse of places (Bullen and Love, 2011a, Edwards et al., 2012, Onyx, 2014, Throsby, 2016). Their value has been demonstrated in social media.

Facebook Post examples

13 December 2015

Sunday morning at COCA! Coffee at Paradiso jelly babies and Makin Whoopee!

3 August 2017

Tickets on the door at COCA (where the Jelly Babies are ...

28 Aug 2010

...if anyone's keen, 745pm at the CoCA (jelly babies) theatre, otherwise there's still a bit of standing room left for Malanda show on Monday night :)



Figure 6-3 Jelly Baby Sculptures at COCA (Cairns Post, 2020)

'French Tourists John Tiquant and Guillaume Vigreux 'check out the sculptures outside the former COCA building' Cairns Post picture and caption (McLean, 2020) *Figure 6-3*

Twitter post from Extreme Evil Left Sewer Rat Feb 11, 2018

The COCA jelly babies are all dressed up for Chinese New Year #qldpol, *Figure 6-4*



Figure 6-4 COCA Jelly Babies (Twitter #qldpol, 2018)



Figure 6-5 Jelly Babies in Cairns (Twitter, Tallboy, 2014)

Twitter Post from Tallboy Me, with some giant jelly babies in Cairns

9:38 AM · Feb 24, 2014 · Twitter for Android, *Figure 6-5*

The jelly baby sculptures were relocated in 2020 because of COCA's refurbishment to become Bulmba-ja. It can be assumed that their social and aesthetic value was not evaluated from social media content by the decision makers managing the adaption, despite their demonstrable aesthetic and social values.

The indirect contribution of heritage places adapted for the creative economy to the wider economy can be described as unintended spill-over effects (Mowlah et al., 2014, Throsby, 2007). These places bring about external beneficiality, that increases the historic and aesthetic properties and uniqueness of place. It increases the livability of place and retains memory for community of who they are and where they have come from.

There might be a lot of people who don't go inside these venues, but they walk past them, and it means something to them, because of a past life, they might not be interested to go and see a show at COCA but their grandfather might of have worked at the Motor Vehicle Registry when it was, so it means something to them in a different way, Arts worker 1

The importance of finding ways to measure subjective intangible values, such as aesthetic and social value, becomes crucial when presenting the benefits of heritage places and the activities that happen in and around them. There is a reliance on gathering data in traditional ways such as surveys, yet the literature says we are not getting good data as people have survey fatigue. Finding new and innovative ways such as collecting data from social media will result in better data that will assist in understanding intangible values which are often the best way to understand increased community wellbeing. Evaluation is also an important actant in the instrumental actor network because it provides politicians with the data about these associated effects on the impacts, outcomes, and outputs they truly desire.

6.2.5 Heritage legislation

Heritage legislation is an important actant in guiding how professionals deliver a heritage place for the creative economies to use. The professionals are heritage architects, planners, developers as well as creative economy professionals. All heritage actions in Australia such as identifying cultural heritage significance, developing conservation plans to conserve that significance, and therefore policy on

adaptive reuse of significant places are determined by the Burra Charter (The Burra Charter, 2013). There are grand and obvious places but it is the unusual and the places in between that most need to be considered by policy (Australian Government, 2006). These places create a footnote for the past and the professionals adapting these places must understand their social and aesthetic significance that needs to be incorporated into its new use (Department of Environment and Heritage, 2004). Adapting heritage places for the creative economies' purposes creates more connection and value toward these places as more people can use them to appreciate existing heritage value and build new heritage value.

(Conserving a places heritage) It gets peoples curiosity going and thinking about the heritage of the place... it keeps the character of the place, the tropical ambience, particularly in a growing city, Architect 3.

I go back to walking up that dirt pathway into the Tanks (over ten years ago), firstly it was awe inspiring, lots of heritage buildings are, heritage places are inspiring by nature, Arts worker 3.

Cairn's identity lacks connection with its past, losing a lot of buildings through flood, fire and cyclone, there did seem a period when a lot of places were demolished and replaced in the 1980s, but we are getting better at celebrating our heritage, Urban planner 1.

The local council is adapting heritage buildings for arts and cultural use, hopefully the outcome will attract people to the area. Community leader 1.

Buildings that are listed as heritage pose the most significant barriers in their adaption such as, retrofitting modern amenity, heritage regulations, and visual impact on the place's features (Bullen and Love, 2011a, Conejos et al., 2016).

If it's too restrictive the place becomes a monument to itself, Architect 2.

People get scared about heritage listed buildings, because if you ask the department of heritage to change things that they will say no, but if you know how to do it and do it intelligently you can do just about anything you want if the story is the right story, Architect 1.

I think if there is heritage listing, the government considering it of significance, whether national, state or local, should also be prepared to assist in conserving it, otherwise it becomes a burden, Architect 3.

However, it was also a view of architects that it was the unknown and subjective that caused barriers in adapting places to suit creative economy uses.

It depended on who you are interacting with and the respective levels of government to what the outcome might become, Architect 1.

It's when you have to deal with the fine details of the building that don't tell a story, which can result in a proposal being not as good as it could be. Architect 2

Discussing the adaption of DMT to COCA in 2004 Arts worker 4 commented, that if the building had heritage status, it would have been much harder to achieve what they needed on a limited budget but believed any acknowledgment of its heritage would have added value to the place. Discussing COCA to become Bulmba-ja, architect 1 explained that it's not heritage listed, it's a building from 1979. Places not yet heritage listed offer more flexibility. He explained:

I'm preserving some of the signage in there, I wanted to reuse some of the bricks, but the builder couldn't clean them or didn't have enough effort to clean them, but there are some things going on.

Regarding an olive-green tiled wall that was referenced as a memorable feature of the place by many of the respondents, architect 1 explained:

Some of the tiles are loose, but the building owner, the government, didn't want to spend money repairing them.

The architect explained that he would just cover them and install new green tiles, which are not the same green. He explained if the building was heritage listed, he would have advocated the value of keeping as true to the original as possible. Nevertheless, they are still there under the plasterboard, which followed the Burra Charter's guideline that if you do change the fabric of a place, it must be reversible. Buildings of a modern era offer complex challenges of how to embrace and understand their heritage value, that the public don't yet understand them yet, they are unloved and unwanted for their aesthetic value (Goad, 2013). The difference in adapting non-heritage places and

associated lack of heritage guidelines to identify any heritage value, can result in losing heritage that is valuable to the community, even if they don't value it yet. Heritage legislation is an actant that architects, heritage practitioners, creative economy practitioners and developers need to consider when adapting places for the creative economy so social and aesthetic values areas are conserved.

The network of actants relevant to organisational value that contribute to social and aesthetic values being conserved or evolving, includes the opportunities that a place gives in terms of certainty, and the opportunity of a unique architectural structure that inspires creativity and innovation. The balance of grassroots and authoritative management that enables creative and innovative activation and participation with the place is essential to a successful adaption project. Providing rewarding and engaging experiences that welcome people to participate in and to feel a part of the community is often a key goal of creative activation of place. However, the question is raised that adaption for the creative economy gives the right for middle class audiences to participate with place but can displace the previous users, leaving professionals to ponder who is welcomed to participate with the place and its activities. Nevertheless, the adaption of heritage places for creative activity is generally seen as positive. Therefore, gathering data in clever ways that include the intangible values and flow on effects of the creative economies places and activities, provides a way to report community and economic wellbeing as impacts, outputs, and outcomes to satisfy the bureaucrats desire for tangible results.

6.3 Instrumental bureaucrat/policy maker assemblage

This section examines the associated effects of the creative economy, where it is used to achieve social and economic outcomes. This is described by Holden (2006) as instrumental value and is, often expressed in figures as outcomes, outputs and

impacts such as increases in economic activity. Bureaucrats and politicians want tangible and informational results to substantiate the success or not of providing the places of the creative economy. The flow on effects from these places can result in, increased community wellbeing from aesthetically charged and socially engaging experiences. These types of intrinsic values are experienced at an individual level but require consensus to justify. They are often difficult to quantify so they can be translated into social and aesthetic phenomena and political priority (Holden, 2006). A detailed description is given below of the actors found in this research that determine the impacts, outputs, and outcomes because of the adaption of heritages place for the creative economy. The priorities that bureaucrats and policy makers are concerned about are, have there been increases in community participation in social life, has the livability of the town/city improved; has there been a change in economic activity because of the adaption of place. The actor of evaluation is essential to substantiate the data about the impact, outcomes, and outputs to inform the writing of effective policy that prioritises heritage places being adapted and used for the creative economy.

6.3.1 Evaluation

Evaluation is how industry professionals provide data on impacts and outputs that governments require to quantify the benefits of places of the creative economy. It is an actant in both the organisational and instrumental assemblages. It's how the politicians act on these reported benefits and develop policy that support places of the creative economy. There are several methodologies that attempt to capture intangible benefits of the creative economy's activities, such as, contingent valuation and choice modelling (Landorf, 2011, Yung and Chan, 2015). Measures that capture intangible artistic outcomes are subjective but can be gathered as consensus using these

methods. There are methods to capture social impact such as the ripple effects, that seek to quantify personal development from volunteerism, sense of belonging, and beneficial externality as direct results of the creative economies activities (Bailey, 2009, Edwards et al., 2012, Onyx, 2014). However, social impacts refer to the specific effects of individual and groups from specific programs where social value is cumulative and seeks to capture the increase of social wellbeing of the community coming from their participation in, active or passive, from these places (Hashemnezhad et al., 2013, Plevoets and Sowinska-Heim, 2018, Potter, 2012). Nevertheless, these methods still rely on traditional surveys and interviews, that are not always effective tools for collecting reliable data (Boley et al., 2021) . The overall response to a question about capturing meaningful intangible value, was that it was often difficult to gather.

They have business units, so the economic side of the Council when they come to do the reporting wants to know how much money is being spent and how much has been made. Councillors who are not the administrators, but the people elected in wanting to know what the wellbeing is and the value to the community is, Arts worker 7.

Arts and culture don't return strong returns in terms of dollars; how do you measure something that is intrinsic? Community leader 2.

This is what the arts struggle with consistently, it's an ephemeral thing and the intangibles can't always be measured by dollars or future impact on people lives, although we know that it has, Arts worker 4.

You cannot measure everything just in economic return, there are all sorts of value, such as heritage value and cultural value. Operating a cultural venue is just like operating a public swimming pool, they might take years to return a profit, but they are a part of the community just like roads, these things are a cost to be born, Architect 3.

It was seen as essential to think outside the traditional ways of gathering data that quantifies the intangible effects of the places and activities of the creative economy to better communicate with decision makers their breadth of impact. Although the traditional ways of gathering data through surveys and interviews are uncomplicated

for the data collector, the public are bored and tired of being surveyed. This inattention to yet another survey leads to inappropriate response behaviour resulting in poor and inaccurate data (Boley et al., 2021).

I think it has to be not through surveys, you need to look at it through social media responses and through avenues like that. Only certain kinds of people will stop for surveys, I don't stop for surveys, Arts worker 2

They were surveying people to the max. to try and get some kind of data to pass back to government to say that 100 million we have spent on the arts is justified. The problem is that everyone fudges the figures, Arts worker 6.

Evaluation is an actor that crosses over organisational and instrumental values. Organisations need to find ways to translate the intangible effect to bureaucrats and policy makers in the policy language they require. It is demonstrated in the interviews and reflected in the literature that capturing the intangible effects of the places of the creative economy is challenging. The traditional ways of gathering data are no longer effective to counteract the problems of survey fatigue and inappropriate response behaviours that result in poor quality data (Boley et al., 2021). New ways to capture data are essential. It was suggested from respondents that collecting qualitative responses from social media is an effective way to collect quality data. Nonetheless translating that data into collective outputs, outcomes, and impacts, which reflect policy initiatives and enhance the benefits of the places of the creative economy, should make stronger cases for ongoing government support.

6.3.2 Economic growth

Determining the impacts of the creative economies places in contributing to economic growth, is an important actor to assist politicians in understanding its benefits in community. The heritage value embodied in these types of places and what happens inside them can provide a conduit to attract more professionals to an area. This usually

has positive impacts on economic growth, as established by Florida (2014) regarding creative cities spurring economic growth.

To attract professionals to the area it is essential to have arts and cultural venues and the associated activities as opposed to more pubs and more sports, Community leader 1.

However, interviews mostly concluded that Cairns was yet to achieve any sort of status as an arts and cultural hub as an attractor.

I don't think we have reached our potential at all, we have got four or five places, is that enough to consolidate and create an identity. And regional cities don't really value culture and art, you look at Darwin all the articles that have been written about Darwin and its culture. I mean seriously it is the deadest CBD in the whole world (Cairns CBD) and it's in a rapid rate of decline Urban planner 1.

On the contrary Architect 3 thought Cairns had achieved the status of a national cultural hub,

Cairns has created places for artists, local, state, and national, to exhibit and perform, Architect 3

He believed that it creates an audience of locals, over two million visitors and that all feeds back in onto itself, economically.

The notion of the creative class and art led gentrification (Florida, 2014), and whether there has been new economic activity, as a result of the creative economies adaption of places in Cairns was discussed with respondents.

Munro Martin Park certainly seems to be orientating the CBD in that direction, so hopefully we will see more things around there and happen around there. I mean there is certainly the Civic Shopping Centre and a few other shopping centres that could do something, you never know what might happen there, Architect 3

What the council is presently trying ...to do, by incorporating Mulgrave Shire Building, old public curators building and the courthouse to make a precinct, using those heritage listed buildings, I think that will be great, it's right in the centre of the city and the outcome that the council should be looking for is to have a place where people can be attracted to that area, where people will want to come and see things, I'm not sure what exactly the right answer is going

forward but I'm really happy to see something is happening there, Community leader 1

The Tanks draws off the new centre (Botanic Gardens Visitors Centre) and the Botanic Gardens attracts people, services provide coffee. Munro Martin Park, I don't think the coffee shops were there prior, in the civic centre complex, that's an interesting question how many businesses come out of that, Urban planner2

The academic literature tells us that creative led gentrification of place usually does result in increased economic activity. However, the interview data revealed that it is hard to determine whether any economic growth has occurred in Cairns as a direct result of heritage places being adapted for the creative economy. Cairns does have a vision to be the arts and cultural capital of Northern Australia (Cultural Services, 2018), but we can conclude it still is yet to be realised as a quantifiable impact on economic growth.

6.3.3 Livability

The livability of Cairns as result of adapted heritage places for the creative economy, which attracts people to want to come to Cairns, is an important actor for bureaucrats and policy makers in understanding the impacts of these types of places. Many towns are continually growing, and governments and planners look for ways to stimulate economic activity, improve streetscapes and preserve heritage.(Barnes et al., 1995). De Botton (2016) tells us about the qualities to entice people to want to live in a place and suggests a key attractor is that the place should be culturally empowered so we can establish that heritage places adapted for creative economy activities adds to a places livability, making the process of assessing their intrinsic value essential as towns grow (Cherchi, 2015). Cairns has a vision to be recognised as the Arts and Cultural Capital of Northern Australia as a driver to increase the its livability and attract more people to want to live there (Cultural Services, 2018). Although respondents mostly felt that Cairn's administration had this vision, it was still yet to be achieved as a result of a creative economy regeneration of place.

No one is moving to Cairns for the arts. If we want to be the arts and cultural capital it has to be desirable for people to come and relocate here, Arts worker 6.

I think the main attraction for professional people to the area is the natural beauty, I don't think people come here for the arts, Arts worker 2.

I think putting a value on people's pride about their city is really important. In terms of livability and in terms of wanting to stay in the region. Another Louis Vuitton shop does not give livability Arts worker 2

I think it is starting to happen, what's happening in MMP, The Esplanade, we are starting to see Cairns as a tropical urban centre. It's a great goal. Urban planner 2

Nevertheless, there was a sense among interviewees that providing arts and culture places and conserving heritage was valuable to increasing community wellbeing and livability of place.

How valuable all these buildings are, that we are talking about, do any of them make any money? They don't have to make money as councils' job is to create this environment that supports a better way of life, Architect 1.

When you provide people with things that entertain them, the outcome of that is they meet other likeminded people there and those likeminded people will want to do other things, they might join the local bloody playgroup or the local artist group, they might join the sailing club, but this is the type of things that brings intellectual people together, they create things then going forward and there is a whole range of things that we will benefit from, Community leader 1.

You look at Cairns 50 per cent of the population turns over in any five-year period, we have a really high transient population, how do you turn that into a more stable and permanent population and that's being able to create a sense of belonging and place. And we don't do that, and I think arts and culture is the most important way of doing that and using those places to come and play and giving them stories for their kids and engagement, Urban planner 1.

A common view among the interviewees was that Cairns was a liveable city and that it did attract people to want to live here, but the main attractor was the natural beauty of the place rather than any creative economy's activities and places. However, once people were there, having innovative and interesting places for people to socialise in, and an aesthetically pleasing environment for people to live in was viewed as a positive contributor to the liveability of the city.

6.3.4 Participation

Participation is an important actant in developing networks and relationships and feeling a sense of belonging (Edwards et al., 2012). Politicians want to understand these indicators that demonstrate people's participation in community places. Public places such as the institutions of the creative economy, where people from socially and culturally diverse background can congregate have the effect of making people feel more socially included in their communities (Johnston, 2016). Informal community participation allows people to connect with their community and learn about a places history and character, (Hashemnezhad et al., 2013). Informal participation often stems from grassroots creative organisations who often rely on community volunteers. Volunteers are from diverse backgrounds, with most volunteering for non-financial altruistic benefits, skill development and social opportunities (Bussell and Forbes, 2002). Participation is also an actant of organisational value and how opportunities to participate are provided by professionals. It connects in the network under instrumental value and how or how not the impacts and outputs of participating in community through creative economies activities is captured and reported to decision makers. The interview respondents identified that it was essential for organisations to provide programs that felt welcoming for people to want to participate.

These are community spaces; people must feel comfortable there and have access to that space. People and performing arts organisations sometime aren't quiet welcoming, there needs to be a steppingstone for some community organisations, Arts worker 3.

The benefits and challenges of engaging youth to participate in the spaces of the creative economy that this research refers to, was discussed.

Engaging youth is really hard, COCA used to have dance schools, Arts worker 2

I think with MMP provides a venue for little organisations that do performances around youth. The Beginnings performance there was so many youths

involved, it gives a venue at a place of significance to perform in, Urban planner 2.

At the end of the day if I can't get them off their iPad, I can't get them to music and visual arts programs that engage the youth. I'm not going to go and knock on their doors, Arts worker 4.

If you get a space it has to be designed for them, they want gaming rooms, Wi-Fi, study space, they wanted safe places, places where they would not get wet, they have a whole lot of ideas of the types of places, they also have issues with accessing transport, dependant on bus, so if you could meet those needs it might work, it has to be designed by youth for youth with youth, Urban planner 1.

At the museum we give jobs to young people, but they don't get paid, we teach them how to use a cash register, we teach them how to do various things and we get them enthusiastic. They can put it on their CV that they have been working voluntarily at the museum doing this and that. They get a job as they have demonstrated that they are willing to work, the youth sitting at home don't win any prizes. So, we have got to use youth unemployment in a better fashion, but they have to demonstrate they are willing to work, Community leader 1.

The ripple effects of participating in the activities that places of the creative economy offer, gives evidence to politicians of the positive impacts these places can have on people lives. Research by Surf Life Saving Australia demonstrated social impact is a result of active citizenship in targeted programs. Active citizenship creates ripple effects such as developing new skills, working as a team, and building networks and opportunities (Onyx, 2014). Participation in arts and culture can increase community cohesion and build stronger healthier communities. Reporting the collective ripple effects of participating in places of the creative economy adapted from disused heritage will increase politicians understanding of the benefits of developing policy and investing in the required infrastructure.

6.3.5 Policy

This section describes how government policies, national, state, and regional are important actants in the delivery of cultural places. Current political initiatives can determine whether a place is supported for adaption for the creative economy and the types of activities that happen there. However, there is a disconnect between the

organisations that deliver the places of the creative economy and gathering meaningful data about the intrinsic experiences people have at them. This disconnect effects how such benefits are reported back to bureaucrats to add to the case for continued support for such places (Holden, 2006). This research has found that the adaption of heritage places for the creative economy has been more a case of continuous lobbying and finding heroes for the arts to enable heritage adaption projects to become a reality, especially at a grass roots level. In contrast where there is a strategic direction such as Cairns Regional Council vision to be an arts and cultural capital the adaption of heritage place happens in a structured way. However, this research argues that it is essential to include the voices of the community of such projects to ensure their success whether that be from a top-down or bottom-up approach.

The case of Cairns' former Department of Motor Transport (DMT) building was not recognised for its heritage value, but for the opportunity it provided to adapt for the Centre of Contemporary Arts (COCA). Arts worker 4 highlights a somewhat tug-of-war between community desire and government policy drivers. Arts worker 4 said, there had been a long history of a number of years talking to the Queensland Government about the need for a home for Jute Theatre Company and other arts organisations and the required funding. A community leader backed this up, stating about COCA that they had been looking for a place for a long time.

They were lucky, they had the right state government at the time, and the government had a vacant building and made it available to them. If it had been a different government, with a different agenda it probably would have been torn down. Community Leader 1

The Arts Minister at the time, Matt Foley (2001 – 2004) was a strong advocate for the role of art in creating communities (Foley, 2012), and the local council supported

COCA's proposal (Cairns City Council, 2001). There was a need for community arts space, there were passionate leaders at community level to drive the project, there were heroes for the arts in state politics, and there was available funding from the Arts Queensland, Millennium Arts Fund which supported arts and cultural infrastructure in Queensland.

There had been a decade of activity around contemporary art in Cairns that culminated in the establishment of COCA. There had been a collective of efficacies of advocates for the arts within the community and in positions of influence in the arts such as Director of Queensland Arts Worker Alliance and Director of Visual Arts at Arts Queensland, Arts worker 7.

The establishment of COCA demonstrates that if the right circumstance and people, at the right time agree to pursue a community need a positive outcome is likely. It follows the idea of democracy and enabling people to influence politics to shape what happens in their communities (Cuellar, 2009). However, policy initiatives change over time and successive governments. In 2020, Arts Queensland announced that COCA was to be rebranded as Bulmba-ja. The new vision was to have a strong First Nations performing arts focus (Arts Queensland, 2019).

COCA has gone from a home for contemporary arts to Bulmba-ja, which is very much a home for Arts Queensland, it is a kind of bureaucratic home for them, and it has a focus on Indigenous performing arts as a part of that transition, Arts worker 7

Cairns has a vision under the current local administration to position itself as an arts and cultural capital of Northern Australia (Cultural Services, 2018). Munro Martin Parks redevelopment to a state-of-the-art outdoor entertainment is a result of this politically driven agenda. As a result, the heritage value of the city park has been conserved in commemorative plaques. The park has a new era of social and aesthetic value evolving in its new use. The arts and cultural capital vision is relevant in aligning with the white paper on developing northern Australia (Australian Government, 2015) which drives an economic agenda to take advantage of the strengths and natural advantages

of the north. Nevertheless, arts and culture are barely mentioned in the white paper. This research finds little connectivity to Cairns as being an arts and cultural capital, but other research has documented the strengths of arts and culture in northern Australia (Daniel, 2014, Daniel, 2019, Throsby, 2007). The strengths and weaknesses of the new arts and cultural facilities in adapted heritage places in Cairns were discussed.

We have three arts spaces in Cairns that are averagely resourced, Cairns is benchmarking itself locally rather than nationally, if you want a national or international reputation you have to stand up on that stage, Arts worker 6.

What has currently happened with the Cairns Regional Council under Bob Manning is absolutely fantastic. That walkway with the covered vines and the stage is fantastic, I have been there for a couple of concerts, you have to have good weather, but it's a bloody fantastic thing, Community leader 1.

Current Arts Queensland policy has a strong focus on First Nations arts and culture (Arts Queensland, 2018a, Arts Queensland, 2019, Arts Queensland, 2020). However, Cairns has a diverse arts community (Cultural Services, 2018), that requires support from other policy initiatives. There is also a lack of places for community initiated and grass roots arts and culture in Cairns (Cultural Services, 2018). The case of COCA, and now transformed to be Bulmba-ja, and Munro Martin Park are examples of the result of policy and funding initiatives that can stimulate the reuse of places that have outlived their current purpose, for adaption by the creative economy. These types of policy can be a positive step in the revitalisation of towns and cities (Hoyne, 2016).

6.4 Conclusion

The findings have illustrated that the Trilogy of Cultural Value is a useful framework to build an actor network that unravels the influences of key stakeholders that maintain and evolve social and aesthetic values of heritage places in their adaption for the creative economy. The language of Actor Network Theory allows more abstract human

and non-human influences to be explored and brings together the voices of the community, creative economy practitioners and bureaucrats.

This chapter has highlighted that there are sensorial and emotional experiences attached to heritage places adapted for the creative economy. These experiences can enhance the creative activity at these types of places as well as have flow on effects to community wellbeing. The intrinsic experiences are important to the public and the way they engage with the places of the creative economy, although they may be subliminal. This leaves the professionals with the task to translate the intrinsic experiences of the public to improve their processes that provide public value and also value to the creative practitioners who deliver their creative products. The processes include reporting meaningful data to the bureaucrats and policy makers as outcomes, outputs, and impacts. It is reported that there has been a disconnect with bureaucrats understanding the intangible benefits of the places of the creative economy and its activities. These bureaucrats and policy makers are most likely also experiencing consciously and subliminally the sensorial, and the emotional experiences of the creative economy as members of the public. But in their roles as bureaucrats and policy makers, they require a framework that can quantify them into their political language they require to substantiate investment and support for these types of places. Holdens' (2006) Trilogy of Cultural Value teased out with Actor Network Theory provides an evaluation model for the creative economies professionals to realise stakeholder motivations, including their own, and provide more meaningful data.

Section 7 of this thesis presents another outcome of this research as a novel scale that gathers community-based opinion about heritage places and whether adaption for the creative economy is a good idea or not. The scale is an easy tool to use in practice for planners, developers, and heritage professionals involved in these types

of adaptations. The use of this tool may result in a more diverse range of heritage places, which are intrinsically meaningful to a particular community, being conserved as well as more spaces being available for the activities of the creative economy.

7 A Novel Scale

7.1 Introduction

This chapter is about the construction and validation of a novel scale that seeks to gather community-based opinions about the intangible heritage values of places that are suitable for adaption for the creative economy. The development of the scale follows the framework of Churchill (1979) and DeVellis (2017) to construct, and test for validity and reliability a novel scale. It adds to the literature an alternate method to assess intangible cultural values and community place attachment, that can be used by itself or in conjunction with other methods. Other methods could include contingent valuations such as willingness to pay (Yung and Chan, 2015), choice modelling (Landorf, 2011), social impacts evaluation such as the ripple effects of participation (Onyx, 2014), and conceptual frameworks such as the Trilogy of Cultural Value (Holden, 2006). The use of such evaluation tools will potentially assist industry professionals tasked with evaluating the heritage significance of places, particularly less well defined values such as social and aesthetic significance, and how adaption would conserve and enhance these values. Both aesthetic and social significance involve community attachment to a place and therefore must be measured as an important part of decision-making about adaption. A probable outcome may be that communities will have more places conserved that are significant to them and more creative economy organisations will have more venues for their creative endeavours.

It is often difficult to know in advance which places reinforce a connection to the past, and form relationships with those involved with the place. Therefore, assessing which places are a part of the collective memory of a community, and are worthwhile conserving for community wellbeing, should be a part of the process for conservation and adaption to a new use (Boley et al., 2021, Johnston, 1992). When places are

destroyed or renewed, development changes the streetscape, gentrifies a neighbourhood, the local environment loses something of its character, popular memory, and tradition. This threatens to dilute shared history and collective memory. (Corcoran, 2002, Goad, 2013, Kostj et al., 2018, Liu et al., 2013, Quantrill, 2011). Adapting these types of places for the purposes of the creative economy, once they have outlived their current use, usually creates a new dynamic for social and aesthetically charged experiences, continues the story of the place, conserves its heritage value, and maintains and evolves further attachment to the place.

The data and its narrative about the attributes of a place that are meaningful and create attachment to place are in the hands of the community. More interactive and less burdensome ways of collecting data will result in more meaningful data that will assist in better understanding of place attachment (Boley et al., 2021) particularly through assessing social and aesthetic values (Johnston, 1992, Jaśkiewicz, 2015). With respect to any scale developed to assess such cultural values, the shorter the scale the better. Malhotra et al. (2012) stress that a tailor-made short scale to measure a construct will assist in gaining high quality responses from the public and sufficient data to build a case. Considering the reason for attachment based on what kind of needs the place fulfills and why it is important to its community of interest can be determined through shorter multi-item scales (Boley et al., 2021).

The following sections demonstrate a mixed methods study which involves interviews with industry professionals and a survey that captures the voices from a diverse demographic of community people, who participate in these types of places in all sorts of ways. The following sections are discussed in the methodology but are restated here as essential steps to construct the novel scale.

7.2 Developing an initial bank of questions

As discussed in the methodology chapter, 14 semi-formal qualitative interviews were conducted with industry stakeholders in Cairns, Australia in 2019. Each interview took between one and one-and-a-half hours. The respondents included heritage architects, arts managers, community leaders and urban designers, their characteristics are listed below in Table 7-1.

Table 7-1 Characteristics of Interview Respondents

Broad Association	Specific association with sites
1. Urban Design	Arts and culture consumer
	Exhibitor at two sites and arts and culture consumer
2. Architects	Heritage architect involved with two of the sites
	Landscape architect involved with two of the sites
	Arts and culture consumer
3. Community leaders	Local retired political hero for arts and culture
	Local businessman
4. Arts Workers	Artistic director and performer at all sites
	Associate artistic director at all sites
	Marketing officer and arts and culture consumer at all sites
	Theatre maker of one site

	Artistic curator at two sites
	Former arts manager involved with one site
	Former arts manager involved with all sites

Constructing the interview questions involved analysing and charting literature that related to keywords using the scoping review method (Peters et al., 2015). A historical analysis (Thorpe and Holt, 2008) about three sites in Cairns, Queensland was also used to construct the questions. The places analysed were The Tanks Arts Centre, the Centre of Contemporary Arts, and Munro Martin Parklands, all in Cairns, Queensland, Australia. The historical analysis, Chapter 5, relied on data resources from Cairns Regional Council archives, Cairns Historical Society archives, Queensland state and Cairns local heritage registers and grey literature. The data was used to build historical cases about the sites in Cairns, investigating whether and why the places had existing social and aesthetic values, if any. How the values had been conserved and-or evolved in the places before, during and after their adaption for the creative economy was investigated. The academic literature Chapter 2 was summarised and charted into themes suggested by relevant government publications on adaptive reuse and policy; adaptive reuse processes barriers and enablers; social and aesthetic value definitions and practice; current methods to measure social and aesthetic value; and case studies about the adaption of place for creative use. Deductive logic was applied to both sets of data to determine statements that were relevant to the research using combinations of the keywords: 'arts' or 'cultural', 'adaptive reuse', 'social' or 'aesthetic value' and 'evaluation' or 'measure'. Interview

questions were sorted using the conceptual framework, Trilogy of Cultural Values (Holden, 2006). The values represented in the trilogy are intrinsic, organisational, and instrumental value. Once all the interviews were completed the data was transcribed by the researcher from recordings. The analysed interview data revealed a list of 220 descriptive statements that formed a basis for the questionnaire to be constructed from. Table 7-2 provides examples of the statements. These statements were checked for duplication and redundancy, resulting in 97 statements that could be tested for validity.

Table 7-2 Examples of Descriptive Statements from interview data

I love it, as a facility I think it outstanding, the park was so underutilised as it was just a wasted space in the centre of town, it's beautiful now.
I have seen some amazing live performances and things that have moved me, changed me, so you can't not have an emotional connection.
I guess Tanks is the only one I can think about where I feel that the remnants of its passed have been preserved, really do enhance the experience.
Absolutely, I think reusing them for anything, I struggle with facadism, I prefer to keep the volume if I can.
For me to go if it wasn't for an event like that I wouldn't go, although I'm not much of a park dweller.
I don't think that the arts companies that have actually got these spaces going, I really don't think that they would have cared either way if it was a heritage building or not.

7.3 Validity testing

These 97 statements were tested for face and content validity by four industry stakeholders who had previously taken part in the interviews. Each expert was emailed the statements in a questionnaire, section 10.2.2, and asked to rate each statement as being either valid (score of 2), possibly valid (score of 1) or not valid (score of 0), and the Content Validity Index (Netemeyer et al., 2003) results calculated from these sources are in section 10.2.3. Additionally, each respondent was asked to comment on the relevance of the questionnaire to the phenomenon to be measured.

Three scenarios were used for the validity test, a 1970s Electricity Commission building in Cairns CBD, a sugar mill in Mossman (north of Cairns) established in 1896, and an abandoned Telstra cable station in North Cairns built in the 1990s. The three scenarios were chosen to give breadth to the types of places that the scale may apply to.

The validity of each question was determined from a mean of the scores received from the four testers. Thirteen questions with a mean score of one or less were eliminated as result of validity testing, section 10.2.3. The result reduced the 97 questions to 84.

Once all statements were rated, respondents were asked to comment whether the items refer to relevant aspects of the research subject, whether the items are relevant to the settings to which the scale will be applied, and relevant to the problem it is aiming to solve. Comments from respondents centred on three themes. The most prominent theme was that the use of three scenarios made it difficult to respond due to the variations in type of places and likely associated attachment to the places. Secondly, respondents felt that there was an assumption that the places already had heritage value or community attachment to them. Last, that as there were only slight differences between some questions, so these questions could be combined.

As a result, the questions were assessed to establish whether they successfully identified increased or sustained social, aesthetic or heritage value. and then assessed to determine which questions were similar and could be eliminated or combined with another. The outcome from these assessments left 43 questions for reliability testing.

7.4 Reliability testing

Test-retest reliability testing was conducted in April 2020 with a two-week gap between surveys. The 43 questions were sent to 12 people: four arts workers, three non-art workers, one long-term resident, one landscape gardener, two community artists, and a health worker.

The list of 43 statements formed an initial questionnaire, each measured on a 5-point Likert scale, namely strongly agree, slightly agree, neutral, slightly disagree, and strongly disagree. For the reliability test, only a single location was used, namely the 1970s Electricity Commission building in the CBD of Cairns. The raters were provided with photos of the building, and information on the internal layout Section 10.2.5.

Once the second set of responses was complete, the first and second tests were assessed for reliability by measuring agreement between the two sets of responses. A Kappa measurement of agreement (Gwets AC2) was used to assess the reliability of each question (Landis and Koch, 1977). The results are summarised in Table 7-3 and full results presented in Section 10.2.7. The lowest reliability score of the 43 questions was 0.45 and considered to be moderate reliability. All questions that rated below 0.81 were eliminated leaving 38 questions, with nearly all other questions having substantial or perfect reliability. Perfect reliability is equal to 1 as illustrated in Table 7-4, Benchmark scale for interpreting kappa statistics

Table 7-3 Gwets AC2 score of reliability

Gwets AC		Gwets AC	Score	Gwets AC	Score
Q1	0.9681	Q14	0.9696	Q27	0.9517
Q2	1.0000	Q15	0.8799	Q28	1.0000
Q3	0.9239	Q16	1.0000	Q29	0.9622
Q4	0.8104	Q17	0.9850	Q30	0.9643

Q5	1.0000	Q18	1.0000	Q31	1.0000
Q6	0.9555	Q19	1.0000	Q32	1.0000
Q7	1.0000	Q20	1.0000	Q33	0.9684
Q8	0.9933	Q21	1.0000	Q34	0.8866
Q9	0.9662	Q22	0.9795	Q35	0.9692
Q10	1.0000	Q23	0.9398	Q35	0.9145
Q11	1.0000	Q24	1.0000	Q37	1.0000
Q12	0.9702	Q25	0.9674	Q38	0.9205
Q13	0.8409	Q26	1.0000		

Table 7-4 Benchmark scale for interpreting kappa statistics

<0.00	Poor	0.00-0.20	Slight
0.21-0.40	Fair	0.41-0.60	Moderate
0.61-0.80	Substantial	0.81-1.00	Almost Perfect

Feedback from several of the participants indicated that the scenario still lacked enough detail to answer all questions accurately. However, those working in related fields and those familiar with the building found the scenario worked and the questionnaire made enough sense to give accurate responses. The feedback concerning lack of detail for some respondents posed a problem of how to present a scenario succinctly with enough information to enable all respondents to answer all questions confidently. As a result, a hypothetical scenario was developed that could be applied in most settings.

The hypothetical scenario for the questionnaire read:

There is an old and abandoned structure on the bank of a river on the outskirts of a town. Ships have docked to load and unload cargo and passengers there since 1920. The structure includes a pier; a warehouse that stored freight; some small offices and a passenger waiting area. The building and pier are structurally solid and built from strong local timbers, now no longer available. The exterior walls are clad with aged brickwork and iron. The main spaces are generous with soaring ceilings. A series of small windows run high along two sides of the building allowing ambient light to enter. Some old shipping infrastructure is still onsite, such as old winches. Unusual features that are indicative of old wharves and docklands give it a distinctive character.

This questionnaire's purpose is to assess the sentiments that inspire community love of a heritage place, and the importance and worth of that place to the community. It seeks to discover how, by reusing this place as an arts and cultural centre, it could enrich the experiences of that community.

Visualise the scenario as described above and honestly rate your feelings about it in the following survey statements.

Photographs (Figure 7-1,) were displayed throughout the questionnaire as random aids to help respondents imagine the type of place it might be. The full questionnaire is presented in Section 10.2.5.

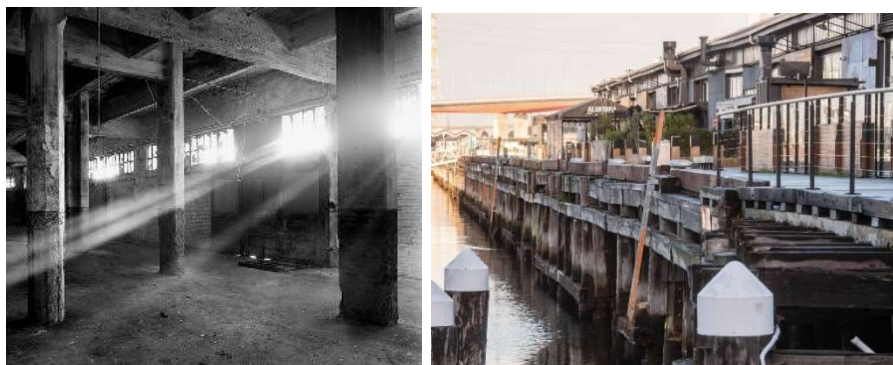


Figure 7-1 Examples of photographs displayed throughout the questionnaire

7.5 Pilot test

The questionnaire was tested on a small sample of convenience to determine whether any questions did not make sense or if there were any barriers to understanding its purpose. Each pilot test was done face to face between respondent and researcher,

each respondent read and completed the questionnaire themselves and the researcher took notes on any difficulties or queries.

This test was initially conducted with a retired Navy Admiral and Yacht Club Commodore. The findings from this test were that the respondent felt some of the language was confusing and that he felt the language had been embellished. Another comment was that there was repetition. The respondent found the scenario read well and gave the respondent a clear picture.

The second test respondent was a female visual artist from Cairns. She found the scenario and aim of the research clear. Feedback she gave was that there was not enough information in the scenario to answer some of the questions adequately, and that it would be beneficial to add space for comments to some questions. She suggested that some questions were double barrelled, some questions were leading, and there was some repetition. But overall, the questionnaire was interesting and generally easy to follow.

The third test respondent was a creative writing graduate who critiqued the statements giving suggestions to simplify and rewrite the questions.

This process eliminated a further five questions that were identified as duplicates. Thus 38 questions remained for the questionnaire.

To address the feedback, that some questions may have been leading, the following statement was added at the beginning of the questionnaire:

Visualise the scenario as described above and honestly rate your feelings about it in the following survey statements. The photographs throughout the questionnaire are random aids to help you imagine the type of place it might be.

7.6 Questionnaire

Table 7-5 Sample of Questionnaire Questions

Q7 The best use for this building is as backdrops and inspiration for photographers and artist, and space for bohemians. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q8 Reusing this place for arts and cultural activities will create new jobs and opportunities for artists and technicians. (Instrumental)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q9 The building would create an arts precinct that would be a welcoming and safe place. (Institutional)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

The questionnaire containing 38 items was broadcast online using the Qualtrics platform. A random sample of the questionnaire questions (7-9) is in Table 7-5 and the full questionnaire is in the appendix. Responses were received from 139 participants, between June 13 and July 1, 2020. Most of the respondents were female (66 per cent). Age demographics showed that 3 per cent were aged 18-24, 13 per cent aged 25-39, 66 per cent aged 40-58, and 18 per cent aged 60 and over. The postcode bar chart, figure 7-2, shows the mix of locations of respondents, suggesting high take up rates in the two areas where the researcher has strong social ties. This resulted in 46 per cent of respondents were from far north Queensland, 16 per cent being from mid coast New South Wales, and 17 per cent from greater Sydney NSW. The remainder of respondents reflected diverse locations in rural and metropolitan areas of Queensland, New South Wales, Victoria, and Western Australia. There were two international respondents from each of Singapore and Indonesia. Region was categorised using Rural, Remote and Metropolitan Areas Classification 1991 Census Edition (Australian Bureau of Statistics, 2016) which describes metropolitan areas as >100,00 and non-metropolitan areas <100,000 population. Cairns has a population of more than 100,000 but was given an individual classification as the region where the study was conducted. The region of respondent's is illustrated in table 7-6. Occupation of respondents was analysed to identify key stakeholder groups and if there was any variation in responses to those in other fields. However, 75 per cent of respondents were in fields other than the arts indicating a wide demographic of respondents from various backgrounds. Only a total of 25 per cent of respondents worked in a creative or planning related field.

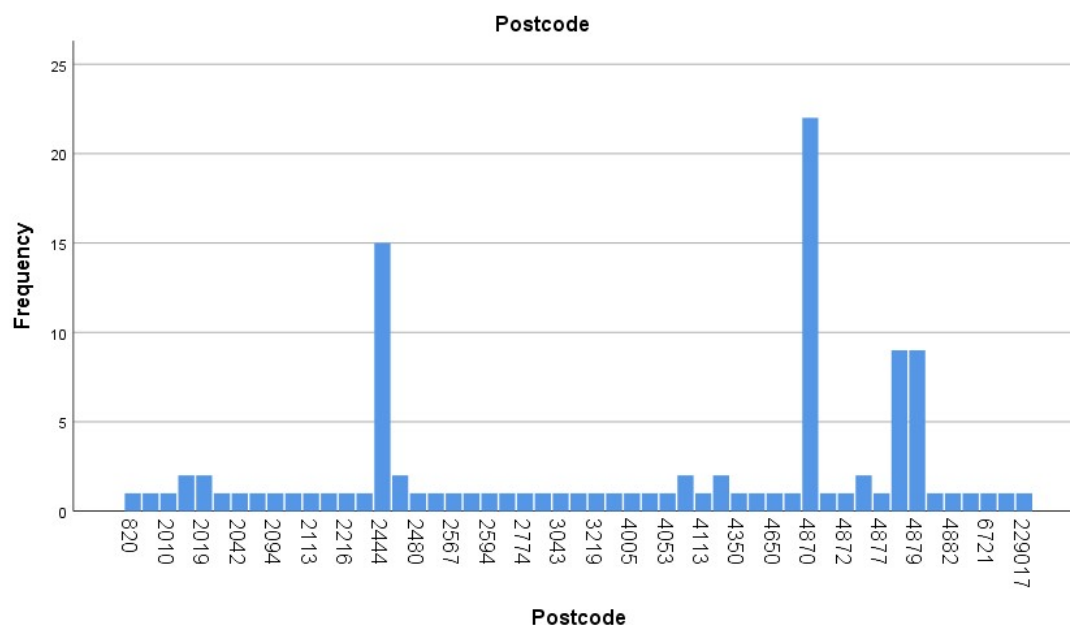


Figure 7-2 Postcodes of respondents

Table 7-6 Region of respondents

Region					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	City	30	27.5	27.8	27.8
	Regional	36	33.0	33.3	61.1
	Overseas	2	1.8	1.9	63.0
	Cairns	40	36.7	37.0	100.0
	Total	108	99.1	100.0	
Missing	System	1	.9		
Total		109	100.0		

The profile of most respondents reflected the recruitment method for the questionnaire via Facebook, LinkedIn and direct email using the researcher's existing contact list of peers. This was a condition of ethics approval. Some respondents shared the questionnaire on their own social media pages. The data from the questionnaires was

exported from Qualtrics directly into SPSS. Apart from the 38 Likert-type questions, there was also one additional open-ended question. Once the data was cleaned, there remained 109 respondents. This represented 78 per cent of respondents who had completed at least 35 per cent of the 38 questions. These were retained for analysis.

Exploratory factor analysis was used on the 38 items to reduce the number of items and explore dimensionality of the community sentiment towards the heritage place measurement instrument. Principal component factoring was used as the extraction method (Pallant, 2016). The suitability of factor analysis was tested using Kaiser-Meyer-Olkin (KMO) showing a measure of .861 as favourable, and Bartlett's test of sphericity was statistically significant at $p < 0.001$, showing that the data were suitable for factor analysis (Pallant, 2016). Both a scree plot and parallel analysis, (Figure 7-3) (Pallant, 2016) showed a two factor solution was suitable. After applying mean substitution, an oblique rotation (Direct Oblimin with Kaiser Normalisation) was then undertaken and showed that the two new factors were correlated ($r = 0.307$). The variables with factor loadings less than 0.4 in the Pattern Matrix were dropped, the results for the 10 remaining variables are shown in Table 7-7. The two factors have been labelled *Intrinsic value* and *Organisational value*. There were no items that correlated to represent instrumental value using factor analysis. Cronbach's alpha was calculated on the 10 remaining items; the alpha of 0.65 indicates that the two subscale scores can be added together to form a single scale.

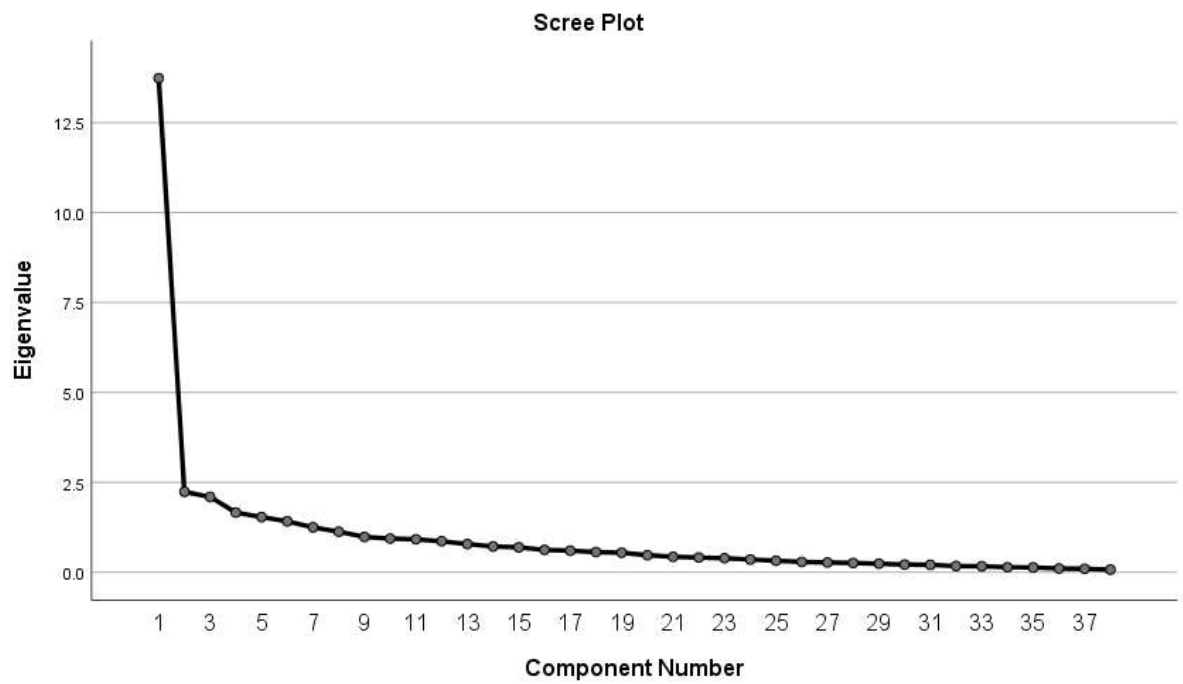


Figure 7-3 Scree Plot

Table 7-7 Pattern Matrix illustrating the two factors

Pattern Matrix

	Factor	
	1	2
Q20 The reuse of the building for arts and cultural purposes would increase its reputation as a landmark	.833	-.326
Q17 Arts and Cultural activities and community gatherings will create new and binding memories about the building	.803	
Q22 The atmosphere, the smells, the temperature, the marks of age will enhance the places sense of heritage in its use as an arts and cultural centre	.770	
Q15 Reuse of this place for arts and cultural activities would be complementary for telling stories about the place's history in imaginative ways to enrich community memory.	.754	
Q23 This building has characteristics that add extra dimensions to an arts or cultural experience.	.749	
Q26 Keeping only the outer facade of the structure is better than preserving the whole building as this will keep the memory of what the place once was alive but allow more freedom on the inside for the renovation to an arts and cultural venue.		.532
Q7 The best use for this building is as backdrops and inspiration for photographers and artist, and space for bohemians.		.522
Q19 The place will need additional features added such as a sculpture or mural to give it a feeling of a community landmark.		.521
Q12 The rotting and crumbling architecture would need art or cultural activity to entice me there.		.502
Q38 Once reused as an arts and cultural venue, the place will need to be run by the local government authority to ensure heritage values of the place are retained, and that there is consistency in safety and other regulatory protocols in its operation		.406

The first subscale with five items indicates intrinsic values that relate to how individuals and the public feel about and relate to a place. The second subscale also with five

items indicates organisational values. These are the processes and techniques that professionals adopt to create value for the public (Holden, 2006).

The questionnaire aims to identify community sentiment towards places to be reused for the creative economy as a decision-making tool for industry professionals. The questionnaire items are scored with a five-point Likert scale. By adding the scores up for each person, each subscale now has a potential range of 5 – 25, and a total score from 10-50. The total score can easily be turned into a 0 – 100 scale by subtracting 5 and then multiplying by 5. The tool is used to gather community sentiment from a sample population from the region of concern. It can be administered online or in person.

Table 7-8 illustrates the novel scale of community sentiment toward places for adaption to arts and/or culture uses

Table 7-8 Novel scale of community sentiment toward places for adaption to arts and/or culture uses

	Question	Strongly Agree			Strongly Disagree		
	INTRINSIC						
1	The reuse of the building for arts and cultural purposes would increase its reputation as a landmark	5	4	3	2	1	
2	Arts and Cultural activities and community gatherings will create new and binding memories about the building	5	4	3	2	1	
3	The atmosphere, the smells, the temperature, the marks of age will enhance	5	4	3	2	1	

	the place's sense of heritage value in its use as an arts and cultural centre.					
4	Reuse of this place for arts and cultural activities would be complementary for telling stories about the place's history in imaginative ways to enrich community memory	5	4	3	2	1
5	The building has characteristics that add extra dimensions to arts and cultural experiences.	5	4	3	2	1
INSTITUTIONAL						
6	Keeping only the outer facade of the structure is better than preserving the whole building as this will keep the memory of what the place once was alive and allow more freedom on the inside for the renovation to an arts and cultural venue.	5	4	3	2	1
7	The best use for this building is as backdrops and inspiration for photographers and artists, and space for bohemians.	5	4	3	2	1
8	The place will need additional features added such as a sculpture or mural to give it a feeling of a community landmark.	5	4	3	2	1

9	The rotting and crumbling architecture would need art or cultural activity to entice me there.	5	4	3	2	1
10	Once reused as an arts and cultural venue the place will need to be run by the local government authority to ensure heritage values of the place are retained, and that there is consistency in safety and other regulatory protocols in its operation.	5	4	3	2	1

7.7 Discussion

In this chapter a two-dimensional scale that determines community sentiment toward a heritage place and its adaption for the purposes of the creative economy is presented. The scale is useful for gathering the opinion of the community, whether such an adaption is a meritorious idea or not, by analysing the scores that determine whether there is consensus of strong agreement or disagreement with the statements presented in the scale. The two scales represent social and aesthetic values differentiated by intrinsic and organisational value. Intrinsic value describes what is meaningful about the place for the people who use it, and organisational value describes what is important to the professionals to deliver the use of the places for public consumption. Intrinsic and organisational values represent two dimensions of Holden's (2006) Trilogy of Cultural Value. The value from Holden's (2006) Trilogy that isn't represented as a sub-scale is institutional value. This value represents what is important to bureaucrats and policy makers, which reports impacts, outputs, and outcomes of how the places of the creative economy achieve social and economic wellbeing. The absence of institutional value as a result of the analysis illuminates the problem that Holden (2006) points out, in that the public and professionals have

completely different sets of concerns to bureaucrats and policy makers. With this in mind, capturing meaning in values that are subjective in a more broadly based popular consensus may assist in the difficulties of reporting the intangible value of the creative economy and the rationale for public funding (Holden, 2006).

The items determined in the sub-scale labelled with intrinsic value highlight several key factors that influence how people feel about a heritage place and its adaption for the creative economy. These factors for consideration, numbered one to five in table 7-8, are landmark value, memories, stories, and aesthetic characteristics. **Item one** of the scales infers landmarks have positive impacts in a community. It seeks to understand whether the place's landmark status would increase or decrease because of its adaption for the creative economy. The results link to the literature that tells us landmarks are usually socially valued places. Landmarks are places that people are more likely to go to because they are a part of the community consciousness. They become a recognisable part of the landscape and become a means of orientation within the area (Gieryn, 2000, Lesh, 2019). Additionally, to demonstrate aesthetic value, places must have landmark quality (The Burra Charter, 2013). Landmark quality provides the visual amenity that strengthens a sense of connection with a place. If people agree that adaption of the place for arts and culture will increase its landmark value, correspondingly the place's aesthetic and social value will also most likely increase.

Item two of the scale is used to determine whether the adaptation of the place will provide opportunity for new memories to be formed because of its new use. It anticipates that memories will stem from the social gatherings and aesthetically charged experiences created because of the increased activity the adapted place will offer. Understanding how memory is attached to the place will help define if the social

and aesthetic value of the place exists and if it will increase or not. Memories are accumulated over time and from the associations people have with a place. Memories can be reimagined through reading the place's historical palimpsest, through patina of age, stories of the past and social connections with the place (Gray et al., 2017). **Item four** of the scale is about the stories attached to the place and whether its adaption would be complementary to telling stories of its past to keep them in the community's memory. Stories about places form a collective memory and shares a group's and community's past experiences. It is a way that social value can be both recognised and expressed (Johnston, 2016, Landorf, 2011). Whether or not a place's heritage value and aesthetic characteristics will be retained and enhanced in its new use are determined in **items three and five of the scale**. Aesthetic pleasure in a place comes from the curiosity aroused between the known and unknown, the expected and the surprising, the certain and the uncertain (Bianchi, 2014). Additionally, the atmosphere, temperature, smells and marks of age, will most likely recall the stories attached to the place and enhance new creative experiences (Hashemnezhad et al., 2013). In summary the research has found what is important as intrinsic value to the people who will use the place, how the creative economy's adaption of the place will increase its reputation as a landmark, and retain its heritage value, stimulating curiosity and the memory of the stories attached to it. All these elements most will likely inspire and enhance the emotional and sensory experiences of people attending such places and subsequently conserve and evolve the place's social and aesthetic value.

The factors that relate to assessing what matters to professionals, whose priorities relate to assessing significance and managing the places of the creative economy are indicated in the organisational sub-scale and labelled six to 10 in Table 7-8. In assessing a place's suitability for adaption, the factors that relate to whether the place

has existing attributes that make people feel attached to it and what the best creative economy use may be, i.e., is it better left as a ruin to inspire creativity, or does creative activity need to be activated to enable people to feel attached to the place. Another consideration is the type of management structure which will best enhance its new use. **Item six** of the scale is concerned with retaining the place's character. It addresses functionality and whether retaining only the façade would be a good idea or not to retain its heritage aesthetic and allow more freedom to adapt the place to suit its new use. This marries with the literature about the barriers to adapting places by Conejos et al. (2016), Government (2006), Mehr and Wilkinson (2018). These barriers include architectural physical restraints, building codes and regulations, high remediation costs, technical difficulties such as shortage of heritage materials and skilled heritage tradesmen, and ongoing maintenance costs. It poses the question of whether having a purpose-built space behind a façade creates the opportunity to purpose build to specifications that are most suitable for its new purposes. **Item seven** of the scale seeks to determine whether the place would be better left in its current dilapidated state and suited as backdrops and inspiration for creativity and a space for bohemians. The literature cites these artists and bohemians as first stage gentrifiers who are attracted to this type of unadapted space, for the cheap rents and inspiration that the places offer. Many of the creative economy's spaces are a result of creatives as first stage gentrifiers, that turn derelict places into creative spaces for their own and community purposes, as described in Chen et al. (2016), Dyson et al. (2016). Overtime these adapted places bring the benefit of new life into cities from people looking for new ways to be engaged with unique spaces (Chang, 2016, Plevoets and Sowinska-Heim, 2018). **Item nine** also relates to the aesthetic of the place as rotting and crumbling architecture. It seeks to assess whether creative economy activity would

activate the space and entice the public to go there. There are examples of the success of utilising rotting and crumbling architecture as informal arts spaces and how they become iconic, such as the former 'Kunsthaus Tacheles' in Berlin. However, relying on the bohemians to rejuvenate a place may be a romantic notion of the ruinenlust, clichéd and of the past, because of barriers such as safety regulations and building codes. Nevertheless, it is determined as significant by the results in the novel scale. **Item eight** of the scale seeks to understand whether the place has enough character on its own or whether additional artistic features would need to be created to give the place the feel of an arts and cultural institution and a community landmark. This may be the case with prosaic buildings that offer cheap rents but have little aesthetic value such as that demonstrated in the case of COCA. The **final item of the scale** is about the management structure and the balance of an administrative framework and community involvement required for people to feel attached to and a part of the place. As more of the community become involved with the place, it requires an administrative authority to ensure heritage values are retained and that there is consistency in regulatory and safety protocols in its operation. Like most places initiated from grass roots collectives; the intrinsic value created is often lost when the organisations add processes, and regulation to ensure safe and equitable access for more of the community to experience the place. The scale of the operation, the type of experience and the demographic of people who will be attracted to the place will determine if it is a good idea for a local government authority to manage the place or if it would be better run by a community group. In summary several important factors are presented for industry stakeholders to consider when assessing a place for adaption. These organisational values centre on the best management structure to ensure regulations and community needs are met. The appropriate approach to

adaption needs to be considered, either facadism and a purpose fit rebuild or whether it is beneficial to leave the place for artists and bohemians to occupy the place and create a vibe. Additionally, it is important to consider how creative practitioners will be inspired by the place's aesthetic: if the aesthetic of the place is adequate for the look and feel that a creative organisation strives to emanate.

The two-dimensional scale is relevant for use by stakeholders and practitioners with plans to adapt a heritage place for the purposes of the creative economy. Such plans can be better received when the community has been involved in the decision-making process to determine whether the place is useful for this purpose or not. It determines what is important for the public and the professionals as a part of the planning process for its adaption. Using innovative tools, organisations and governments can gather data about what is important to individuals and communities which assists in building stronger and more vibrant places for people to live in and visit. This research assists in identifying what places are important to communities and the elements of the places that should be considered that conserve and evolve social and aesthetic values in their adaption for a new use in the creative economy.

7.8 Conclusion

The purpose of this chapter was to construct and validate a scale that gathers community sentiment about a heritage place and its suitability for adaption for the creative economy. The scale was constructed using the contextual lens of social and aesthetic value as defined in The Burra Charter (2013) and framed in the Trilogy of Cultural Value (Holden, 2006). Researchers have argued that there is a standard of developing long multi-item scales to measure different constructs, and that reducing scale lengths leads to greater uptake, better completion rates and less missing data (Boley et al., 2021). The two sub-scales with five questions each have the potential to

gather more meaningful data from a wider sample of respondents who may be concerned about places being considered for such projects.

In conclusion I have aimed to illustrate a method to quantify the subjective values, social and aesthetic, attached to the adaption of a place for the creative economy. The bureaucrats and policy makers need clearer metrics to understand the flow-on effects that are result of the intangible values of places adapted for the creative economy. The different groups among Holden's (2006) Trilogy have different priorities for places adapted for such purposes. Gathering meaningful data around these priorities, that report about the impacts, outputs, and outcomes of these types of places to bureaucrats and policy makers, may result in more heritage places being retained by adapting them for the community to collectively use them. The construction and validation of an original scale to determine community sentiment towards heritage places puts what key stakeholders and community determine as their key priorities. The scale is an easy tool to use in practice for practitioners.

8 Conclusions and future research

1.1 Conclusion

The central aim of this thesis has been to extend the discussion about the symbiotic relationship between heritage places and the creative economy. This relationship enriches the emotional and sensorial experiences people have with creative activity and heritage appreciation. These experiences can be explained through Australia's national heritage indicators, social and aesthetic values (The Burra Charter, 2013). However, these indicators are notoriously subjective to define in practice. This thesis has aimed to address this problem. It has developed an assessment framework to analyse how social and aesthetic value is conserved and how it can evolve when heritage places are adapted for the creative economy. Additionally, the research has constructed and validated a novel scale to enable assessment of these values. To do this the research has focused on three heritage places adapted for the creative economy in Cairns, Australia. The experiences of Cairns provide a case to other small growing cities around the world that are experimenting with arts and cultural development to increase liveability and stimulate their economies. Mixed methods are used including, historical case analysis, interviews with industry stakeholders and the voices of the community in a questionnaire. Analysis from all methods has indicted several themes for consideration in assessments.

The mixed methods used in the study have demonstrated the theory that the adaption of a heritage place for creative economy is complementary to conserving and evolving social and aesthetic values. Historical analysis revealed that, the nature of the types of activities in the creative economy are broadly compatible and sympathetic with conserving and evolving intangible cultural values. Actor Network Theory (Law, 1992) and the Construction and Validation of a Predictive Scale (DeVellis, 2017) showed

common themes that influence how social and aesthetic values are conserved and evolved in such adaptations, demonstrating their validity of the results through triangulation. The quantitative method, factor analysis was applied to the questionnaire results to construct the novel scale. Qualitative analysis of interview data unravelled actor networks which expanded Holden's (2006) Trilogy of Cultural Value.

The analysis with ANT revealed certain actors that are significant in conserving and evolving social and aesthetic value, from different stakeholder priorities. ANT analysis aim was to answer the research questions how social and aesthetic values had been conserved and evolved in the three research sites in Cairns. The research found the public who are interested in the intrinsic experiences prioritise stories, environment, architectural aesthetics, and time association. Stories are discovered through the heritage of the place, about the place itself as well as the greater story of the community it is a part of. The places adaption for the creative economy empowers the art of storytelling. People identity with the stories and connect with others because of the resonance they create. The environment in and around a place activates the audiences known and unknown senses which can impact on the experiences of the place itself and the activities that happen there. Architectural aesthetics is complemented by the environment while the architecture itself creates sense of intrigue and mystery as the place and its story is uncovered. Architectural aesthetics evoke the emotions such as sense of like or dislike, or beauty or ugliness. Time association creates attachment to place, developed from memory of the experiences had there: it's an emotional place and person relationship developed overtime (Hashemnezhad et al., 2013). The combination of these actors helps us remember who we are, where we have come from and where we might be going as individuals and a community. The actor network analysis revealed that creative industry

practitioners need to be cognisant of these types of intrinsic motivators of the public. to give them direction in how they deliver the places of the creative economy. However, they can struggle to capture the values of such places as meaningful outputs, outcomes, and impacts that give strength to the place's intangible values. Practitioners have their own set of priorities to deliver the places of the creative economy which effect how social and aesthetic values are conserved and evolved.

Actor network analysis of the creative economy's professionals' priorities leads to the conclusions that they are influenced by the management structure, opportunities, heritage regulations, participation, and evaluation. The community are at the coalface of activity but require the support of an administrative framework. The balance between community and administrative structure is essential to maintaining community connection to the place. The opportunities of places that have outlived their former uses provide a sense of security to creative organisations to put down their roots, conduct their administration, store their goods, rehearse, and create. As well, a heritage place provides opportunity for creativity and innovation by its unique qualities and retrofitting creative content to that space. Heritage regulation defines how practitioners can use the place, and if it is restrictive or complementary to creative activation. Participation is how people can become involved with a place and feel a part of the community. It can be actively or passively engaged with social activity or immersed in the place's aesthetic. The managers of these types of places also serve as representative for bureaucrats and policy makers to understand the impacts, outcomes, and outputs about the value of heritage places adapted for the creative economy. The bureaucrats are concerned by the evaluations that demonstrate, economic growth as a direct result of the places adaption, such as increased employment or new businesses being established. The bureaucrats and policy makers

have a priority to understand whether livability of the greater community has increased because of the adaption, such as providing more things to do or by beautifying the landscape, creating civic pride and making people want to be there. Participation is also a priority for bureaucrats to understand how communities are more connected, and how participation in these places' influences people's lives in areas such as learning new skills and sense of self-worth through activities such as volunteering. These evaluations also provide the data for the bureaucrat's other concerns about their policy priorities and that by investing in these types of places, there is increase in economic and community wellbeing.

Heritage places contain complex values that require the attention of professionals, and bureaucrats' and policy makers, not only in the terms of its new use, but also in terms of its contribution to wider social and aesthetic ecologies. The analysis of these values in this thesis has suggested that there is insufficient attention in the management of and subsequently policy settings about the intangible value of places of the creative economy. In addition to actor network analysis, this research has proposed the alternate methods of a novel scale that assists industry practitioners to gather community-based opinions about the social and aesthetic attributes of heritage places and whether adaption for creative economy use is a good idea or not. This brings the voices of the community into the conversation and decision making about conserving heritage places which consequently makes people feel more attached to the places through participation. This is an important element in developing a sense of ownership and civic pride. As a result, more heritage places may be conserved for their intangible values which will enable these values to evolve. Therefore, more places can become available for use in the creative economy. This thesis contributes an alternate way to assess these values at a time in Australia when many of the places built in the 200

years of European built heritage have now outlived their current use and are needing a new use.

One of the aims of this study has been to examine the people-place relationship because of adaption of a place for the creative economy, and how this symbiotic relationship conserves and evolves aesthetic and social value. Mixed methods have been used to determine these kinds of attributes through, historical analysis of the research sites, stakeholder interviews and the voice of community in a questionnaire. There is a clear link of emergent themes between the two methods used that are important in conserving and evolving the social and aesthetic value of a heritage place in its adaption for the creative economy. The common themes that emerged are the intrinsic values of stories, memory, time depth, environment, and organisational values of management structure and building regulation. This increases validity of these findings through triangulation of the data. It demonstrates that the items in the constructed and validated scale and the actor network analysis are representative of the non-tangible attributes of a place. These provide mechanisms that can be applied in practise to obtain community-based opinions and stakeholder groups priorities about the intangible value of a heritage place and forecast if adaption for creative economy activities is a good idea or not.

The adaption of heritage places is not a new phenomenon. There are many scholarly studies about adaption of place that discuss topics such as the barriers and enablers in construction, sustainability factors, and case studies that describe community initiated and top-down approaches to adapting heritage places for all types of new uses. More generally the basic findings of this research compare with other scholarly research demonstrating that creative use is often compatible and sympathetic to old places. However, there is no blueprint that fits all, as each place has unique

characteristics, and the right fit of a new use for an old place needs to be assessed from a community view that will undoubtedly create a feeling of attachment to that place. The experiences of Cairns are useful in providing a case to other small growing cities around the world with a trajectory of arts and cultural development to increase liveability and stimulate their economies.

This research has also aimed to add to the academic literature alternate methods to recognise and appraise how intangible cultural values are conserved and evolved when heritage places are adapted for the creative economy's purposes. The research is multi-disciplinary in the fields of heritage, community planning and creative economies. Bringing the themes of these disciplines together provides a vehicle to understand the impacts on intangible cultural values from different stakeholder perspectives regarding creative economy led urban regeneration. It uses a constructivist approach to build knowledge from the experiences and opinions of the public. The conceptual framework based on the Holden (2006) Trilogy of Cultural Value provides a lens to construct and interpret the data within three types of cultural value: intrinsic, organisational and instrumental. A parallel trilogy, of people, professionals, bureaucrats and policy makers, generates two overlapping triangles to describe cultural value (Holden, 2006, Kumakura, 2010). The overlapped triangles demonstrate which value is prioritised by which group. Holdens framework is extended by applying Actor Network Theory (Law, 1992) to unravel the priorities of Holden's stakeholders that conserve or evolve the relational cultural value.

In summary this research has adopted a mixed methods approach that includes historical analysis, interviews, a questionnaire, and scale development. The scoping review of literature in Chapter 2 follows the methods set out by the Joanna Briggs Institute (Peters et al., 2015). This method was chosen to map the key concepts in the

research field and represent this evidence by charting the data. The scoping review provided baseline data from which the research could develop from. Likewise, Chapter 5 presents a historical analysis of three heritage places that have been adapted for the creative economy's purposes, the historical analysis provided evidence of existing social and aesthetic values that had already been conserved and/or evolved. This analysis was equally important to the scoping review to establish baseline data. The historical analyses established the existing social and aesthetic values that had been conserved and evolved in each of the places before and after their adaptations and provided evidence to test that the theory of the research exists. Once baseline data was established, semi formal interview questions could be deduced from it. The semi formal interviews were chosen to allow for openly expressed stories and opinions from people who had an association with the places involved in this research and provide a primary data source. The interviews activated how social and aesthetic values had been conserved and evolved from their direct experiences of the places. Chapter 6 presents key findings in the research. It draws on the interview data and charted literature to construct an actor network to unravel the priorities and influences of stakeholders that would conserve or evolve intangible cultural values. Chapter 7 provides a main outcome of this thesis which is about the construction and validation of a novel scale. The scales' purpose is to gather community opinions about the intangible cultural attributes of heritage places and whether their adaption for the creative economy is a meritorious idea or not. The construction and validation of the scale used mixed methods that involved the voices of stakeholders and community. One of the main findings in the research is the essential nature of involving community in the decision making and adaption of heritage places. This will ensure the attributes of the place; tangible and non-tangible are conserved and able to evolve in ways that

are meaningful to people collectively. Involving the community builds stronger connection to place and sense of place.

8.1 Limitations

The focus of the study on the adaption of heritage places for creative economy use may be seen as a limitation of the study as other types of uses were not considered. However, most respondents agreed in an open-ended remark section of the questionnaire that adaption for arts and culture was a good idea as it is inclusive of more of the community. Some respondents felt, it would not always be the best or only option, given the wide-ranging type of adaptive reuse outcomes for community places. Different scales would need to be developed to be relevant to assess adaption for other types of uses.

Of the 14 interviews, two were bureaucrats, five from architecture and planning and seven from arts management, this may have skewed the findings to the views of creative economy practitioners.

The questionnaire was found to have leading questions and although once this was discovered a scenario was devised to reduce their suggestiveness. This may have skewed the findings. The scenario reads.

Visualise the scenario as described above and honestly rate your feelings about it in the following survey statements. The photographs throughout the questionnaire are random aids to help you imagine the type of place it might be.

The research is practice led and informed from the views and experiences of the researcher as creative practitioner to understand the research problem and provide a commercial solution for use in practice rather than solely add to scholarly debate.

Based on the above limitations I will not claim that I have created solutions that exist to determine community sentiment towards places being adapted for the creative

economy. Since the variety of types of places are diverse with heterogeneous communities, the values would vary from place to place. I have presented the theoretical and intellectual groundwork for further research that may provide a framework to assess community sentiment in diverse settings.

8.2 Further research

It is recommended to continue this scholarly discussion by testing the constructed and validated novel scale in a real-life scenario to understand whether it has wide application to assess community opinions about adaption projects specific to the creative economy. Using an existing Contingent Valuation (CV) method to determine community sentiment toward a place and then comparing the results from the novel scale constructed in this research would determine whether there is a high correlation between results. This would assist in validating whether the novel scale may be effective or not. Yung and Chan (2015) tested the CV method, Willingness To Pay (WTP) on the conservation of the Central Police Station Compound in Hong Kong. The method gathers data on how much individuals are hypothetically willing to pay, or not, to conserve the place. The WTP results were compared with survey results that evaluated people's perceptions about the social value of the heritage place. One of the study's outcomes indicated that the extent that a heritage place can provide a sense of place and identity and sense of inclusion in the community correlated with the amount they were willing to pay. WTP was a useful tool for practitioners to combine with other methods to assess cultural values. In a similar way this study intends to complement the suite of other techniques available to assess intangible heritage values to enhance practitioners' analysis about what is valuable about a place to the community. Testing the novel scale with other CV techniques will not only further

establish its usefulness, but also determine other compatible tools that will assist in triangulation of data making the evaluation of intangible values more robust.

There are many examples of heritage places in regional towns and villages in Australia that have become obsolete for various reason and need a new use to ensure their survival. These are places such as community halls, courthouses, and theatres. This provides an opportunity to reach out to current stakeholders, community groups and the public to gather an indication of opinion about their needs and what might be the best future for such places. This would provide a good starting point for discussion and further research about the adaption of heritage places that includes the voices of the community and what attributes of a place are meaningful to them. A new study that builds on the theoretical and intellectual development of the novel scale indicative of community sentiment towards such adaptations would be useful to gather a wider demographic of opinions from stakeholder interviews about the adaption of heritage places for uses including but not limited to the creative economy as baseline data to construct and validate a scale. This would result in a novel scale that is useful for practitioners to gather community opinions about heritage places and if adaption for a new use is a good idea or not in all kinds of settings.

9 Addendum

9.1 *Community initiated adaptive reuse for culture and the arts: 'The Tanks Arts Centre' Cairns, Australia*

Abstract

A group of World War II naval fuel storage tanks strategically located in a tropical rainforest in Cairns, Australia, were adapted for arts and cultural purposes. This paper explores the adaptive reuse of this unusual industrial heritage site. It uses a case study approach to demonstrate how the social and aesthetic values of the place have been preserved and grown, and how these values have interacted to increase community attachment through a community-initiated approach to the site's reuse. A scoping review and secondary data helped develop the case study and informed semi-structured interview questions for key industry stakeholders. The paper deduces that a community-led bottom-up approach to the reuse of space for arts and culture results in greater community attachment and, as opposed to top-down approaches, allows for continued growth in social and aesthetic value. Nevertheless, ongoing success of community initiatives in most cases is also reliant on the structure of a government-led administration.

Keywords: Arts and Cultural, Adaptive Reuse, Social Value, Aesthetic Value, Community initiated, Industrial Heritage, Tropics, Cairns

Adaptive reuse of industrial heritage sites as arts and cultural facilities can often be the best option for an industrial place that can no longer function under its original use. This change in use not only conserves exiting heritage values but can be the catalyst to increase and add new layers of social and aesthetic value. Heritage value

grows out of curiosity about, and history of, the past (Cossins, 2016); it develops an intrinsic value as a landmark or memory within a community. Likewise, industrial heritage can be an historic link to the past; a demonstration of how a place has progressed and become a part of a community's identity (Ireland, 2002). Yet, industrial heritage can also be challenging regarding its aesthetics, scale, past social consequences, and negative perceptions. This paper explores how social and aesthetic values interact in an arts and cultural context to create community attachment to a World War II industrial heritage building. The Tanks Arts Centre, in Cairns, tropical north Australia, forms a compelling case study. It highlights a successful example of a long abandoned industrial site adapted to an attractive and unusual arts centre without compromising its value as a World War II industrial relic and demonstrates how this developed through local drive and passion. The paper plots how a series of community-initiated approaches created a snowballing effect of community attachment and led to an evolving aesthetics of this industrial ruin with its cathedral like proportions set within a tropical rainforest. It shows how historic values have been conserved and aesthetic and social values built through the site's community-initiated reuse. As a result, The Tanks Arts Centre has become one of the most dynamic arts and cultural spaces in regional Australia.

The unique, and analytically informative, story of the Tanks Arts Centre has not previously been published in the academic literature. This paper is written from an insider's perspective as the author is an employee of The Tanks Arts Centre.

Impetus to undertake this research was initiated through witnessing firsthand how the community and successive performing artists continue to appreciate and maintain strong affective attachment to the space.

Literature

This paper draws literature from the structured process of a scoping review. The mapped literature was selected from academic databases, reference lists and grey literature. Keywords used in the search terms were (Arts OR Cultural) AND ("Adaptive Reuse") AND (Social OR aesthetic). A protocol was developed to identify relevant papers: they had to contain a combination of the keywords, be in English, be published after 1990, and be in the tropics of Australia or Southeast Asia. This protocol was later expanded to include all of Australia and China, given the limited number of papers found in initial searches. Existing papers in the broader grey literature provide evidence on adaptive reuse regulation and policy that set a groundwork for the study (The Burra Charter, 2013, Government, 2006). Several studies explore the barriers and enablers of adaptive reuse, clearly presenting how this process can conserve and protect heritage and gentrify often derelict areas (Conejos et al., 2016, Dyson et al., 2016, Bullen and Love, 2011a). However, authors also outline the issues of adaptive reuse, including difficulty in retrofitting services to comply with current building codes, ongoing maintenance requirements, and suitability of buildings to effectively meet the demands of modern uses (Mehr and Wilkinson, 2018, Bullen, 2007). Nevertheless, Bullen (2007) posits that any shortfalls in building performance should be balanced against the conservation of social value. A number of authors have recognised the concept of social value and how communities attach meaning to a place through continuous involvement with that place and the social interactions that happen within it (Johnston, 1992, Yung and Chan, 2015, Hashemnezhad et al., 2013). Literature on aesthetic value usually refers to architectural aesthetics, but when referring to aesthetics as a sense of like

or dislike to place based on sensory perceptions, evidence is scarce (Goldman, 2005b, Bianchi, 2014, Johnston, 2016). Additionally, the literature establishes that social and aesthetic values are subjective and often difficult to define and use in practice (Landorf, 2011, Throsby, 2007, Bailey, 2009).

Academic case studies using the literature protocol were selected that demonstrate adaptive reuse of any type of building for arts and cultural purposes and the subsequent effects on social and aesthetic value (Chang, 2016, Gray et al., 2017). Case studies in China were included for their grassroots-initiated approach, subsequently supported by government initiatives, and also the use of industrial buildings (Yung et al., 2014, Chen et al., 2018). Other case studies that discuss adaptive reuse projects for arts and cultural purposes were found in Australian government reports and literature, for example the Queen Victoria Museum and Gallery in the former Launceston railway workshops (Department of Environment and Heritage, 2004); and in the grey literature, the Casula Powerhouse, Carriage Works and The Substation (Spaces, 2016, Eccles, 2008). These comparative China and Australian studies have addressed some interesting questions in the context of exploring the evolving values attached to places, and how through adaptive reuse for arts and cultural purposes new values are created that increase the sense of community attachment.

Historic Heritage Significance of the Tanks

The history of The Tanks is bound up in the Pacific arena during World War. The Allied Works Council, the constructing body for WWII infrastructure, built five tanks as a fuel storage facility for the Royal Australian Navy in 1943. They were built into the side of the Mt Whitfield Range, in Cairns, to serve the increased shipping needed

for the war effort (Department of Heritage and Environment, 2007). The site was chosen on the southern flank of the Range, 4 km from the port, so the tanks were not obviously associated with the port and could be easily hidden by camouflage nets cast over their roofs in case of air raids. The fuel was pumped through a long underground pipeline to Trinity Inlet where ships docked (Department of Heritage and Environment, 2007, Cairns City Council, 2010).

Australia's involvement in World War II began in 1939 with almost one million men and women serving as allies with British and other forces. The war came much closer when the Japanese entered in 1941, quickly achieving many victories and threatening Australia's north. Port Moresby, in Papua New Guinea, and Darwin, north Australia, were being bombed in 1942 and it seemed that Australia would be invaded (The Australian War Memorial, 2018). This brought Cairns into the near warzone. The arrival of several damaged ships from Darwin brought the reality of the war into Cairns Harbour, compounded by the arrival of other ships fleeing the attack in New Guinea and the South Pacific Islands. The Japanese aimed to isolate Australia so it could not be used as a launch site to fightback, but this tactic failed in the battle of the Coral Sea in May 1942, and American and Australian troops and their war supplies poured into the north to begin the campaign to re-take New Guinea and other Pacific islands. A build-up of military strength was seen in Cairns as a result. Infrastructure in Cairns at this time served a sleepy little tropical town known for sugar, fishing, and tourists, and required much development to turn the town into a military base (Bottoms, 2015)

Tanks 1 and 2 were built first in 1943 at a cost of £2,500 each. The tanks were constructed on the site of an old railway siding which serviced a neighbouring quarry. They were made of solid steel plate to hold diesel fuel. Tanks 3, 4 and 5 were also built in 1943, to contain crude or furnace oil. They were located further west of tanks

1 and 2 on the site of the old quarry. These were constructed using reinforced concrete. The concrete was hand mixed and poured 24 hours a day until finished. Some of the workers have left their names etched into the concrete on top of the perimeter bund wall adjacent to Collins Avenue, a thoroughfare through the botanic gardens precinct that connects Cairns inner suburbs with the city (Cairns City Council, 2010). These labourer's names etched into the bund wall offer wider social value as a record of people's lives, creating an important link to the past and identity of the industrial community of the time (Cossins, 2016).

All five tanks had a continuous role for the storage of fuel throughout the war effort. After the war, that use continued; they were rented out to fuel storage and other bulk storage companies as well as being used by the Navy. However, by 1987, their storage use declined, and they had no official function. In 1994 tanks 3, 4 and 5 began their transition into The Tanks Arts Centre.

Method

In order to understand this transition from industrial concrete storage tanks to an arts and cultural centre the paper adopts an explanatory case study method as described by Yin in (MacCallum et al., 2019) . It investigates how social and aesthetic values have been acquired and maintained in places reused for arts and culture. This paper seeks to introduce this concept in the context of The Tanks Arts Centre as unusual reused industrial structures. The Tanks Arts Centre enquiry plays an important role in a larger project in North Queensland that informs further research about social and aesthetic value. This case study undertakes both an historical and contemporary exploration. It investigates why the place was first built, the types of activities that have happened, and who the users were. It explores the sites' significance in an

historical context by examining how the community may have originally been attached to the place, whether or not it had gone into decline, and how the original use may have changed. The paper subsequently investigates why the place was reused for arts and culture and how the community did (or did not) embrace this new use, and, importantly, how the community were involved in the process. It seeks to illustrate how people have felt about the place then and now.

The Tanks Arts Centre case initially relied on secondary data, drawing upon resources from the Cairns Regional Council archives, heritage registers, and an existing survey. With ethics approval, most of this secondary data was able to be captured as the researcher has been an employee at The Tanks Arts Centre for the past ten years. In 2014 the researcher was tasked to curate a 20-year anniversary exhibition that celebrated The Tanks Arts Centre as a contemporary space. Through this process a diverse range of old photographs, newspaper clippings, and event invitations were uncovered, some stored in filing cabinets, others at the backs of drawers. Archival recordings from an electronic display at The Tanks Arts Centre, now no longer in use, provided interview data with people from the community who had some connection with the place. Additionally, having worked at the centre for a decade has enabled the researcher to undertake a practice of *flânerie* (Chaudhury and Lundberg, 2018), casually observing the cultural events and people's interactions with the place.

A second phase of the research project was conducted in 2019, where primary data was collected as semi-structured interviews with twelve key industry stakeholders from the fields of urban planning, architecture, art and culture, as well as with community leaders. The interview questions drew on inductive reasoning from the secondary data that informed an initial case study about 'The Tanks Arts Centre', as

well as deductive reasoning from the broader literature review. The interviews were analysed using NVivo, resulting in descriptive statements categorised to keywords.

Arts Led Adaptive Reuse

Adaptive reuse conserves a building and adds a contemporary layer for its new use.

Bullen and Love (2011b), Department of Environment and Heritage (2004) claim that when adaptive reuse is applied to heritage buildings it not only retains the buildings but also conserves the energy already invested in them. This energy incorporates the materials, effort, skill and dedication of the original builders (Watson, 2016).

Furthermore, adaptive reuse can conserve the architectural, social, cultural and historical values of a place, preserving a record of the past and adding character to communities. The grand buildings considered as 'heritage' according to popular taste are usually considered more desirable for reuse rather than those of less obvious value, including industrial spaces. In contrast, Cantell (2005) argues that industrial buildings are significant for their utilitarian architecture: they are vernacular relics from the industrial age, notepads to the past, and enhance the identity of place. As such, they are just as much architectural masterpieces or landmarks as the more obvious grand historic buildings.

A key point is that industrial buildings are especially well-suited to adaptive reuse as arts and cultural facilities due to the large open spaces and intrinsic historic values they offer (Department of Environment and Heritage, 2004). Artists are attracted to them for their cheap rents, as buildings are often located in areas of decline (Chen et al., 2016). However, Westbury (2016), the founder of the Renew Newcastle program in Australia, takes the view that it has become a cliché that artists will gravitate toward and rejuvenate abandoned places, given that in most regional towns and

cities cheap rent is a thing of the past. He claims there are no artists waiting to magically reform such sites; rather, he believes the artists are waiting for the sites to be reinvented and revitalised by governments or sympathetic developers. Although this may be true, involving the community offers significant social and cultural benefits, instead of a state-led approach which usually focuses on economic outcomes and can potentially create adverse social conditions (Yung et al., 2014).

The literature demonstrates several examples of how a community-led approach in comparison to state-led directives creates greater community arts and cultural value. Two studies demonstrate the adaptive reuse of heritage buildings by local artists in Beijing, Chongqing and Shanghai, established in the 1990s (Chen et al., 2016, O'Connor and Gu, 2014). The studies outline that artists were attracted by cheap rents, the large open spaces, and their perception of the aesthetic 'feel' of the buildings. As a result of the critical mass of artists creating these arts and cultural spaces, government policy was adopted that supported the promotion of these types of facilities for the benefits they brought in promoting an international image of the arts and in conserving heritage (Chen et al., 2016). Noteworthy in the literature is that not all places are suitable for arts and cultural reuse. Arts-led gentrification of shophouses in Singapore found them to be too small for arts related activities, for instance rehearsals or art galleries, and thus their use was reduced to arts office space or storage (Chang, 2016). The state funded initiative in Little India, Singapore, to convert old shophouses and reignite the area through arts-led gentrification, resulted in an urban aesthetic giving an impetus for creativity and tourism; however, as Chang (2016) notes, the gentrification process can displace the original inhabitants and serve the agendas of the middle class, as, he argues, has also happened in state-led gentrification in Shanghai. This stands in contrast to

community artist-led reuse of factories in China which utilise transitional land abandoned due to a decline in manufacturing, and act to spur urban regeneration through an arts-led agenda (Chen et al., 2016). An example from Australia is The Fyansford Paper Mills in Geelong. Seen as an antidote to formal government attempts of artist-led gentrification of declining cities, this study demonstrates the adoption of a grassroots approach that brought the community together who have now become socially invested in the place (Gray et al., 2017).

The Fyansford Paper Mill is an insightful case. Although privately owned, it emphasised the creation of a community asset through volunteering programs and encouraging a maker's culture. It demonstrates grassroots involvement in the conservation of heritage as an art practice itself. It has focused on social outcomes and retaining the original effort, skills and dedication put into the material, design and construction of place (Gray et al., 2017). This community driven approach helped increase the importance of place to the community in understanding the past use of the site, as well as inspiring creativity through an artisan skills adaption process.

The Tanks Arts Centre

Similar to these international examples, the adaptive reuse of disused Royal Australian Navy (RAN) WWII infrastructure in Cairns to become The Tanks Arts Centre, can be attributed to the combined drive from community and creative industries leaders, collaborative community projects, the continued support from Cairns City Council (later Cairns Regional Council), as well as financial support through government funding. In the same fashion as other examples of arts-led adaptive reuse in this paper, The Tanks Arts Centre was not originally reused to conserve its heritage value; rather, it was seen as an opportunity for a much-needed

arts and cultural space. The WWII tanks and surrounding land had become transitional land, like that seen in the industrial estates in China (Chen et al., 2016).

The Tanks Arts Centre's recorded WWII and industrial history extends from the war to 1987. There are few records between 1987 and 1991, suggesting the site had no official use during this time, and like many disused industrial buildings was left to fall to ruins. Apart from local historians, few knew of the Tanks' wartime role, and at most the site had landmark significance for the general public – a geographic marker that located them in the local space. Otherwise, the tanks existence was arguably a matter of indifference to the community. It is interesting that a community leader, born and bred in Cairns, remembered that the site was a place to avoid as a child: known as a snake haven and experienced as hot concrete tanks amidst overgrown tropical vegetation. In 1991 the Cairns City Council purchased all five of the tanks from the Commonwealth, and the land was transferred to the Council with the intention to use the land as an extension of the Flecker Botanic Gardens recreation reserve, with the tanks to eventually be demolished and the land used for plant nurseries and a carpark. However, former Cairns City Council Community Arts Officer, Carrie Bies, an advocate and hero for the adoption of the project, states that the demolition of the concrete tanks to be used for the arts centre became cost prohibitive as the tanks were so substantially built, with foundations about 6 metres into the ground and thick or heavily reinforced concrete walls (Bies, n.d.(b)). Former Councillor Sheppard stated that around 1994 she was on a committee whose purpose was to identify potential spaces for arts and cultural activities in the region, including for the Graft'n'Arts group. Several buildings in Cairns had been identified for use as a permanent base by the newly formed arts committee, and the tanks site was one of these. It was fortunate that Councillor Sheppard was an advocate for the

arts and the reuse of the tanks. She brought to a council meeting a report that revealed that \$30,000 per annum was to be spent on maintaining the unused tanks site against encroaching tropical flora and fauna and impacts of the tropical climate. Clearly it would be much more beneficial to direct these funds toward a much-needed arts and cultural space. Bies stated that the Council became very receptive to the idea of using the facility as a community arts centre, as it gave the Council another option of what to do with the disused tanks (Bies, n.d.(b)).

In its early days The Tanks Arts Centre comprised various arts and culturally based activities under various different managers. This changed in 1998 when a formal manager for The Tanks Arts Centre took over. She explains that at that time the people running the place had fallen out with Council and were using it for their own private businesses, such as a printing studio operating in the back sheds using council money for their supplies. As she further states, the Council managers at the time “didn’t want to know about it”. According to former Councillor Sheppard of the Mulgrave Shire Council (Mulgrave Shire was in the process of amalgamating with Cairns City Council), continued use of the site was discussed during a Cairns City Council meeting c.1998, with Councillors voting to have the precinct fenced, temporarily closed and maintained until a decision on its future was secured. At the same time, the former manager said, the Council didn’t know what to do with an arts group called ‘Graft’n’Arts’. They were seen as a group that was difficult to manage and were best closed down. Personal communication with a long-term employee of The Tanks Arts Centre backs this up, saying of Graft’n’Arts that although they were Council-run, the staff were left to their own devices to run programs. They were very much community minded, and the Council officials enjoyed seeing the creative outcomes, but they were not sure how to manage it. Bies stated that when she was

working at Graft'n'Arts at this time, it was the hub of community arts programs in Cairns (Bies, n.d (a)). However, they were in temporary accommodation, a building leased in the Cairns CBD. She said that it was a priority to relocate to permanent premises, as the rental on the CBD property was very expensive for the community group.

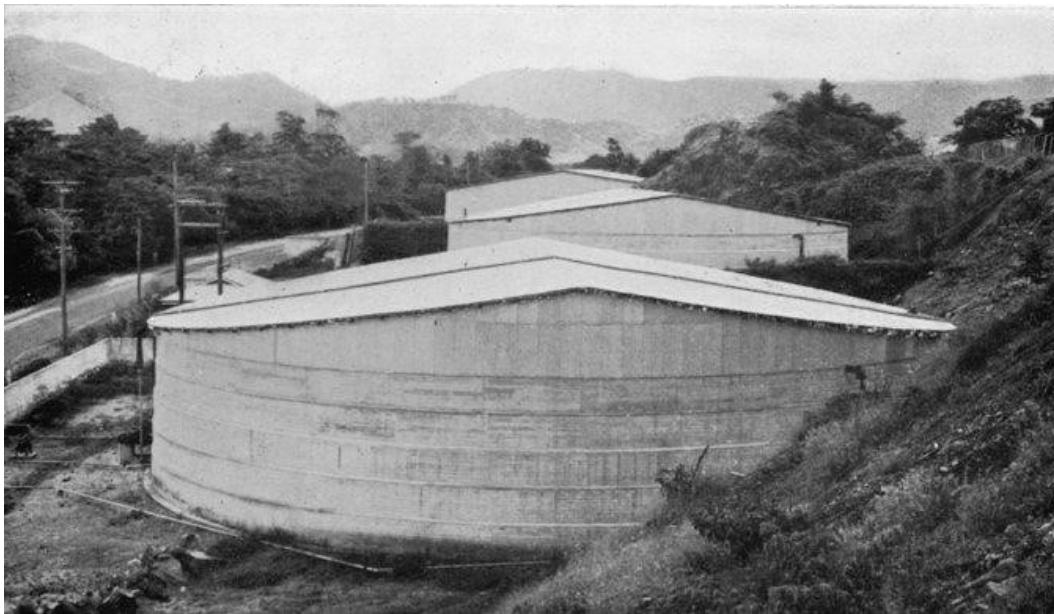
The Tanks Arts Centre went on to become a hub of arts and cultural activity. The new manager who commenced in 1998, came up with a program that connected with local artists to exhibit and perform, and a business arm that brought in corporate clients for events such as gala dinners. Graft'n'Arts took up residence at The Tanks Arts Centre along with other arts groups. The former manager said she invited all kinds of people from the community to use the space – with the idea that the more the place was used, the sooner the Council would see the place's worth. It not only became a valued place for emerging local artists to exhibit and perform, but people from Sydney, Melbourne, Brisbane and other locations wanted to exhibit there. As the former manager notes, people loved the place. It was a completely different environment for artists; it was unique.

Aesthetic and Social Values

Reusing a building as an arts centre would imply that it would have some kind of aesthetic interest. Originally, finding aesthetic appeal in five World War II fuel tanks would have been a challenge. This is not surprising as they were constructed as utilitarian WWII infrastructure with no aesthetics in mind – see Figure 1. However, over time, a positive aesthetic appeal has developed. Their undoubted historic value was recognised in 2007 when they were placed on the Queensland Heritage Register. They were a reminder of how close Cairns was to the war front, and their

intactness 62 years after the war finished was unusual. When the Tanks were heritage listed the construction, methods used were noted as important in demonstrating design, form, and materials of structures specifically designed for the storage of naval fuel in 1943.

Figure 1



Source: Cairns Regional Council, 2019.

The scale and form were also noted for their aesthetic significance. They had gained aesthetic value as imposingly large industrial ruins in a rainforested urban environment, as tropical forest had overgrown the site by the time of listing (Figure 3) (Department of Heritage and Environment, 2007). The Tanks' aesthetic appeal has developed further through community-initiated activities leveraging on the creativity inspired from the feel of an industrial ruin, adding to the drama of performances and

visual arts displays, as well as the ambience created for community market days, gala balls and other community activities.

Cultural heritage values arise from both the uses to which an old building has been put, and the memories of it in the community. In fact, these values do not necessarily vanish with its new use, and they will continue to develop (The Burra Charter, 2013). Many everyday buildings have social values through community attachment to them. These places do not always achieve the threshold required for cultural heritage significance at a regional, state or national level, and as a result their significance for the community to which they belong can easily be underestimated (Quantrill, 2011). In essence, social value is usually local. When assessing these places for heritage significance, and in particular their social value, it must involve the community that has used, or will use them, through their reuse (Johnston, 1992). A key point from an interview with an artistic director was that heritage is about people: it is about what happens to people inside of a place, and what happens when people congregate. Correspondingly the Department of Heritage and Environment (2007) assesses social value from the way people interact with a place, socially or culturally or spiritually. Stating that it exists only if it has been valued by its community over a significant period involving past, present and future generations, and if that value can be expressed tangibly e.g., by being frequently photographed or used in artwork. Social value is embodied in a collective memory that shares a group's or community's past, and that memory attaches itself to a place, creating symbolic associations to the events that have happened there (Landorf, 2011). However, a place's social value may appear minimal at the time of its reuse, as was the case in the early life of the WWII tanks. In such cases, is it likely that the community will later

become attached to the place, and that it will maintain and develop social value? The case of The Tanks Arts Centre indicates that it will.

Can increasing a place's aesthetic appeal through restoration or reuse strengthen a community's attachment to it, therefore assisting in the development of social value?

The preservation of heritage does help improve the aesthetic appeal of place and thereby increase community attachment and have a positive impact on community well-being (Power and Smyth, 2016). Bullen and Love (2011a) describe aesthetic value and landmark quality of a place as providing a visual amenity that strengthens a sense of connection with the place in the community. However, interview discussions proposed that a place can have aesthetic appeal, whether beautiful or ugly, but if there is no human activity in the place how can it have any community attachment? Bies (n.d (a)) reflects this, stating that initially the community was sceptical of 'The Tanks' as it was such an aesthetically imposing structure behind high walls and locked gates. On top of that, it was a series of oil tanks that still had oil in them, and they needed decontamination.

When 'The Tanks' were first explored for the opportunities offered by the site, Bies, the long-time Community Arts Officer with the Council, said they had to climb up a ladder and let themselves down into the Tanks through an opening in the roof, (Figure 2):

It was like magic going in there, even though it was smelly and gooey, it had some kind of ambience that was completely captivating (Bies, n.d.(b)).

Similarly, an architect commented:

I will never forget going to the briefing and climbing down into the Tanks, I think it was Tank 5, climbing up the ladder and then down into the space, it

hadn't been cleaned properly then. It reminded me of a Sidney Nolan painting, he did these forests, forests of really slender eucalypts, they have a real empirical quality around them. They also reminded me of parliament house in Canberra which has got large columns in this big space, it has stuck in my mind as a forest of columns.

The architect noted further that “Architecturally it is of cathedral proportions, the fact that it is obviously an adaption, that gives it the great thing of its heritage value, through its adaption work”. Likewise, another architect said, “It is absolutely architecturally magnificent and so versatile, you can do anything you want to do; including the gardens, the whole precinct lends itself to cultural activities and displays”.

Figure 2 A first glimpse inside the tanks



Source: Cairns Regional Council, 2019.

The Tanks Arts Centre offers an aesthetic experience of an industrial ruin; a particular sensory escape within its setting, allowing one to sense the ruin (Edensor (2007). Further, it has developed patina from years of existing in a rainforest – with moss, black mould and lichens clinging to the walls. This patina of age combines with heavily vegetated surrounds to create a tropical ‘romantic ruin’.

Figure 3 The Tanks 2020



Source: Author's image.

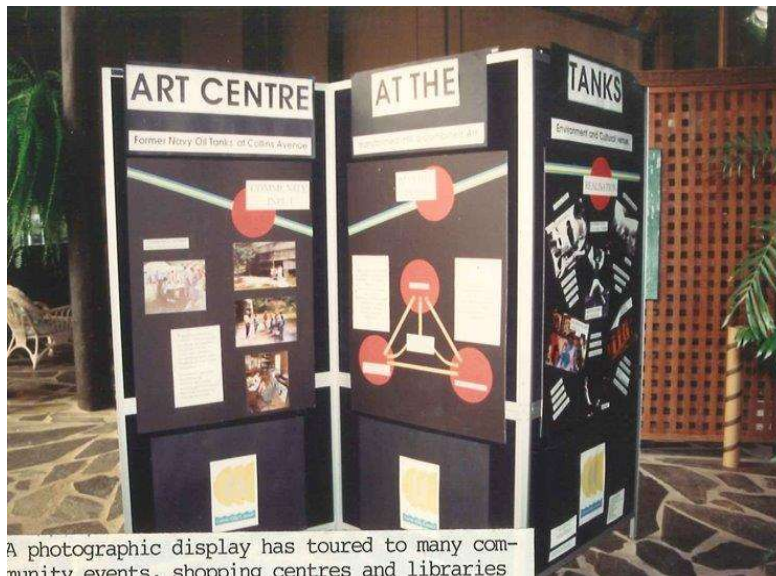
The land The Tanks sits on adjoins the Cairns Flecker Botanic Gardens, itself a place notable for its tropical beauty. McIntyre-Tamwoy (2009) describes the scenic qualities of ‘The Tanks’ and its position in the Botanic Gardens precinct, as a juxtaposition of industrial structures and dense tropical foliage adding to the aesthetic experience, with vines hanging on the gates, giant-leaved climbing plants clinging to the walls, and native fig trees (*Ficus benjamina*) with their aerial roots claiming the bund walls. Across the road is the lush vegetation of the Centenary Lakes reserve. This type of sensory appeal is described by Chang (2016) in a city

context, and likewise demonstrates sensory appeal as an important element in visitor experience, allowing one to be immersed into the aesthetic ambience of the place. Likewise, Power and Smyth (2016) describe how certain atmospheres capture a moment of subjectivation in space, the feeling of being a part of the space as a real experience.

Community Consultation

The success of arts and cultural precincts relies on consulting and meeting with the general community and arts stakeholders to ensure the reuse of the heritage place meets the larger region's agenda. As summarised by Lazarus (2014) in a symposium report on creative placemaking, the impetus behind these projects usually came from leaders emerging from within the community who had passion, drive and vision. Councils often encourage feedback from the community in order to develop community infrastructure projects. Cairns City Council actively consulted with the community regarding the reuse of the Tanks Arts Centre in the early 1990s, when they first purchased the tanks, including through an information booth that toured Cairns community shopping malls, community events and libraries – demonstrating that views from a wide demographic were sought (see Figures 4 & 5).

Figure 4 Photographic display for the Tanks reuse



A photographic display has toured to many community events, shopping centres and libraries booth

Figure 5 Information



Source: Cairns Regional Council, 2019.

However, stakeholder interviews have given a different insight, proposing that community consultation nowadays usually involves the same group of people that attend everything, and that consultation needs to be broadened and the results listened to. Another perspective was that it is vital to consult the artists and workers who will use the space for it to have maximum benefit. A different person said that community consultation is usually a manipulated story, and it would be better to just get things done rather than consult at all. These varying opinions demonstrate some of the challenges experienced with contemporary community consultations, and question whether the right people are consulted in the first place.

Calls for submissions of plans were made for the adaption of the tanks in the early 1990s. Seven architectural firms responded to the brief. According to the winning architect, the brief included such things such as having a youth centre and community perspective. Some of these concept plans still exist in the Cairns

Regional Council archives and demonstrate that different community feedback was considered for the tanks' new use, such as artist studios, cafés and playgrounds.

A sign erected at the main gates, declaring a Cairns City Council Initiative (see Figure 6), shows that the Council finally settled on an arts purpose for the building and notified that The Tanks Arts Centre was scheduled to be officially opened in April 1994. The sign reads:

A community centre linking the arts, environment and cultural heritage. The project involves the redesign of three World War II navy storage tanks in collaboration with artists, designers, and the broader community. Funding from the Commonwealth Governments, Local Capital Works Program, and the Australia Council is gratefully acknowledged.

Figure 6 The Tanks Art Centre scheduled opening



Source: Cairns Regional Council, 2019.

It certainly was a community project and Bies (n.d (a)) notes that many in the community volunteered. People from all kinds of backgrounds dropped in and asked how they could help, becoming involved in all aspects of the constructions. A Cairns newspaper clipping captured the community spirit, stating that team members from the Flecker Botanic Gardens and Council workers were actively involved in the transformation as well as visual arts students from the local technical college and community volunteers. The place aroused people's curiosity, Bies (n.d.(b)) explains the appeal: "The Tanks' had a gothic feel about them, and people would come to the doors and be captivated by the space." This notion of gothic and the tropics is not mere conjecture, it shows the Tanks inspire people. Indeed 'Tropical Gothic' has received substantial academic analysis (Lundberg et al., 2019)

Integrating the ideas of the community with those of professionals can develop places that are inspiring and have strong local character. It creates a sense of civic pride for those involved (Barnes et al., 1995). A community environmental art project to create a recreational rainforest and sculptural garden around The Tanks focusing on endangered species was made possible from a \$25,000 Australia Council grant awarded c.1994. The Cairns Post reported: "Artists have plans for the Tanks" (Brevitt, n.d.). The article explained that artists were to recycle steel found on the site to create gateways and fences and arts installations, while ceramic artists using local clay would create a mural on the entrance wall.

Figure 7 The Tanks ceramic mural wall



Source: Author's image, 2020.

Nicholai Globe, the ceramic artist who led the creation of the mural on the entrance wall, said the work evolved through community workshops with different groups of locals who had gained an interest in the project. The collective of artists agreed upon a story of creation and their place within it. Their ancestors guiding them can be seen in the figures on top of the wall in Figure 7 (Cairns Arts and Culture Map, 2020). The ceramic mural communicates societal values of the time; it demonstrates the skill and craft of those involved, representing this to succeeding generations in relation to public art (Barnes et al., 1995). Volunteers running history tours at The Tanks Arts Centre since 2018 frequently talked about the curiosity that the mural engendered with participants of the tours. Several of the volunteers gathered information about the history and meaning of the piece. This newfound appreciation contributed to a proposal to restore it in 2019. It was delicately cleaned to bring the colour out and refix any loose pieces. A weeping fig tree (*Ficus benjamina*), slowly taking over the

mural and the bund wall that it is situated on, was carefully pruned to preserve and respect both fig tree and mural. The restorers said that as they worked, passers-by would stop and enquire, or relate stories about the artwork. When the Tanks was assessed in 2007 for nomination to the Queensland Heritage Register, it was noted that key elements of the WWII site had been reused to create the sculpture garden in 1994 and had since developed their own aesthetic and acquired social value for the community (Department of Heritage and Environment, 2007). A similar example is described by Gray et al. (2017), where a creative regeneration approach was instrumental in the redevelopment of Fyansford Paper Mills in Geelong. A community artisans' approach was key to the project's success in developing new aesthetic value, community attachment and social meaning to the place.

Art is about exploring the human condition in relation to our built environments; the Tanks Arts Centre is in a unique position to be able to do this. The place itself inspires thinking about the past and present, decay and regeneration, who we are and who we were. A recorded interview with Trimarchi, the manager of the facility between 2005 and 2009, reveals that he was interested in the potential of the iconic facility in terms of what it was able to deliver in its intimate setting. He identified the need to broaden the audience from a visual art focus to include more of the Cairns community which he implemented through a focus on programming live music as well as visual arts – as the nature of the facility was conducive to both of these art forms (Trimarchi, n.d.).

A place must have multiple uses for the community, including structured events, community events, and free general use, in order for it to grow community attachment; this idea was repeated several times in 2019 interviews about the Tanks. It's about programming the place to build community attachment and

community engagement, said an artistic director. Having the support of the Regional Council, and government arts and cultural funding, gives stable and long-term access for the community rehearsal and performance space. Examples of the groups that have utilised The Tanks are: Graft'n'Arts, one of the first community youth arts groups that took residence in the Tanks in the late 1990s (Cairns Regional Council, 2004); Cairns Tropical Pride Festival, since 2004 (Byford, 2017); Cairns Arts Society's annual community exhibitions and arts workshops, now in their fourteenth year (Cairns Art Society, 2020); community theatre group Tropical Arts Association, since 2008 (Tropical Arts, 2020); and many multicultural community days, and programs supporting the arts community (Tanks Arts Centre, 2020). These community-initiated groups have been the incubators in the development of community driven exhibitions and events that get people together, helping to build their social networks along with their attachment to the place.

The extent of community attachment to the site was evident when celebrations of 20 years of the Tanks as an arts centre, and 70 years since the tanks were built as a WWII infrastructure, were held in 2014. These celebrations involved many people from the community through their ideas, stories, and photographic memories, enhancing the official histories of the Tanks Arts Centre's WWII heritage and its new use as a community arts and cultural space. Top-line entertainment was programmed with sell-out performances, and a visual art display retraced the memories of the tanks. A grand birthday celebration was held, bringing the Cairns military and community groups together, reigniting Cairns community memories and strengthening further attachment to the place.

During these celebrations a survey was conducted by James Cook University Bachelor of Education students to ascertain the level of community feeling and

attachment to the Tanks Arts Centre (Kerr and Davies, 2014). The survey responses revealed the Cairns communities' attachment to the Tanks was significant. Recorded responses claimed: "The Tanks is the only good venue in town attracting top musicians"; "great venue with a point of difference"; "extremely iconic venue to Cairns". A survey question asking the role the Tanks played in promoting a sense of community prompted these responses: "Sense of community in Cairns is experiencing system degradation on all levels, community-based organisations such as Tanks are invaluable and have become a very significant thread in local social fabric", and "The Tanks are a part of Cairns history; they are very relevant and important in creating a sense of community". Those who believed the absence of the Tanks would have a significant impact on them commented: "The Cairns community would lose part of its soul" and "Impact would be great". Tanks brings together members from all sectors of community. It is an essential hub. Many respondents see The Tanks Arts Centre as a community gathering space and the monthly markets are integral to Cairns community life. A common sentiment was that they would be devastated if the Tanks Arts Centre no longer existed. The results illustrate Bullen's (2011a) notion that heritage buildings are cultural icons within the community and their preservation impacts community well-being, attachment to place and social sustainability.

Conclusion

There are many ways of developing strong arts and cultural places; there is not a common blueprint that works everywhere. Each place has its own identity through its community, as it is the users that add sense of place, personality and purpose that go to make up social value (Lazarus (2014). Similarly, Ed Blakley, Honorary Professor of Urban Policy at the United States Studies Centre, University of Sydney,

says that a public space's success requires three ingredients: a space that interacts with people; a space that offers interest; and a space that integrates well within its community (Hoyne, 2016.) Further, Beardsley's theory of aesthetics suggests that a place must offer complexity, intensity and unity (Goldman, 2005). The Tanks Arts Centre offers all these ingredients without them being imposed artificially. Its adaption as an arts and cultural space offers continuous interaction with people; it provides an intriguing past as part of an event of great significance, WWII; and its stone-like walls and vegetation fit well into the parks and cliffs surrounding it, providing a tropical aesthetic appreciated by locals and tourists alike. The three concrete tanks, pumphouse, and original bund and perimeter wall make up the Tanks Arts Centre site, and today these WWII relics have become a centrepiece of Cairns community and cultural life. The heritage value of the WWII facility has been conserved through its heritage listing and careful conservation planning. Through its adaptive reuse, social value has been built through programming and community-initiated activities, while the aesthetics of the place continue to grow from its curious nature and tropical rainforest setting.

Industrial heritage, although its aesthetic value can be subjective and rarely inspires keen social heritage value, can be adapted well to an arts or cultural space because of the large spaces and unusual architecture. Once adaptively reused, these arts spaces will acquire increasing social value because of the positive experiences of many in the community attending events there, and the adaptation process will probably also increase the aesthetic appeal of a place, thereby further increasing its social value because the community prefers places that are attractive or interesting. The successful reuse of the Tanks Arts Centre, as well as the Fyansford Paper Mill in Geelong, Carriageworks in Sydney, and those referred to in Chen et al., including

No. 46 Fangjia Hutong a former Machine tool plant in Beijing, M50 former textiles factory and the Chongqing Huangjeuping Art Zone a former tank warehouse in Shanghai, all have the common thread of beginning from a grassroots base (Chen et al., 2016). The present findings demonstrate that social and aesthetic values continue to grow through community-initiated approaches to the reuse of space for arts and culture, resulting in a snowballing of community attachment to the place. While community-led initiatives have the advantage of drive and passion from within the community, they can result in failure if one or more of the passionate drivers leaves, or if the direction of the leaders becomes misguided. It is noted that ongoing success in most cases is also reliant on government funding and administration, which gives structure, consistency and stability, and differs from community-led administration. This paper has explored a specific case study set in a unique location in tropical north Australia. It notes that further research is required regarding how to better validate social and aesthetic values, existing and evolving, that can demonstrate a groundswell of support for historically significant industrial places to be reused for common community purposes.

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9.2 *Whose heritage? Renovating Munro Martin Park in the ‘arts and culture capital of the north’*

Abstract

Culture and the arts are increasingly used to revitalise places, making them more attractive and liveable as well as generating new forms of economic development. This paper extends critiques of ‘creative cities’ to suggest a more variegated sense of the ‘winners’ and ‘losers’ of cultural regeneration, with a specific focus on urban heritage. The case study for the research is Munro Martin Park in Cairns, North Queensland, a heritage town park that has been an important meeting place for the community since gazetted as a recreational reserve in 1882. The parkland was revitalised into a beautifully landscaped, state of the art outdoor entertainment arena in 2016. This refurbishment displaced a homeless community, saw the removal of heritage trees/flying fox camps, and the precinct is now fenced and locked at night. At the same time, the renovation and fence have widened the patronage of the park and enabled new (and sometimes free) performances such as opera, ballet, and theatre, where families feel children are safe. This paper maps out these ‘winners’ and ‘losers’ of cultural regeneration, exploring how this public space remembers its history and how ‘social value’ alters through time.

Introduction

Over the past two decades the Cairns landscape has transformed from a remote tourist town beside the Great Barrier Reef to an international, tropical city with a new focus on culture and the arts. A number of important urban design projects have enabled this transformation, including key waterfront redevelopments, the addition of a large shopping mall and convention centre, a renovated museum and now a new performing arts precinct and proposed 'gallery precinct' for the people of Cairns to access new art forms and events. Anderson and Law (2015) depict recent developments as a kind of "mayor's trophy collection" or set of "must have" attractions Cairns needs to stay 'competitive'. More generally they might be interpreted as 'entrepreneurial urbanism' (Harvey) and the attractors for Richard Florida (2004's) creative class, although there is now more scepticism about how these projects fuel property speculation and benefit the middle classes rather than the 'bohemians' Florida saw as key to urban growth and transformation (Wainwright). The renovation of Munro Martin Park discussed here is a culture infrastructure project helping transform Cairns into the 'arts and culture capital of the north'. Here we interrogate the winners and losers of the renovation, with a specific focus on how its heritage values are preserved.

The identity of Cairns as an arts and culture hub is not new or unfounded, but the debate changed in emphasis with a proposed Cairns Entertainment Precinct (CEP) in 2011/2012. The then Mayor Val Schier had secured federal and state funding for the development of a \$155 million arts precinct on the waterfront near the Cairns Port, as the city had outgrown its existing facilities at the nearby Cairns Civic Theatre and the venue was unable to host large performances. The CEP was to be a key cultural infrastructure project marking a new era of arts and culture activities in Cairns. The subsequent election became a referendum on the precinct, with its location and need being questioned. Bob Manning became the new Mayor with a mandate to scrap the CEP and instead renovate the existing Civic Theatre as part of a scaled down vision.

In 2016, the Cairns Civic Theatre was demolished to make way for a new Cairns Performing Arts Centre. The original Civic Theatre was constructed in the 1970s and was one of a small handful of buildings in Cairns designed in late Brutalist

architectural style: its exterior walls were made of fluted grey concrete blocks. Popular from the 1950s to the 1970s, brutalist architecture celebrated Modernism translated into raw, exposed concrete. Despite a renewed popular interest in Brutalist buildings in many western cities, many are being demolished and new, homogenous (often glass and composite-clad) towers (are being) erected in their place” (Mould, 2017). The Cairns Civic Theatre was no exception. Munro Martin Park, directly across from the Cairns Civic Theatre, was folded into the plans for the area and the two were imagined together to form a new Cairns Performing Arts Precinct (CPAC).

Munro Martin Park history

Munro Martin Park (originally Norman Park) was gazetted as a recreational reserve for Cairns in 1882. The park was set aside soon after European settlement and became a space for outdoor recreation. Community attachment to the park grew over time as the park became known as a meeting place for sporting events, community celebrations, parades, and political rallies. Circuses began annual visits in the park from 1891 as it was the closest large area of open ground to the inner city. These physical features also facilitated other community events, such as public holiday celebrations including May Day and ANZAC Day. Attempts to beautify the park and create shade were made in the early 1880s and again in 1892. Trees were planted with the aim of establishing a botanical reserve, although many did not survive. Those that did -- mangoes, figs, and other tropical species -- created shade, provided fruit for eating fresh or making chutneys/sauces and became roosts for local flying foxes/bats.

A major change of use occurred when the park was taken over by the military during WWII, and it became a space for accommodation huts and military training. An Air Raids Precautions control centre was erected (today one of the few remaining examples, and heritage listed) and a radio tower. After the war the local authority had no control over the park until it was returned from the military. The park’s war infrastructure was mostly removed, and after the war the parkland was in decline and underutilised (Grimwade, 2013). Most sporting clubs had moved to new grounds and community gatherings were no longer associated with sporting events (Cairns Regional Council, 2016b).

In 1954 the Cairns community saw substantial redevelopment of the park with a bequest from well-regarded local philanthropists: the Munro Martin sisters. The Cairns City Council redeveloped and beautified the park and on completion it was renamed Munro Martin Park in recognition of the sisters. It quickly renewed its status as a place for community gatherings and organised events, and as a rallying point for parades and political protests. Although the park continued to be used, it was no longer the focus of sports with the development of purpose-built sporting fields on the southside of town. Much of the passive activity in the park began moving to the Cairns Esplanade in the early 1960's with multi-purpose recreation areas and a large open saltwater swimming baths. This trend continued as the land along The Esplanade was reclaimed from mudflats and turned into areas for recreation and swimming (McKenzie et al., 2011).

By 2014 no major work had been undertaken in the park for some time, and it again became underutilised. A report by Grimwade (2013) evaluating the park's condition found much of the infrastructure in disrepair. While it was still used by circuses, festivals, May Day celebrations and political rallies, the group most often found there were homeless Indigenous people. Plans to redevelop the park once again occurred in 2015, and these were folded into the CPAC vision.



Aerial MMP 1970, Source, Cairns Historical Society image P291110



MMP Aerial 2018, Source, Creative Life –

Winners and Losers

After its renovation and re-opening in 2016, Munro Martin Park became a new public space with an art focus for the Cairns community. It is beautifully landscaped and entices new audiences to enjoy the arts, including families who find it a safe and

secure environment for leisure. The barriers often associated with entering arts and culture venues are displaced by egalitarian outdoor seating on blankets, and programming and casting are demographically inclusive which in turn entices a diverse audience. In this way the park is important to community life, offers health benefits and social interactions, and is a place that welcomes regardless of social standing (Slater and Koo, 2010). At the same time, the new space reflects neoliberal sensibilities in regard to safety/anti-social behaviour as the park reflects a wider city branding exercise for Cairns (Mercer and Mayfield). The need for controlled ticketing, for example, means the park is now fenced with restricted access. Prior to its renovation the park was a safe haven and meeting/waiting place for those travelling from Indigenous communities in Cape York and the Torres Strait Islands to Cairns. It was frequented by Rosie's, a local charity providing meals for the homeless, and many used it as a place to sleep (Dalton, 2016), *Cairns post*. These communities are now locked out during performances and every night at sunset (CCTV ensures they do not remain). This is unfortunate as the park is underutilised on a day-to-day basis as performances are sporadic; this is partly because it is costly to rent/access for community events. In this way the public space of the park has become commodified as part of a new political economy of the city and displaced its use as a refuge for the alienated or excluded. In other words, the park's renovation raises familiar questions about the 'right to the city' (Marcuse). The park had been a place where people could just 'be' or dwell, but this was inevitably associated with homelessness (Mitchell, 2003). It is not uncommon for different groups of people to claim the same site at different times of the day. The important thing is that the users feel a strong enough connection and that it reflects their cultural or social needs so that they are likely to use the place (Barnes et al.).

In addition to the displacement of a homeless community, the park also lost significant heritage trees that had survived from the late 1800's. Local environmental activists protested by sitting in -- and refusing to come down from -- some of the trees as the renovation commenced (Power, 2015) [Cairns Post](#). The trees expressed heritage value but were also home to endangered bat colonies (Queensland Department of Environment and Resource Management, 2010). Although Munro Martin Park trees are not the only flying fox habitats, their loss has contributed to their demise. On the other hand, and through the park's addition of new trees,

tropical plants and elaborate vined arbours, the park is an award-winning showcase of tropical urban greenery evoking civic pride. This revitalization and beautification creates opportunities for new community attachments to place through new sensory perceptions (Hashemnezhad et al.).

Community attachment to Munro Martin Park and its related social value has thus changed over time. The park's social value, as understood by the Burra Charter, is the social quality which makes it a focus for spiritual, political, national, or other cultural sentiment. Jones (2017) defines social value as encompassing "the significance of the historic environment to contemporary communities, including people's sense of identity, belonging and place, as well as forms of memory and spiritual association" (see also Johnston (1992)). Fond memories of sporting days, school excursions and the circus are held by the older community, but after 1970 these positive associations diminish as the park became known for anti-social behaviour and was avoided. The heritage value and community associations are now remembered with interpretive panels that recall political rallies, circuses and celebrations, and the military takeover--making this history more accessible to younger audiences. While the park is no longer a rally point for the start of the annual May Day march, and the circus has shifted outside the city centre, portrait panels remember the stories of people who had a connection with the park. An obelisk created in the memory of the Munro and Martin sisters has been restored, which is also a reminder of Eddie Oribin's and Sid Barnes' joint work as influential Cairns based architects (who built the former neighbouring brutalist Cairns Civic Theatre). The World War Two Air Raids Precautions control room, which coordinated all the air raid wardens in the city, remains and is listed on the Queensland Heritage Register. It was reused as a Scouts shop and has a large fibreglass scout hat put on top. The redevelopment thereby acknowledges the past and makes it more accessible than it was from the 1970s to the 2000s. Old places need new uses and new uses need old places, as urban activist Jane Jacobs famously said (Chang). These new uses become a part of a new city narrative/imaginary, creating new community attachments as a part of an evolving story. As it the case with other parts of the city's history, however, some histories of Cairns are silenced in urban renewal (Law) reflecting the multiple and sometimes conflicting social values at play.

Conclusion



*WWII Command Centre MMP n.d.,
Source, Cairns Historical Society, image
P08730*



*WWII Command Centre, as Scout Hut with
hat 2016, Cairns Historical Society, image
P20692*

The revitalization of places through arts led gentrification is well documented and understood. This article builds on critiques of gentrification, asking slightly different questions about memory, history, and the contested meanings of heritage in urban renewal. The social value of Munro Martin Park is situated in time and space and by different users, and community attachment has evolved over time. For older generations the park evokes memories of sports, circuses, political rallies, and the closeness of the war. These histories have been remembered and curated through new park signage reflecting a conservative middle-class past: No Sports on Sundays; Circuses and Celebrations; Rallying at the Park; Military Takeover. For younger generations, for whom the park was a place to be avoided—a dangerous place on the edge of the city centre inhabited by the homeless—the park is now a new cultural space promoting accessibility to the arts. The mangoes that were once shelter for the flying fox population have given way to a new venue, tropical vines and foliage, and new signage and programming will produce new social value over time. Whether its redevelopment will “herald a renaissance in Cairns cultural life” by delivering “fresh performing arts and botanic experiences” (Cultural Services) remains to be seen in the shadow of COVID-19. What we do know is that the history and social significance of the park as a space for the homeless or a stopover/waiting place for Indigenous people from the Cape and the Torres Strait Islands has been erased, and that the now dispersed homeless population is difficult to reach except

for food trucks and shelters. Their use of the park, whether as shelter or meeting place, is now highly constrained to a small, unfenced corner of the park at the corner of Sheridan and Minnie Street (which is rarely used).

Although the redevelopment of Munro Martin Park is part of a vision for Cairns as a hub for arts and culture activities, it is important to ask at what cost. The controlled/surveilled nature of the park no longer permits the use of the space for rough sleeping or informal community events; although its redevelopment has increased visitation and created a safe and inclusive public space for middle class residents to enjoy the arts and contemplate the city's history. With Marcuse (2009) and Mitchell (2003) we think it is important to ask larger questions about whose right to the city and to see the remaking of urban sites as ongoing struggles over public space. In a city with one of the highest rates of homelessness per capita in Queensland, the renovation of this site of refuge reflects neoliberal tendencies in the creative economy to remake the city without due attention to the exclusion of undesirables and growing spatial inequality.

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[regional-council-has-removed-trees-in-munro-martin-park/news-story/837cb6c0769f7651d884481bcf1e25e8.](#)

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Part two of thesis

10 Detailed descriptions of methods used for the scoping review and the validation and construction of the predicative scale.

This section is to detail how data was obtained and interpreted from the specific methods used in this research to address the research questions. The methods expanded on are the scoping review and the construction and validation of the predictive scale. These methods are typically used in the sciences and are applied in an experimental way to this humanities research.

10.1 Detail of scoping review methods

This section describes the strategy used to identify relevant studies for the scoping review of the literature. The aim of the scoping review is to map relevant knowledge in the field of research interest. It is described by Arksey and O'Malley (2005) as a useful and rapid method to summarise disseminate research findings with an aim of identifying gaps in existing evidence. To accomplish these aims detailed searches for evidence were adopted. Searches were conducted in academic electronic databases, grey literature from Google Scholar and Google. Sensitive search strategies were developed with assistance of James Cook University librarian. Boolean logic was applied to the search terms as a useful tool for searching the large databases and give control and precision of the information retrieved (Alderman, 2014). The search strategies and literature found are presented in the following section.

10.1.1 Literature search logic and results

Informit Arts and Humanities Collection/ Informit databases

SEARCH (((Arts OR Cultural) AND ('Adaptive Reuse')) AND (Social OR aesthetic))

RESULTS- 4 Articles, no duplicates, 4 articles removed as not relevant,

SEARCH - Social AND Valu* AND heritage AND art

RESULT 33 Articles, 13 Duplicates, 18 removed as not relevant, 2 articles kept

Johnston, Chris. Seeing through others' eyes: Understanding the aesthetics and meanings of place [online]. *Historic Environment*, Vol. 28, No. 1, 2016: 26-39. Availability: <<https://search-informit-com-au.elibrary.jcu.edu.au/documentSummary;dn=111162750752018;res=IELHSS>> ISSN: 0726-6715. [cited 13 Jul 18].

Gray, F., Freeman, C. G. and Novacevski, M. (2017) 'Milling it over: Geelong's new life in forgotten places', *Historic Environment. Australia ICOMOS (International Council on Monuments and Sites)*, 29(2), pp. 58–69. <<https://search-informit-org.elibrary.jcu.edu.au/doi/10.3316/informit.293983778547342>> [cited 01 February 2022]

SEARCH– 'Social Valu*' and measure

RESULT 4, 2 Duplicates, 2 removed as not relevant, 1 article kept

Onyx, Jenny. The politics of social impact: 'Value for money' versus 'active citizenship'? [online]. *Cosmopolitan Civil Societies: An Interdisciplinary Journal*, Vol. 6, No. 2, 2014: 69-78. Availability: <<https://search-informit-com->

au.elibrary.jcu.edu.au/documentSummary;dn=933063112485559;res=IELHSS> ISSN: 1837-5391. [cited 17 Jul 18].

SEARCH – ‘Aesthetic Valu*’ AND measure

RESULT 0

Web of Science

Search (((Arts OR Cultural) AND ('Adaptive Reuse')) AND (Social OR aesthetic))

Results 28 articles, no duplicates, 26 removed as not relevant, 1 article removed 2 articles kept.

YUNG, E. H. K., CHAN, E. H. W. & XU, Y. 2014. Community-Initiated Adaptive Reuse of Historic Buildings and Sustainable Development in the Inner City of Shanghai. *Journal of Urban Planning and Development*, 140, 05014003.

ABDULLAH, F., BASHA, B. & SOOMRO, A. R. 2017. Sustainable Heritage: Analytical Study on the Viability of Adaptive Reuse with Social Approach, Case Study of Asia Heritage Row, Kuala Lumpur. *Advanced Science Letters*, 23, 6179-6183. * only able to access abstract* removed

SEARCH (Adaptive AND reuse AND heritage AND buildings)

RESULT 93 articles, no duplicates, 86 removed, 7 articles kept

CHEN, J., JUDD, B. & HAWKEN, S. 2016. Adaptive reuse of industrial heritage for cultural purposes in Beijing, Shanghai and Chongqing. *Structural Survey*, 34, 331-350.

CONEJOS, S., LANGSTON, C., CHAN, E. H. W. & CHEW, M. Y. L. 2016. Governance of heritage buildings: Australian regulatory barriers to adaptive reuse. *Building Research and Information*, 44, 507-519.

DYSON, K., MATTHEWS, J. & LOVE, P. E. D. 2016. Critical success factors of adapting heritage buildings: an exploratory study. *Built Environment Project and Asset Management*, 6, 44-57.

MEHR, S. Y. & WILKINSON, S. 2018. Technical issues and energy-efficient adaptive reuse of heritage listed city halls in Queensland Australia. *International Journal of Building Pathology and Adaptation*, 36, 529-542.

MISIRLISOY, D. & GUNCE, K. 2016. Adaptive reuse strategies for heritage buildings: A holistic approach. *Sustainable Cities and Society*, 26, 91-98.

PLEVOETS, B. & SOWINSKA-HEIM, J. 2018. Community initiatives as a catalyst for regeneration of heritage sites: Vernacular transformation and its influence on the formal adaptive reuse practice. *Cities*, 78, 128-139.

YUNG, E. H. K., CHAN, E. H. W. & XU, Y. 2014. Community-Initiated Adaptive Reuse of Historic Buildings and Sustainable Development in the Inner City of Shanghai. *Journal of Urban Planning and Development*, 140, 05014003.

SEARCH Social AND Valu* AND heritage AND art

RESULT 161 articles, no duplicates, 161 removed as not relevant, 0 articles kept.

SEARCH 'Social Value' and measure, 429 results. Search refined

'Social Valu*' AND measure AND heritage

RESULT 5 articles, no duplicates, 3 removed as irrelevant, 2 articles kept.

ABDULLAH, F., BASHA, B. & SOOMRO, A. R. 2017. Sustainable Heritage: Analytical Study on the Viability of Adaptive Reuse with Social Approach, Case Study of Asia Heritage Row, Kuala Lumpur. *Advanced Science Letters*, 23, 6179-6183. * only able to access abstract* removed

YUNG, E. H. K. & CHAN, E. H. W. 2015. Evaluation of the social values and willingness to pay for conserving built heritage in Hong Kong. *Facilities*, 33, 76-98.

SEARCH (Aesthetic valu*)

RESULT 318, no duplicates, 316 removed as irrelevant, 2 articles kept

SEARCH (aesthetic valu*AND heritage AND art), *Results 0*

SEARCH (aesthetic valu*AND heritage), *Results 0*

SEARCH Aesthetic Value AND measure, *results 741. Search refined*

SEARCH (Aesthetic Value AND measure AND heritage)

RESULTS 28 articles, no duplicates, 28 removed as irrelevant.

Search (Architectural valu*AND heritage AND art) *Results 0*

Emerald insight

SEARCH (((Arts OR Cultural) AND ('Adaptive Reuse')) AND (Social OR aesthetic))

RESULT 125 articles, 120 removed as irrelevant, 4 duplicated from other searches, 1 article kept

BULLEN, P. & LOVE, P. 2011a. Adaptive reuse of heritage buildings. *Structural Survey*, 29, 411-421

CHEN, J., JUDD, B. & HAWKEN, S. 2016. Adaptive reuse of industrial heritage for cultural purposes in Beijing, Shanghai and Chongqing. *Structural Survey*, 34, 331-350.

Wilson, Kimberley (11/2016). Engaging in design activism and communicating cultural significance through contemporary heritage storytelling A case study in Brisbane, Australia. *Journal of cultural heritage management and sustainable development* (2044-1266), 6 (3), p. 271.

MEHR, S. Y. & WILKINSON, S. 2018. Technical issues and energy-efficient adaptive reuse of heritage listed city halls in Queensland Australia. *International Journal of Building Pathology and Adaptation*, 36, 529-542.

YUNG, E. H. K., CHAN, E. H. W. & XU, Y. 2014. Community-Initiated Adaptive Reuse of Historic Buildings and Sustainable Development in the Inner City of Shanghai. *Journal of Urban Planning and Development*, 140, 05014003.

SEARCH (Adaptive AND reuse AND heritage AND buildings)

RESULT 178, 174 Discarded, 3 duplicated from other searches, 1 article kept

Aigwi, I., Egbelakin, T. and Ingham, J. (2018), Efficacy of adaptive reuse for the redevelopment of underutilised historical buildings, *International Journal of Building Pathology and Adaptation*, Vol. 36 No. 4, pp. 385-407. <https://doi-org.elibrary.jcu.edu.au/10.1108/IJBPA-01-2018-0007>

MEHR, S. Y. & WILKINSON, S. 2018. Technical issues and energy efficient adaptive reuse of heritage listed city halls in Queensland Australia. *International Journal of Building Pathology and Adaptation*, 36, 529-542.

CHEN, J., JUDD, B. & HAWKEN, S. 2016. Adaptive reuse of industrial heritage for cultural purposes in Beijing, Shanghai and Chongqing. *Structural Survey*, 34, 331-350.

YUNG, E. H. K., CHAN, E. H. W. & XU, Y. 2014. Community-Initiated Adaptive Reuse of Historic Buildings and Sustainable Development in the Inner City of Shanghai. *Journal of Urban Planning and Development*, 140, 05014003.

SEARCH Social AND Valu* AND heritage AND art

RESULT 5000+ (refined search)

SEARCH 'Social Valu*' AND measure AND heritage

RESULTS 8000+ (refined search)

(aesthetic valu*AND heritage AND art),

1000 Results. 500 searched 496 discarded as irrelevant, duplicates from other searches 4, 2 articles kept

Wilson, Kimberley (11/2016). Engaging in design activism and communicating cultural significance through contemporary heritage storytelling A case study in Brisbane, Australia. *Journal of cultural heritage management and sustainable development* (2044-1266), 6 (3), p. 271.

MEHR, S. Y. & WILKINSON, S. 2018. Technical issues and energy efficient adaptive reuse of heritage listed city halls in Queensland Australia. *International Journal of Building Pathology and Adaptation*, 36, 529-542.

CHEN, J., JUDD, B. & HAWKEN, S. 2016. Adaptive reuse of industrial heritage for cultural purposes in Beijing, Shanghai and Chongqing. *Structural Survey*, 34, 331-350.

Aigwi, I., Egbelakin, T. and Ingham, J. (2018), Efficacy of adaptive reuse for the redevelopment of underutilised historical buildings, *International Journal of Building Pathology and Adaptation*, Vol. 36 No. 4, pp. 385-407. <https://doi-org.elibrary.jcu.edu.au/10.1108/IJBPA-01-2018-0007>

YUNG, E. H. K. & CHAN, E. H. W. 2015. Evaluation of the social values and willingness to pay for conserving built heritage in Hong Kong. *Facilities*, 33, 76-98.

Slater, A. and Jung Koo, H. (2010), A new type of 'Third Place', *Journal of Place Management and Development*, Vol. 3 No. 2, pp. 99-112. <https://doi-org.elibrary.jcu.edu.au/10.1108/17538331011062658>

Search (Aesthetic Value AND measure AND heritage)

1 duplicate from another search

MEHR, S. Y. & WILKINSON, S. 2018. Technical issues and energy-efficient adaptive reuse of heritage listed city halls in Queensland Australia. *International Journal of Building Pathology and Adaptation*, 36, 529-542

YUNG, E. H. K. & CHAN, E. H. W. 2015. Evaluation of the social values and willingness to pay for conserving built heritage in Hong Kong. *Facilities*, 33, 76-98.

Grey literature

Research Gate

YUNG, E. H. K. & CHAN, E. H. W. 2015. Evaluation of the social values and willingness to pay for conserving built heritage in Hong Kong. *Facilities*, 33, 76-98.

LANDORF, C. 2011. Measuring social value of heritage: A framework based on the evaluation of sustainable development. Society for Architectural Historians Australia and New Zealand (SAHANZ) Annual Conference. Brisbane, Australia: University of Queensland.

BIANCHI, M. 2014. The Magic of Storytelling: How Curiosity and Aesthetic Preferences Work.

GOLDMAN, A. 2005. Beardsley's Legacy: The Theory of Aesthetic Value

ACADEMIA

BELL, P 1994, Social Value, viewed
https://www.academia.edu/38717782/Social_value

Google & Google Scholar

SEARCH 'Adaptive Reuse of heritage buildings'

BULLEN & LOVE 2010a. The rhetoric of adaptive reuse or reality of demolition: Views from the field. *Cities*, 27, 215-224.

(SCOPUS) BULLEN, P. & LOVE, P. 2011b. Factors influencing the adaptive reuse of buildings. *Journal of Engineering, Design and Technology*, 9, 32.

BULLEN, P. A. 2007. Adaptive reuse and sustainability of commercial buildings. *Facilities*, 25, 20-31.

BULLEN, P. A. & LOVE, P. E. 2010b. The rhetoric of adaptive reuse or reality of demolition: Views from the field. *Cities*, 27, 215-224.

DEPARTMENT OF ENVIRONMENT AND HERITAGE. 2004. Adaptive Reuse: Preserving our past, building our future [Online]. Commonwealth of Australia.

Available: <http://www.environment.gov.au/heritage/publications/adaptive-reuse>

[Accessed].

ICOMOS Australia, 2013, The Burra Charter, ICOMOS Australia viewed <https://australia.icomos.org/publications/charters/>

PLATO, L. & MESKIN, A. 2014. Aesthetic value. Encyclopedia of Quality of Life and Wellbeing Research, 76-78.

10.1.2 Charted data from Scoping review section

The literature identified from the search strategies were charted onto a 'data charting form' and formatted using tables in Microsoft word. To identify what content should be included in the 'data charting form' a template was extracted from a James Cook University presentation material on Scoping reviews and developed by the principal researcher for relevance to the research using Arksey and O'Malley (2005) as a guide. The following data was extracted: title, author/s, year, study aim, study design and methods, sample and participants, and summary of key findings. To give the scoping study a thematic framework the studies were grouped into one of the following categories: government and industry reports, opportunities and obstacles of adaptive reuse, social value, aesthetic value, case studies and assessment methods of intangible values. The studies were tested for methodological validity prior to inclusion in the review using the checklist for qualitative research from the CASP Checklist (Critical Appraisal Skills Program (CASP), 2018). By applying a consistent approach to reporting findings made comparisons in the literature within and across thematic groups possible. The charted literature is presented in the following section.

Summary of results				
Authors Year	Study aim	Study design, methods, and analysis	Sample and participants	Summary of Findings
1The Burra Charter. (Australian ICOMOS, 2013)	The Burra Charter provides a guide for the conservation and management of places of	ICOMOS Australia guidelines for heritage professionals.	Based on the knowledge and experience of Australian ICOMOS members and	<p>All heritage actions in Australia, identifying cultural heritage significance, developing conservation plans to preserve that significance, and therefore policy on adaptive reuse of significant places is determined by the Burra Charter.</p> <p>The policies create the parameters of adaptive reuse for heritage building projects and how heritage values, social and aesthetic values, are currently assessed and maintained.</p>

	cultural significance.		<p>accepted by governments.</p> <p>The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners,</p>	<p>All aspects of cultural significance must be recognised. Which includes fabrics, uses and associations over different times. Cultural significance may change over time.</p> <p>Change to a place should not distort the physical or other evidence it provides, nor be based on conjecture.</p> <p>Both tangible and intangible attributes that embody each aspect of cultural significance should be considered.</p> <p>Social value is not well assessed, generally direct engagement with the communities or cultural groups is required, using techniques such as interviews, focus groups, and surveys. (Understanding and assessing cultural significance pg. 8-9)</p> <p>Definitions:</p> <p>Adaption: means changing a place to suit the existing use or a proposed use.</p> <p>Social Value: Embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group. (Guidelines to The Burra Charter 2.5 pg. 12)</p>
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			managers and custodians.	<p>Aesthetic Value: refers to the sensory and perceptual experience of the place – that is, how we respond to visual and non-visual aspects such as sounds, smells, and other factors that have strong impact on human thoughts, feelings, and attitudes. Aesthetic qualities may include the concepts of beauty and formal aesthetic ideals. (Understanding and assessing cultural significance pg. 3)</p> <p>Article 12: Participation: Conservation of a place should provide for the participation of people who have social, spiritual, or other cultural responsibilities for the place.</p> <p>Article 21: Adaption is only acceptable when it has minimal impact on the cultural significance of the place. It should involve minimal change to the fabric of the place.</p> <p>Article 22: New work and additions should respect and not distort or obscure its significance, including the associations and meaning between people and the place.</p> <p>Article 26.3: Groups and individuals with associations to the place, as well as those who manage it, should be provided with the opportunity to contribute to understanding the places cultural significance.</p>
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2.Cultural Value and the Crisis of Legitimacy Holden (2006)	How to express value in culture that is difficult/impossible to measure. How to put a language to capture the value of culture.	Discussion paper from UK conference June 2003 "Valuing Culture"		<p>The language and conceptual framework provided by cultural value tells us that public funded culture generates three types of value, intrinsic, organisational, and instrumental. It explains that these values play out – are created and consumed within a triangular relationship between cultural professionals, bureaucrats, and the public.</p> <p>Bureaucrats are mostly concerned for instrumental economic and social outcomes of the creative economy.</p> <p>Culture isn't seen by bureaucrats as having impact on public good in the same lights as health and education, there is a disconnect in politicians understanding that the public want culture and that it provides community wellbeing.</p> <p>Intrinsic Value is the set of values that relate to the subjective experiences of the individual experiencing culture. They are emotional, spiritual, and intellectual. They can be captured by personal testimony, qualitative assessment, stories, critiques and case studies. But as they relate to the individual, they are difficult to report as collective public outcomes. Intrinsic values are best thought of as the capacity and potential of culture to affect us.</p>
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				<p>Instrumental Value relates to the ancillary effect of culture, where culture is used to achieve economic or social purpose, it is often expressed as impacts, outputs and outcomes.</p> <p>As culture creates potential rather than having a predictable effect there is a vagueness of the causal link between culture and economic or social outcomes. Better methodologies are required to demonstrate the instrumental values of culture.</p> <p>Institutional Value is concerned with the processes and techniques that organisations adopt in how the work to create value for the public. It is how they provide public good by providing a context for sociability and the enjoyment of shared experiences. Organisations create value at a place by the way culture is generated and delivered in fair and transparent ways in its dealings with the public. The value organisations provide to the public can be understood by feedback received from the public yet better measures are needed to better articulate it.</p> <p>Intrinsic Value is more metaphysical. Instrumental and Institutional Value is more administrative</p>
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				<p>The public has multiple identities and many voices The public these days have more money and less time, they are part of the experiences economy and are looking for diverse and perfect moments from culture. The public value, being stimulated by the aesthetic experiences that cultural places offer. The public value being treated well and honestly by cultural organisations. The public value the sense of place and belonging that culture creates. The public are interested in the intrinsic experiences of culture, they are not usually consciously concerned if there will be impacts, outputs and outcomes that cultural professionals and bureaucrats seek.</p> <p>Professionals comprise of all people working in the creative economy. Professionals are concerned within their organisational context background and motivation. Professionals in the creative economy are concerned about the intrinsic value of the quality of their work. Professionals in the creative economy can also be looking for instrumental aims such as increased participation in community activities or increased economic activity. Professionals also need to be treated fairly and rewarded for the intrinsic value they create in delivering the creative economy.</p>
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				<p>Politicians/Policy Makers have traditionally found culture to be, a philosophical conundrum, linguistically difficult, incapable of definition and impossible to measure. They primarily value what the creative economy can achieve in terms of social and economic outcomes. Culture gets reconfigured by the instrumental aims of policy and funding. Measurement is needed to see if the aims of policy and funding are achieved.</p>
<p>3.Adaptive Reuse: Preserving our past, building our future. (Department of Environment and Heritage, 2004)</p>	<p>Highlights how built heritage can be preserved through adaptive reuse.</p>	<p>Government document celebrating Australia's year of the built environment 2004.</p>	<p>11 Case studies of successful adaptive reuse of heritage places across Australia</p>	<p>The built environment provides a footnote and creates an identity of a place's past.</p> <p>Developers should gain an understanding of a building's heritage status to be incorporated sympathetically into a building's development and new use.</p> <p>Adaptive reuse is the best option for buildings that can no longer function under their original use, the best way to retain building's character is to add a contemporary layer to meet the requirements of its new use.</p> <p>Livability of place is enhanced by the retention of heritage buildings and their adaption into accessible and usable spaces.</p>

				<p>Urban planners and councils that recognise and promote the benefits of adapting heritage buildings contributed to the livability and sustainability of their communities.</p>
<p>4.Conservation of Australia's Heritage Places (Productivity Commission, 2006)</p>	<p>An inquiry into the policy framework and incentives for the conservation of Australia's historic built heritage places.</p>	<p>Government document.</p> <p>Community Surveys</p>	<p>Heritage management Government structures.</p> <p>Online surveys of 2024 Australian adults.</p>	<p>Most heritage places are government owned, both iconic and less significant places. Most of the places are managed by the public service organisation they sit within, e.g., transport, housing. This becomes a burden on their budgets and lack of expertise in heritage management.</p> <p>Privately owned heritage has strict government regulatory protection with responsibility and costs of heritage conservation a burden on owners, this results in many properties coming into disrepair.</p> <p>The current government involvement in the conservation of heritage places reflects the 1997 Council of Australian Governments' agreed policy framework for different levels of government as specified heads of agreement on Commonwealth and State roles and responsibilities for the environment. The resulting three-tier system distinguishes between nationally significant, state significant and locally significant places. some losing their heritage significance</p>

				<p>Conservation of places considered iconic within the community are usually beyond doubt. It's the places on the margins where the benefits of conservation need to be considered through policy.</p> <p>Conservation of Australia's historic heritage not only generates use values but also the more intangible non-use values such as aesthetics, cultural identity, contribute to streetscape, educational, tourism, option values, bequest value, existence value.</p> <p>People considered adaptive reuse as a positive way to preserve heritage places. There was sentiment that the reuse of churches and community halls was a loss.</p> <p>The most successful adaptive reuse projects were those that respected the place's past and builds a contemporary layer for its new use.</p> <p>The cost associated with adaptive reuse of heritage to comply with regulation and of suitable building materials was seen as a barrier.</p>
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				<p>Measuring heritage value could be reflected through differences in property prices. Choice modelling and contingent valuation estimates the value that the community places on historic places.</p>
<p>5 Governance of heritage buildings: Australian regulatory barriers to adaptive reuse.</p> <p>(Conejos et al., 2016)</p>	<p>Examines barriers and challenges to adaptive reuse projects in Australia. Identifying underlying parameters to guide the formulation of regulation that encourages adaptive reuse of heritage buildings.</p>	<p>Eleven case studies.</p> <p>In-depth semi- formal interviews with industry experts.</p> <p>Field observations.</p> <p>Building plan appraisals.</p>	<p>14 Industry experts in fields of adaptive reuse, design and construction interviewed.</p>	<p>Green adaptive reuse incorporates new technologies into existing buildings to improve their performance while preserving heritage and cultural values, however incorporating new technologies present challenges in blending them into the existing building elements and current regulatory frameworks.</p> <p>Barriers: Building codes/regulations), high remediation costs (contamination clean-up), availability of materials and tradesmen, technical difficulties (fire safety and disability access and acoustics). Design requirement barriers are retrofitting modern technologies that incorporate sustainable design principals, physical restraints, of retrofitting modern amenity, complex technical difficulties (ceiling heights, columns, and inaccuracy of information and drawings of the places' past) to gain an understanding of the buildings physicality.</p> <p>Compliance to codes and regulations, and compatibility to design requirements were the biggest challenges in undertaking adaptive reuse projects</p>

		NVivo Coding relied on themes extracted from the literature review.		Building codes are managed under the National Construction Code (NCC). Existing buildings must comply with Building Code of Australia (BCA) if any change of use occurs in the building or upgrade to more than 50% of the place, with high importance on fire safety and disabled access.
6 Critical factors of adapting heritage buildings: an exploratory study. (Dyson et al., 2016)	Exploratory research to provide a baseline of the critical success factors for the successful adaption of heritage buildings.	Semistructured interviews.	Fifteen Interview participants from the opinions of architects, site supervisor/ manager, engineer, Content analysis using	<p>The adaption of heritage buildings for a new purpose or making use of pre-existing structural elements has become the best way to conserve heritage places.</p> <p>Demolition of heritage building is usually based on economic decisions.</p> <p>Social benefits of adaptive reuse bringing derelict and unused buildings and areas of a place back to life increasing living standards and economic growth.</p> <p>Ensure all stakeholders in adaptive reuse projects have benefit for its success, mismanaged projects, putting economic benefit over social benefit has adverse impacts in community. (Displacement of original inhabitants).</p>

			<p>NVivo 10 to enable emergent themes.</p>	<p>When considering adaptive reuse, it is essential to examine:</p> <p>Layout and its capacity to accommodate new spaces and functions.</p> <p>Energy efficiency of buildings walls, windows and roofs.</p> <p>Capacity to adhere to building regulations</p> <p>Critical Success Factors:</p> <p>Research – Understanding the heritage significance to reduce risk of losing the places character as well as less sensitive areas that may be altered or removed. Understanding any underlying conditions and structural integrity. Understanding any bureaucratic barriers that may exist</p> <p>Matching Function – Determine a good fit between the old and new use is a key to successful adaption. (the most commonly cited critical success factor)</p> <p>Design – Innovative design to work the buildings inherent features. With imagination and innovation, you can find successful resolutions for most things</p> <p>Minimal Change – Retaining as much of the building as possible contributes to the character and also reduces the costs. “You don’t</p>
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				need to do much to heritage buildings to make them really fantastic". (Architect participant in interview).
7 Technical issues and energy-efficient reuse of heritage listed city halls of Queensland (Mehr and Wilkinson, 2018)	Identify technical issues faced in the adaptive reuse of Australia's heritage city halls. What sustainability measures could be adopted?	Case study methodology and qualitative interviews for initial data collection	<p>Three heritage city halls in Queensland: Rockhampton City Hall, South Brisbane Municipal Chambers, Toowoomba City Hall.</p> <p>Interviewees: construction professionals in adaptive reuse.</p>	<p>Technical lifespan of a building refers to the time in which the place can meet the technical and physical needs of the users and protect the health and wellbeing of its users.</p> <p>The three case studies highlighted changes in user needs and expectations over time, all buildings faced the technical challenges of energy efficiency, including fitting insulation, air-conditioning, and acoustics solutions without compromising the integrity of the heritage value of the building.</p> <p>Adapting heritage buildings with modern services is difficult to comply with current building codes and heritage regulations e.g., retaining aesthetic appeal of façade and installing air-conditioning ducts.</p> <p>Heritage buildings usually have some inherent sustainability features, e.g., embodied energy, durable materials, and design features (wide shady verandas, natural light) that should be considered in adaptive reuse.</p>

				<p>Heritage places all have different characteristics. Industry professionals involved in the adaption of place must have a comprehensive understanding of the cultural and heritage value and the original energy design of the building to assist in meeting modern demands and building compliance of adaptive reuse.</p>
<p>8 Adaptive Reuse and the Sustainability of commercial buildings (Bullen, 2007)</p>	<p>Investigate the viability of the adaptive reuse of commercial buildings and the impact it has on the sustainability of the existing built environment.</p>	<p>A survey questionnaire with scaled and open-ended questions</p> <p>Literature review of adaptive reuse of commercial buildings.</p>	<p>30 members of a multi-stakeholder group from the Western Australian Sustainable Industry Group (WASIG).</p>	<p>Adaptive reuse of existing property stock plays a major role in building sustainable communities, avoiding the wasteful process of demolition and reconstruction.</p> <p>There are calls to limit new construction in favour of improving existing property stock</p> <p>One of the biggest impediments to an adaptive reuse strategy is buildings that were designed for short life cycles.</p> <p>Heritage buildings will most likely not meet the performance of a new building (green credentials, maintenance requirements) but shortfalls should be balanced by its social value.</p> <p>83% of respondents felt it was preferable to adapt rather than demolish, but 77% of those felt the cost and benefits of the adaption needed to be factored in over the life expectancy of the place.</p>

				<p>Because heritage buildings become cultural icons their preservation impacts on community wellbeing, sense of place and social sustainability.</p> <p>Most respondents felt cultural and heritage significance should be assessed collaboratively with all stakeholders.</p> <p>More well-known buildings should be preserved for their sense of place regardless of their sustainability.</p> <p>It is difficult to provide a value for social and environmental factors of sustainability.</p> <p>Retaining older buildings rather than building new ones creates more interesting community environments.</p> <p>.</p>
9 The Rhetoric of Adaptive Reuse or reality of demolition:	Impacts of adaptive reuse on stakeholders, circumstances when	30 minutes to 2-hour interviews led around the theme's effectiveness	Architects, developers, planners and, building managers	<p>In some instances, building become operationally inefficient and the cost to bring them to current building codes would outweigh benefits.</p> <p>Issues of concern are ability to attract tenants, investment returns, meeting user needs and productivity levels, maintenance and repair costs, operational costs, and market value.</p>

Views from the field. (Bullen and Love, 2010)	demolition is an option to adaptive reuse. A building viability process model for the use of the owners, builders, designers of adaptive reuse projects to determine a strategy needed to meet the changing	of adaptive reuse, attributes that make adaptive reuse projects sustainable. Content analysis was used as primary analysis technique. Text derived from interviews was analysed using Nvivo.		<p>The era of the building can determine the viability of its reuse. Many 60's and 70's buildings are considered unsuitable due to poor construction, low ceilings, inefficient use of space, low rise.</p> <p>Building owners have an emphasis on economic viability, user needs, and social equity are often excluded in the decision process of whether to reuse or not.</p> <p>As an adaptive reuse decision making process considering the criteria: social such as retaining aesthetic appeal, streetscape and maintaining heritage value; governance adopting reuse projects as urban regeneration schemes, meeting building code requirements; economic: exploiting attributes of the existing building, marketing traditional features of building; and environmental; reclaiming the original energy embodied within the building; enabling the quality of internal environment to be improved.</p>
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	needs of the building.			
10 Adaptive Reuse of Heritage Buildings (Bullen and Love, 2011a)	Examines practitioners' views and experiences associated with adaptive reuse of heritage buildings within the context of urban regeneration, conservation and sustainability.	Semistructured interviews of stakeholders involved in the adaptive reuse process. NVivo was used to analyse data into categories for coding, resulting in key themes	60 stakeholders such as architects, developers and building managers from Perth. Selection of participants using stratified random sampling.	<p>Adaptive reuse transforms old places into usable spaces. When a building outlives its original use adaptive reuse to a new use is the often the best way to preserve it.</p> <p>Many property developers regard adaptive reuse as unviable mainly due to planning and heritage regulation, limited access to heritage materials and tradesmen as impacts on economic viability.</p> <p>Adaptive reuse preserves the embodied energy of a place. It preserves aesthetic, social, cultural, and historic values.</p> <p>Factors considered most significant as benefits:</p> <p>How the building fits aesthetically fit into the streetscape retains streetscapes and sense of place.</p> <p>Ease of access for elderly and disabled</p> <p>Enabling a building to accommodate change over time increases value.</p> <p>The age of the building does not necessarily affect its usefulness.</p>

		for consideration in adaptive reuse.		<p>Convenience of location.</p> <p>Safe and healthy environment.</p> <p>The most significant barriers were heritage council guidelines and visual impact on the place's features.</p> <p>Inability to estimate economic viability of an adapted place and the inability to accurately estimate the costs of adaption projects</p> <p>People feel a stronger sense of connection to heritage places, being quite different to new places that can be easily replicated anywhere given no particular place connection.</p>
11 Factors influencing the adaptive reuse of heritage (Bullen and Love, 2011b)	To provide a comprehensive review of the factors influencing the decision to adopt an adaptive	Review of normative literature to determine the drivers and barriers influencing the decision-	Literature review	<p>Average life of a building to be in excess of 80 years with adaptive reuse significantly extending that lifeline. Durability and longevity of external fabric and structure must be assessed.</p> <p>Most buildings are demolished due to economic viability typically to maximise the plot ratio or because they are considered old and inefficient.</p>

	reuse strategy.	making process for adaptive reuse		<p>Many researchers conclude that the adaption of buildings makes significant contribution to sustainability of existing buildings and the opportunities created by adaptive reuse outweigh demolition and rebuilding.</p> <p>Building layout may not be compatible to new uses and difficult to adapt, such as internal partitioning and support posts.</p> <p>Older buildings can be desirable to less profitable organisations (such as many arts and NFPs), they can allow these businesses to locate themselves into more desirable locations.</p> <p>Retrofitting older buildings with modern amenity such as plumbing, air conditioning becomes a challenge as service and access points not considered in original design, other areas where older buildings find difficulty meeting regulation is fire code, disability access and parking requirements.</p> <p>Government agencies incentive programs are increasing in Australia, Green Energy Council is key organisation. Further incentives will assist developers to consider reuse.</p> <p>Inflexibility of building code and regulations create barriers for many adaptive reuse projects.</p>
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12. Adaptive Reuse strategies for heritage buildings: A holistic approach. (Misirlisoy and Gunce, 2016)	<p>Provides a comprehensive review of the factors affecting adaptive reuse decision making.</p> <p>Develops a holistic model for adaptive reuse decision making and strategies.</p>	<p>Literature review.</p> <p>Selected adaptive reuse examples investigated in light of the determined factors.</p> <p>Interviews with decision makers of adaptive reuse projects.</p>	<p>16 Adaptive reuse of heritage buildings around the world.</p> <p>Site surveys of decision makers on the adaptive reuse projects.</p>	<p>Finding the most suitable reuse of the building in context with its heritage significance is crucial to its success. This includes evaluating the building in context of its surrounds.</p> <p>Conserving heritage places and giving them a new function helps future generations understand where they have come from.</p> <p>Society is becoming more aware of the benefits of adaptive reuse, such as local identity coming from heritage places.</p> <p>Identified factors for consideration in adaptive reuse decision making model.</p> <ol style="list-style-type: none"> 1. Actors – the stakeholders/ decision makers, involved and their needs 2. Analysis of existing fabric, original use the building, physical character, heritage values and needs of the district. 3. Conservation actions, emergency actions. 4. Adaptive reuse potentials considering, environmental, physical, political, social, cultural, economic and functional. 5. Functional change, deciding the new use. <p>Architectural preservation ensures economic, social and cultural benefits to the community. Sustainability as a key factor. – links to</p>
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				<p>Bullen and Love, 2007, 2010, 2011, Dyson Et al 2016, Conejos 2011, Dept of Heritage 2004, Landorf 2011, Yung et.al 2014, Onyx 204 all on sustainability.</p> <p>Of the 16 case studies 10 of the buildings have been adaptively reused as an art and/or cultural space.</p>
<p>13. Community Initiatives as a catalyst for regeneration of heritage sites: Vernacular transformation and its influence on the formal adaptive</p>	<p>Investigates 'vernacular adaption' of heritage places</p>	<p>Literature review.</p>	<p>Review of historical and contemporary vernacular reuse and adaption literature.</p>	<p>Vernacular adaption refers to the spontaneous user-led adaption of a place. Which becomes the most authentic heritage value? The adaption to suit the user needs or the original architecture.</p> <p>Allowing a site to evolve through vernacular adaption can create a palimpsest of fabric preserved and shaped through time. Heritage value of the place is both in its origin but also in its adaptations over time.</p> <p>The dilapidated state of a heritage place evokes different experiences to that of a restored heritage place.</p> <p>Vernacular reuse can't be captured and used as a blueprint to gentrify places through the arts. They must evolve organically.</p> <p>Vernacular reuse of heritage places creates strong social connections to place as the community is directly involved in the</p>

reuse practice. (Plevoets and Sowinska-Heim, 2018)				<p>reuse of the place. These types of places are mostly community driven.</p> <p>There are numerous examples of vernacular adaption, they have involved public art installations, improvised performances and events, bars and cafes, shared offices for creative professionals. Similarly open spaces have been transformed into community gardens and other public spaces. Kunsthaus Tacheles in Berlin, Franciszek Ramisch factory in Łódź.</p> <p>These types of places evoke a sense of freedom, typically for grass roots-initiated cultural activity, and combine the characteristic aesthetic of a ruin/ abandoned site. Creating sense of place of/for alternative creative communities.</p> <p>The bottom-up approach to the reuse of these places is not intended to gentrify. However, they often become the catalyst to gentrification.</p> <p>The power of community lead initiatives for regeneration and gentrification could be considered as a tool for urban development.</p>
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				The authenticity of the user led adaption, government support and the well-educated ‘hipster’ creatives, is not always inclusive of the community.
14. Seeing through other eyes, understanding the aesthetic and meanings of place (Johnston, 2016)	Examines the foundations for methods used to understand social and aesthetic values from a regional community angle.	Rapid Ethnographic Assessment Procedures (REAP). Online community surveys. Collection of qualitative data, informal community meetings. Research and field data – expressions	Broken Hill community. Consultation through formal and informal meetings, workshops, street stalls, online surveys promoted through various media to local community.	<p>Place is shaped by who we are individually and collectively. Place is fundamental to the human sense of self, sense of community, sense of morality and sense of destiny, protecting and nurturing these places that have formed us acknowledges our deep sense of desire for a sense of place.</p> <p>Aesthetic value requires a place to have particular aesthetic characteristics, that the place is valued esteemed or treasured by a group of people that form an identifiable community.</p> <p>Establishing a strong or special association is key for heritage assessment inclusion. Association is at community level. Tapping into community memory and experiences is a powerful tool to engage with communities and for community planning.</p> <p>Aesthetic significance refers to a places importance in exhibiting aesthetic characteristics valued by a community or cultural group.</p>

		of aesthetic and social value		<p>Demonstrates a connection with the arts community that builds social value and aesthetic value recognised in the unique landscape by being replicated in all forms of artistic expression.</p> <p>Community is commonly used to describe people of a geographic area but can also define a group with shared characteristics such a cultural, spiritual or other shared experience. The community group needs to be clearly identifiable.</p> <p>Intangible aspects of culture offer important evidence of the strength a quality of community connectedness, local culture, language, and stories.</p> <p>Assessment of social and aesthetic values using REAP utilising a triangulation of social data collection techniques contextualised to place, hearing from community: surveys etc. observation, mapping of place, visiting place, understanding of history of place related to the community.</p> <p>Establishing a suite of social and aesthetic data collection methods to enable triangulation is highly desirable, along with practitioner-based evaluation of their effectiveness.</p>
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<p>15. What is Social Value?</p> <p>(Johnston, 1992)</p>	<p>Explores the concept and meaning of the term social value.</p> <p>Explores methods to evaluate social value.</p> <p>A framework of existing concepts, literature and examples of best practice.</p>	<p>Interviews and written contributions on concept of social value.</p> <p>Examples of social value in place.</p> <p>Current methods for assessing social value and the process to administer these processes</p>	<p>A project team of three, however final paper written up by one.</p> <p>The paper sought ideas and views from a mix of 14 professional individuals</p>	<p><i>Our surroundings are more than their physical form and their history. Places are the embodiments of our ideas and ideals. We attach meanings to places- meanings known to individuals and meaning shared by communities.</i></p> <p>Social value is attached to a collective community of interest. Such as public spaces, commemorative, meeting, entertainment places, places of 'resort' and areas where communities of social or culturally diverse people congregate.</p> <p>Socially valued places share common characteristics, have collective value, are experience based, provide community grounding, community has developed a sense of ownership, sense of personal loss if place is destroyed.</p> <p>Social value is often overlooked unless there is community action. Community often don't realise/show social attachment to place until it is threatened or lost.</p> <p>A place is unique and has its own identity to exist, but it must have people interact with it to give it meaning.</p> <p>Do the modifications or changes in a place add or detract from its social value? This is not an easy question to answer.</p>
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				<p>The usefulness of place is valued, but if that place is demolished it is not mourned. E.g., a supermarket. The fabric of the place has no meaning, the function and need for the place is valued while it exists. Should the cultural practice of supermarket shopping be threatened the social value of the place would increase and make conservation of the place more important.</p> <p>Social value can only be determined for present generations; however, we must ensure that places of social value be retained for future generations to have the choice to value the place or not.</p> <p>Evaluation and measuring social value as subjective.</p> <p>There is unwillingness by professionals to undertake the community consultation, and research to assess and identify heritage values.</p> <p>Evaluation of social value must involve a statement of community interest, identification and clarification of nature of significance of the place to community, an agreed statement of the social value and an understanding of how the social value can be conserved.</p> <p>Methods for understanding social value, observation, talking and asking questions with community, oral history and storytelling, models of community preferences, gathering a sense of community aspirations, community action (demonstrations), polling.</p>
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				Community-based assessment methods is required for all aspects of heritage assessment.
Authors Year	Study aim	Study design, methods and analysis	Sample and participants	Summary of Findings
16. Evaluation of the social values and willingness to pay for conserving-built heritage in Hong Kong. (Yung and Chan, 2015)	Evaluation of the perception of social value of heritage and the willingness to pay to fund the conservation of a heritage site.	Summary on literature of heritage and social values in heritage conservation. Summary of the Contingent Valuation method (CV)	Case study of The Central Police Compound in Hong Kong CBD. 256 Survey questionnaires were conducted	<p>Public intrinsic value exists if citizens individually or collectively are willing to give something up for it.</p> <p>Four underlying social values as relevant to this study</p> <ol style="list-style-type: none"> 1. Enhance sense of place and identity (Latin: genius loci, meaning the uniqueness of place, its influence, including its atmosphere and the environment). 2. Enrich quality of life – The conservation of heritage places can contribute to a higher degree of creativity and economic wellbeing. 3. Enhance social inclusion and cohesion in the conservation heritage places, active citizenship, cultural identity.

		<p>Case study of site.</p> <p>A survey questionnaire.</p>	<p>with local residents and workers through a stratified sampling model.</p> <p>survey with summary of history of place. A 4-point scale was used to evaluate the 4 key social issues.</p>	<p>4. Facilitation of community participation in the conservation of heritage places can enhance sense of belonging and develop social networks and increase civic pride.</p> <p>Gentrification of historic places can threaten social cohesion and sometimes lead to the displacement of the original inhabitants.</p> <p>Contingent Valuation (CV) method is a stated preference method for valuing non-market public goods that usually contain social, cultural and environmental methods. It can be presented in a scaled or open-ended stated question, with scaled being the more reliant, e.g. 'How much would you be willing to pay for the good being valued?' Willingness to Pay method (WTP)</p> <p>The results using WTP method indicated that the more social inclusion, sense of place and community participation a place can achieve the more WTP achieved from respondents.</p> <p>WTP as the maximum amount of money that can be taken from an individual at the level of preservation or conservation he or she prefers.</p> <p>The results aggregated showed a WTP HK\$ 21.07 million, the project cost of HK\$18 million indicating potential benefit in the</p>
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			Survey asked to bid a hypothetical amount if they were WTP for the place to be converted as a creative hub.	<p>adaptive reuse of the place. As is based on a hypothetical, WTP may be inflated.</p> <p>The place in the study had limited access to the public resulting in little connectedness to sense of place, the place had external beneficiality. The new use of place is integral to building connection to place.</p>
17 Sense of Place and Place Attachment (Hashemnezhad et al., 2013)	Defines the concepts of sense of place and place attachment and the factors that influence them.	Review of literature	Examines literature on social value in the framework of architecture and urbanism.	<p>A geographical place has a character and spirit related to its natural properties; the concept of place gains more meaning when it is attached to people's experiences of it.</p> <p>Citing (Gieryn, 2000) places have three characteristics, geographical location, physical parameters and is composed of meaning and value Citing (Stedman, 2002) People change space to the concept of place based on their social bonds, feelings and emotions</p> <p>Sense of place is the subjective experience of people's memories, culture, traditions and society and from objective and external influences of the environment, smells, sounds and the surrounds.</p>

				<p>Citing (Steele, 1981) physical variables that effect sense of place are size, scale, components, diversity, texture, decoration, colour, odour, noise, temperature. A place's history, fun, identity, mystery, wonder, security, vitality, and memory also effect sense of place.</p> <p>Human beings develop complex relationships towards place defined by the circumstances affecting a person in place, their behaviour, and interactions at the place. Different factors like age, sex, knowledge, experiences, culture, and tendencies play significant roles in forming sense of place. Therefore, people have individual connections and sense of place, positive and negative</p> <p>The concept of sense of place is subjective and difficult to measure</p>
<p>18</p> <p>Beardsley's Legacy: The Theory of Aesthetic Value.</p> <p>(Goldman, 2005a)</p>	<p>Present a theory of aesthetic value.</p>	<p>Symposium Paper</p>	<p>Literature based in Monroe Beardsley's Theory of Aesthetic Value</p>	<p>When experiencing art or an actuality of any kind one tends to experience the external qualities rather than the associated experiences.</p> <p>The relative properties of an actuality hold three qualities complexity, unity and intensity. Claiming they all must exist for aesthetic merit to exist.</p>

				<p>Aesthetic experiences affect emotional states, like being restless or dreamy, or bring the feeling of elegance or gracefulness.</p> <p>The value of an aesthetic experience has the ability to free and refresh us (it has the power to enter one into another world of colour, sound etc.) and develops our mental capacities (in exercising our mental capacity in meeting the challenges that a creative actuality presents)</p> <p><i>An aesthetic experience is one which attention is firmly fixed upon heterogenous but interrelated components of a phenomenally objective field – visual or auditory patterns or characters and events in literature, the result is concentration of experience which everything, but the object is blocked out.</i></p> <p><i>I propose to say that a person is having an aesthetic experience during a particular stretch of time if and only if the greater part of his mental activity during that time is united and made pleasurable by being tied to the form and qualities of a sensually presented or imaginatively intended object on which his primary attention is concerned, Beardsley 1969</i></p>
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<p>19 The Magic of Storytelling: How Curiosity and Aesthetic Preferences Work. (Bianchi, 2014)</p>	<p>How does interest/curiosity solidify into preferences.</p> <p>What makes storytelling in all its forms a hedonistic source of pleasure.</p>	<p>Literature Review in experimental psychology, on aesthetic preference and curiosity and interest.</p>	<p>Discussion around the literature on Experimental psychology dealing with aesthetic preference and that of curiosity and interest.</p>	<p>Research by Daniel Berlyn (1960-1971) Aesthetic preference can be broken into three variables</p> <ol style="list-style-type: none"> 1. Sensory intensity of stimulus: loudness, brightness, colour etc. 2. Stimulus associated with depiction of an event/situation which evokes fear, anxiety, sexual tension etc. 3. Complexity, novelty, uncertainty, surprise, ambiguity and conflict existing in an event <p>Aesthetic pleasure resides in a shifting balance between the known and unknown, the expected and the surprising, the certain and the uncertain.</p> <p>To enable an aesthetic experience a function of the perceiver's processing fluency is involved, where there is fluency with objective features to be recognised and the mental ability to decode the meaning.</p> <p>Studies have shown that when presented with images of different natural settings, subjects tended to prefer environments that provide both understanding and exploration (mystery/complexity).</p>
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				<p>Aesthetics and aesthetic preference help us understand why creative goods are produced and consumed.</p> <p>Storytelling and aesthetic preference relate to all products and activities of the creative economy that have beyond their instrumental properties to some degree characteristic that bring enjoyment and have self-rewarding features.</p>
20 Aesthetic Value (Plato and Meskin, 2014)	Investigate the meaning of aesthetic value,	Discussion paper.	Literature review of aesthetic judgement.	<p>Aesthetic value can be defined as the pleasure or displeasure an object, event or state of affairs when experienced, it is directed at the thing rather than coming from it.</p> <p>Positive aesthetic value gives pleasure through the experience of beauty, elegance, gracefulness, harmony, proportion, unity etc.</p> <p>Negative aesthetic value gives the feeling of displeasure through ugliness, deformity, or disgustingness.</p> <p>Aesthetic judgement is a personal preference, however, for it to have relativism others should agree with this judgement.</p> <p>Early theorists, Shaftsbury (1711), Hutcheson (1725), Hume (1757) had developed the ideas around beauty and taste to enable judgement of beauty and ugliness, Baumgarten (1750) introduced the</p>

				<p>term aesthetic which emphasises the sensory rather than the intellectual judgements. Kant (1790) theory was that aesthetic judgement is non conceptual and completely rooted in pleasure and displeasure, he distinguishes a subcategory of disinterested, that there is disinterest in any quality of the object.</p> <p>Aesthetic value goes beyond early concepts and is dependent on, or interacting with a variety of other aspects, most notably contextual, cognitive and moral factors Danto 1981, Walton 1970 and Gaut 2007.</p>
<p>21. Milling it over: Geelong's new life in forgotten places (Gray et al., 2017)</p>	<p>Examine the significance of industrial heritage and the benefits of adaptive reuse as a creative incubator and the benefits to a community's</p>	<p>Case Study. Aligned with central tenet of cultural studies where it reframes heritage as a socio-cultural process rather than a</p>	<p>The Fyansford Paper Mills as case.</p> <p>The research paper tracks adaptive reuse through a grass roots process with a craftsman approach to</p>	<p>The heritage of industrial places as a catalyst for creativity and community connectivity. An emphasis on recreating the building from a maker's approach resulting in greater personal connections and increased social value to the participants involved. Community creative conservation heritage making.</p> <p>Heritage as a dynamic socio-cultural process. Informal community participation allows learning about the place's history, characteristics and qualities' and grows community attachment.</p> <p>The adaption of industrial heritage in Geelong, including Fyansford Paper Mill, Little Creatures Brewery (formerly Valley Worsted Mill) Deakin University Waterfront Campus (formerly Dalgety Ltd Wool</p>

	<p>wellbeing.</p> <p>The research considers how the adaptive reuse process can draw on existing heritage to add a new layer of significance to the place.</p>	<p>conservation process.</p>	<p>creative conservation.</p> <p>Redefining a place that has had an industrial past. Creating new layers of social and aesthetic value</p>	<p>stores), have proven the patina of place and the palimpsest of time a valuable asset that draws people to engage with the places, and past memory of the reused site can be imagined.</p> <p>The makers culture and grass roots involvement in the conservation of heritage brings a new narrative established by the people financially and socially invested in the place and region.</p> <p>Experimental preservation as theoretical lens explores how the value of heritage places can be altered through operations such as copying, digitising, rematerialising, and multiplying which challenge accepted notions of authenticity and integrity. This approach values the craft of conservation, the practice of repairs and the act of repairing as significant as the outcome. <i>Experimental preservation as the art of choosing quasi-objects and testing whether people will engage with them and in the process build a community (Otero-Pailos, 2016).</i> Enabling communities to reinvent themselves through adaption of heritage places as makers and reinterpreting their past.</p> <p>Creative conservation acts as a vehicle for urban regeneration by investing discarded elements of the urban environment with renewed physical and social purpose.</p>
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				<p>International Committee for the conservation of industrial heritage (TICCIH) leads industry best practise in accordance with Venice Charter on the preservation of industrial heritage.</p>
<p>22. Community initiated adaptive reuse of historic buildings and sustainable development in the inner city of shanghai (Yung et al., 2014)</p>	<p>To develop a theoretical framework for sustainable community initiated adaptive reuse.</p> <p>Demonstrate if there was a positive link between community initiated adaptive reuse and</p>	<p>Literature review to identify sustainability factors of adaptive reuse.</p> <p>Case study of Tianzifang, Shanghai.</p> <p>Interviews and Questionnaire developed from sustainability</p>	<p>Residents, workers and tenants in Tianzifang and Government officials in Luwan district of Shanghai Oct 2009 – April 2010.</p>	<p>Social sustainability achieved by investing in culture instead of being purely economic driven. It creates an environment that gives kudos to the residents, artists involved in the revitalisation of the place.</p> <p>Social sustainability, improvements in quality of life, social inclusiveness and social cohesion, social networks and the connectedness of people, sense of place and the feeling of belonging to the community, conserving original ways of social life that strengthen cultural traditions, participation, and satisfaction with the new use.</p> <p>Political sustainability, community participation, supportive gov. policies and strategies, effectiveness and transparency in the policies, adequate funding support for regeneration of heritage places.</p>

	sustainable development in the adaption of Tianzifang	factors and if they had been achieved or not.		<p>Environmental Sustainability, development density, Environmental performance (noise levels, energy efficiency, carbon emission, air quality, lighting, heat, waste) and urban environment, enhanced streetscape, and townscape,</p> <p>Economic sustainability The place attracts new businesses and creates economic sustainability. Self-Sustainability in its new use, economic efficiency when the tangible and intangible outcomes outweigh the costs, Economic growth, Increase in land value because of new economic activities and economic growth</p> <p>Social networks have increased through new activities and events stimulated by the transformation.</p> <p>Community participation is one of the success factors of the place. A combination of residents, operators and community created a combined force for advocating for what they required out of the space. The formation of a management committee ensures how and to who the spaces are rented and safeguard the integrity of the place.</p> <p>The results of the study indicate that self-sustainability, sense of place, quality of life, social inclusion and cohesion, social network,</p>
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				community development and improved urban environment strongly correlate to public participation in the place.
23. Adaptive reuse of industrial heritage for cultural purposes in Beijing, Shanghai and Chongqing (Chen et al., 2016)	Examine the differences in heritage reuse outcomes among three major Chinese cities and explores the factors influencing their outcomes.	Case studies Scoping review of industrial heritage cultural precincts 1. Analytical framework to understand the local intervening factors:	Case study sites Beijing, Shanghai and Chongqing	<p>The literature found three perspectives influencing the adaptive reuse of Chinas industrial heritage to arts precincts</p> <ol style="list-style-type: none"> 1. Transitional industrial land and derelict industrial sites provided an increase in stock of workshop space for artist. 2. The development of a contemporary arts scene and the role of artist in occupying these disused spaces. 3. The cultural policy that encourages the development of disused spaces for creative the economy <p>Analytical framework,</p> <ol style="list-style-type: none"> 2. Physical type of heritage. 3. The role of the artist community in its formation. 4. Policy Intervention, bottom up, top down? <p>Industrial heritage primary reuse patterns</p> <p>Reused by artist group, established by private, enterprise or, established by local state government. Usually grass roots-initiated</p>

				then supported by private money and maturing into a creative cluster promoted by government.
24 'New Uses Need Old Buildings': Gentrification aesthetics and the arts in Singapore (Chang, 2016)	Whether arts-based gentrification captures the need for urban change in Singapore or if a more community focus is needed.	<p>Face to face Interviews and observation.</p> <p>Attendance at association closed door forums.</p> <p>Email correspondence for background information</p>	<p>7 Little India Shop house tenants</p> <p>Little India Shopkeeper Association and Singapore Tourism Association</p> <p>National Arts Council (NAC)</p> <p>Urban Redevelopme</p>	<p>First wave gentrification by artists can bring new life to back to city. They can be attracted to marginal spaces because of their centrality, low costs, social tolerance, and their aesthetic appeal.</p> <p>Arts and cultural policies are initiated to enliven spaces and develop creative clusters.</p> <p>Gentrification can serve the agenda of to rid neighbourhoods of undesirable tenants. The displacement of the original residents may lead to clashes between different users.</p> <p>Aesthetics a strategy in attracting people to a place and gaining capital returns. In forming identity and creating community.</p> <p>Creative class (Florida, 2014) brings artists and creative to boost the economic and social wellbeing of place.</p>

		from authority orgs.	nt Authority (URA)	<p>Experience economy (Pine et al., 1999) realms of experience, entertainment (enjoyable consumption) education, escapism and aesthetic (immersion into the environment).</p> <p>State led adaptive project, bringing artists to the area, controlled rent brings stringent selection criteria from the authorities on which arts organisations achieved space, according to track records of management and artistic standard.</p> <p>Urban aesthetics of the historic shop houses was prominent in the authorities plans for reuse of the spaces and precinct. (Singapore loss of architectural heritage mid-1980', resulted in place losing its soul).</p> <p>Artists feel an emotional fit between their works and the heritage value of the places in this case as gentrified, other places like Kunsthaus Tacheles in Berlin, find inspiration in the dirt and grit of place as a ruin.</p> <p>The overall aesthetic of the environment of the neighbourhood maintaining a mix of arts and other organisations which created inspiration for artists from the diversity of environment, including sights, smells, and colours.</p>
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				<p>Not all reused heritage places are fit for purpose. In this case the shop houses are too small for rehearsal and art production space, they are used mostly for administration and storage.</p> <p>Strict controls set by the URA on the aesthetic look and retaining the heritage look of the precinct and spaces restrict further adaption to the spaces to render them more fit for purpose.</p> <p>A second wave gentrification has happened in nearby areas to those state gentrified. These areas are community initiated and have brought a new genre of artists not restricted by the state regulations.</p>
25. Measuring the Social Value of Heritage: A framework based on the evaluation of sustainable development	<p>Examines concept of collective memory.</p> <p>Explores methods used to assess the benefits and costs of heritage, and</p>	Reviews the literature and recent social policy use of memory, identity and heritage discourse surrounding social	Proceeding from SAHANZ (Society of Architectural Historians Australia and New Zealand) examining approaches to the	<p>Community participation and social inclusion in adaptive reuse projects gives community ownership and develops social sustainability</p> <p>Collective memory is a social memory that shares a groups or community's past and that highlights unique identity.</p> <p>Memory is an essential component to identity and holds emotion making it subjective and difficult to quantify.</p>

(Landorf, 2011)	examines current methods used.	inclusion and sustainable development	<p>measurement of social value outlined in the 2006 Australian Productivity Commission Report Conservation of Australian Historic Places.</p> <p>Case study Broken Hill.</p>	<p>The built environment provides a footnote to our past and gives character to communities. Creating sense of place, sense of self and a sense of belonging.</p> <p>Over reliance in Western thinking to perceive memory and identity in terms of material value of place, resulting in only the tangible being considered when attempting to measuring social values.</p> <p>A place must have its social identity and cultural belonging continuously negotiated to maintain currency in its meaning.</p> <p>For governments to be accountable for their work there is a reliance on a cost benefit analysis as a go to tool. There is focus on costs rather than benefits.</p> <p>Commonly used techniques for non-market values are preference and stated preference techniques (WTP, Choice modelling, contingent valuation).</p> <p>There is a high level of discretion for decision making on heritage matters at local government level, which has resulted in inconsistent outcomes across this level. There is need for greater vigour and accountability of heritage assessment.</p>
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				<p>Use values – tangible benefits of heritage, financial benefits, aesthetic qualities, community image benefit, tourism and recreation.</p> <p>Non-use-values existence value, option value, bequest value. (Identity value, social cohesion or inclusion not mentioned as value). External beneficiality, the value derived by passers-by.</p> <p>Social Sustainability dimensions as a suggested evaluation framework, creating a holistic approach with economic, environmental and social criteria combined.</p> <ol style="list-style-type: none"> 1. Satisfaction of basic human needs, food, shelter, education, and more subjectively quality of life as in wellbeing and safety. 2. Social Equity is concerned with access to services, facilities and opportunities' while the level of access is mediated by political processes framed within a distributive notion of social justice 3. Social Coherence is defined in terms of five domains – common values and purpose; social control and order; social solidarity and wealth equality; social networks and social capital; and belonging and identity.
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26. The Value of Heritage (Throsby, 2007)	Discusses different types of value relevant to heritage, what it means, who experiences it how it is determined and how it can be measured.	Discussion paper on the way value is incorporated into heritage.	Heritage Economics workshop discussion paper.	<p>Individual value is the ways in which individuals experience heritage, either by direct consumption or through beneficial externality for which they are willing to pay.</p> <p>Collective/public value fully realises value that cannot be expressed in monetary terms, it gives identity to places by common interest form groups of people.</p> <p>Use value is the direct consumption of heritage. By owning/occupying it (measured by economic cost of it) or enjoying the services it offers by visiting it (entrance fees)</p> <p>Non-Use value can be broken into three: existence value, because it exists; option value, to preserve it for future use and bequest value to pass onto future generations. (Value can be measured as WTP).</p> <p>Beneficial externality refers to unintended spill over effects of heritage such as the aesthetic pleasure of walking by. (Value can be estimated but often overlooked)</p> <p>Australian cultural heritage is important to express national identity, in telling stories of who we are where we have come from. (Identity is</p>
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				<p>subjective and difficult to quantify, but valuable to society and is important to consider in identifying heritage.</p> <p>Methodologies exist for willingness to pay measurement, is an expressed value to consumers: contingent valuation (survey-based technique); and choice modelling (attempts to map decisions of individuals).</p>
<p>27. Meaningful Measurement . A review of the literature about measuring artistic vibrancy (Bailey, 2009)</p>	<p>Summary of key research in the area of measuring artistic vibrancy</p> <ul style="list-style-type: none"> • performance measurement in the arts • proposed models of performance 	<p>Australia Council Industry Report</p>	<p>Literature Review from arts management and some from cognitive psychology and sociology literature.</p>	<p>Measurement of the arts can give better opportunities for funding, improved public image, clearer direction, greater feel of achievement.</p> <p>There is paramount importance of involving partners, peers and audiences in the evaluation process.</p> <p>Performance measures require commitment from managers and staff with intention to track performance and have willingness to improve or change.</p> <p>Limitations in measuring performance, difficulty in capturing qualitative outcomes, lack of technology to capture information, poor management and lack of training of staff.</p> <p>Key stakeholder priorities must be thought about in evaluating performance. Audience satisfaction with programming and services,</p>

	<p>measurement in the arts</p> <ul style="list-style-type: none"> • the notion of 'public value' and the arts • the intrinsic impacts of the arts. 		<p>Funder satisfaction, employee satisfaction, financial management, growth and competitiveness, image and reputation.</p> <p>Three dimensions of value (Holden, 2006) Economic value – where benefits of community wellbeing outweigh the cost. Non-use values: historical value, social value, symbolic value, aesthetic value, existence value, option value, bequest value and spiritual value</p> <p>Public Value – something that an individual or group will give up in exchange for it, e.g., money, time.</p> <p>Public values are divided into intrinsic value, institutional value and organisational value (Holden, 2006) Intrinsic value being the most important to audiences, it's how people experience and feel about the arts.</p> <p>Alan Brown 2013 An arts experience becomes an intersection of benefits at the individual, interpersonal and community level, which occur during the experience, before and after the experience and the benefits which accrue over time. Benefits extend on to personal development, economic and social benefits, human interaction, communal meaning and an imprint of the creative experience.</p>
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				<p>Audience reactions can be measured with technologies - portable audience response facility, records physiological measure audience heart rate, breath rate, skin conductance's. Recording of eye movements as moment-to-moment cognition</p>
<p>28. Meso Level Social Impact: Meaningful indicators of community contribution (Edwards et al., 2012)</p>	<p>Defining and measuring social impacts on third sector organisations (community NFP organisations)</p> <p>The paper provides an empirical</p>	<p>Focus groups with SLS stakeholders, 61 participants.</p>	<p>61 focus group participants, answering semi-structured interview questions. Defining broad themes and values associated to the wider community</p>	<p>There are three main ways to measure social impact in the NFP sector, social accounting audits, logic models and social return on investment (SROI). Of the three SROI is most commonly used in Australia, it essentially attempts to monetise activity.</p> <p>SROI reduces organisation performance to financial values, leaving no way to measure values such as self-esteem, community cohesion, social capital or social justice.</p> <p>Measures focus on internal activities with little awareness of the broader impacts and social capital created.</p> <p>Social capital creates trust, norms, tolerance of diversity, reciprocity, and networks that can improve efficiency of society, health and wellbeing, community cohesion. It bridges and connects society on</p>

	approach to measuring social impact within. Surf Lifesaving Australia (SLS)		from NFP participation. NVivo analysis identification of nodes (dominant themes).	<p>different levels of relationships, close or impersonal. Social capital is subjective and difficult to quantify.</p> <p>Third sector measures usually define in-kind and volunteer contributions but do not account for broader social capital that arises from these activities.</p> <p>The case of SLS suggests a model that demonstrates the social impact generated in a broader sense than that of within the club itself such as citizenship values, personal development, and belonging.</p> <p>10 emergent dominant themes where: belonging, development of common social and citizenship values, volunteering (giving back), personal development and developing networks and relationships.</p> <p>Belonging was the dominant theme, as sense of feeling connected to the community</p>
29. The politics of social impact: Value for Money versus	Measuring social impact in context of community activities	Case studies associated with increasing community	Research at UTS Sydney Cosmopolitan Societies Research	Case studies on diverse community groups found that social impact is associated with community wellbeing or social capital, there is a need to understand the broader impacts community events/groups has on the wider community.

active citizenship (Onyx, 2014)	<p>(rather than measuring the programs themselves), the current tools in use.</p> <p>To gain a sense of the issues of measuring social value.</p> <p>Focused on how to measure social impacts, with discussions and current approaches</p>	<p>wellbeing or social capital.</p> <p>Interviews with NFP's</p> <p>Review of literature of evaluation models of social impact.</p>	<p>Institute focused on NFPs in Sydney and regional New South Wales.</p>	<p>Logic model of evaluation a distinction is made in different stages of evaluation: Inputs (resources), activities (implementation), outputs (countable products), outcomes (benefits) and impacts (wider consequences).</p> <p>Social impacts are unintended spill-over effects, a beneficial externality, positive or negative, that is rarely considered in any kind of evaluation.</p> <p>SROI monetising evaluation, leaving little capacity for human based values such as self-esteem, community cohesion and social capital. Government funding bodies and commercial orgs are increasingly applying and demanding SROI measures as a basis of measuring social impact. Including as a condition of grant acquittal.</p> <p>The Ripple Model measured social impacts of Surf Lifesaving Australia. The research demonstrated social impact is a result of active citizenship rather than specific targeted programs. Active citizenship results in sense of identity, desire to work with a team, develop new skills (transferable), build networks (new opportunities) this is the ripple effect. These factors can be measured for the</p>
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	and their issues.			<p>individual, or an organisation projected through structural equation modelling of a causal path.</p> <p>The importance of finding a way to measure social impact becomes all the more crucial when it comes to arguing that the benefit obtained far outweigh the cost of producing those benefits.</p> <p>The Ripple effect has received an enthusiastic response from civil society. But academics have not yet been convinced as there is no obvious literature to justify some of the factors found and that they have emerged in a grounded manner from the data. The model needs testing in other contexts.</p> <p>Social impact is fundamentally about isolating and measuring cause and effect relationships between specific set of activities and outcomes. Social value is cumulative, it's about weaving together a holistic view of what difference has been made to a society as a whole (Potter, 2012)</p>
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10.2 Details of methods used to construct the novel scale

10.2.1 Validity Testing

Validity testing is concerned about how much a variable influences a set of items and seeks to measure how much two variables vary together. It assists in informing the researcher the extent that a scale is valid and the adequacy of the scale as a measure of a specific variable. This research adopts content validity as the measure of validity. Content validity is concerned with the extent to which a specific set of items reflects the research aims of the novel scale to gather community sentiment about heritage places and their adaption for the creative economy (DeVellis, 2017). Section 10.2.2 sets out the questionnaire that was given to respondents to gain data about its validity. Section 10.2.3 sets out the results to analyse content validity, using the content validity index (Netemeyer et al., 2003) as a step in the process of constructing and validating the novel scale. The novel scale is a major outcome of the research.

10.2.2 Validity testing questionnaire

This section presents the initial item pool of questions that were sent to industry experts to be reviewed. This review serves the purpose of having experts' rate how relevant they think each question is to what is intended to be measured. The following is the questionnaire sent to the industry experts for validity testing.

Questionnaire

This research is about the construction and validation of an original scale that measures social and aesthetic values applied to community places earmarked for adaptive reuse as arts and cultural facilities. These places may not necessarily be recognised as heritage or even have qualities that fit under current heritage assessment. Yet, they may be loved by the community, have been a big part of

community life or have certain qualities in their architecture. Reusing these places for arts and cultural purposes welcomes the community into the place for shared experiences, creating memories and social bonds. It can conserve existing heritage value of a place as well as heritage value yet to be recognised.

The purpose of the questionnaire is to validate the statements extracted from the qualitative interviews with industry professionals that I conducted with people like you, it forms a consensus of the relevant statements through statistical analysis (validity testing). These responses will then form a questionnaire that will be tested for reliability and then administered to as wide a demographic as possible.

The following scenarios demonstrate the aim of the statements, and how they may relate in context of a situation. Think of these scenarios when awarding a validation value to each statement. I have included the three scenarios to demonstrate the different types of places it may be applicable to.

BUT think of only scenario one when awarding a value for consistency.

You may look at the third scenario and not see any worth in it. I argue that these places may become the heritage of the future, it may become the only remaining example of a Telstra Cabling Station in 50 years' time, that had been saved by its reuse for arts and cultural purposes.

SCENARIO ONE

A North Queensland town has a thriving arts and cultural community and a shortage of space to meet, celebrate, perform and exhibit. The Cairns electricity administration building has become vacant. It has a long history in the Cairns community. It has supported the arts community for many years in the way of a curated visual arts

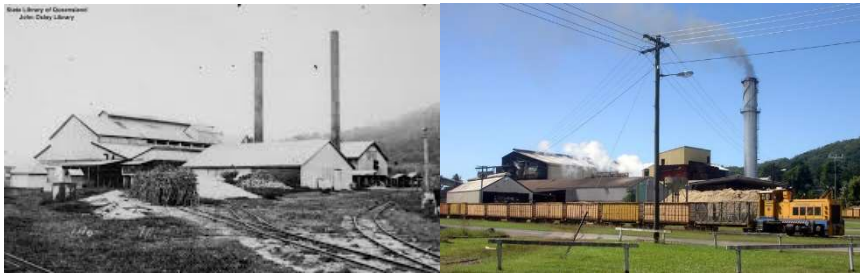
window display. The mid-century modern building is being considered for reuse for arts and cultural activities. Heritage professionals, urban planners, councillors and arts professionals are on a committee to decide if this is a viable reuse for the place. They decide to apply the tool to assist in determining the social value of the place and the aesthetic value of the place in the community, the suitability for the purpose of arts and cultural activities and how that reuse will celebrate, conserve and grow these values.



SCENARIO TWO

A North Queensland town has recently had its sugar mill closed. The sugar mill has been the main industry in the town since it was first settled. The town has a community of artists and craftsman that have formed grass roots artist studios in the old sugar mill. Some innovative and inspired art in all forms have been produced from the grass roots studios gaining some interest in the arts as well as interest in the old mill. Some of the artists have formed a cooperative and want to apply for funding to invest in further developing the old sugar mill into a community arts and cultural hub. The proposal is being considered at a town meeting that involves heritage professionals, urban planners, councillors and arts professionals. They decide to apply the tool to assist in determining the social value of the place, the aesthetic value of the place in the community, the suitability for the purpose of arts and cultural activities and how

that reuse will celebrate, conserve and grow its heritage value.



SCENARIO THREE

A disused Telstra Cable Station built mid-century modern as utilitarian infrastructure. It is in a good location on the outskirts of town and visible on the main road. It is currently a squat and is covered in some free graffiti. It has been identified as a potential site for artist studios and youth art programs. Urban planners, councillors and arts professionals are on a committee to decide if this is a viable reuse for this place. They decide to apply the tool to assist in determining the social value of the place to the community and the aesthetic value of the place in the community, the suitability for the purpose of arts and cultural activities and how that reuse will celebrate, conserve and grow these values.



What I need you to do is rate each question as either, NOT VALID, POSSIBLY VALID or VALID, thinking of only scenario one when awarding a score, with the diversity of the other possible scenarios in the back of your mind. Once rated all statements please comment on the overall questionnaires relevance to the problem it is aiming to solve. Please check each box, save as new doc and return by Wednesday 11th March.

Questions/Statements

1. Venues need infrastructure in them to make performances work and be delivered in a calibre for maximum audience experience, this place has the capacity to achieve this.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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2. The experience within the place is important. People need to feel safe in a venue to attend, no barriers to entry (stigma)(elitism), it must feel safe to bring their kids too, it must have amenity, it must look good. The place has the qualities to provide that.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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3. The place has had a grass roots approach to its establishment from within the community, the place will continue to grow community attachment as a result of reuse for arts and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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4. For a space to work for youth the place needs to have a freedom about it, the ability for youth to freely express themselves in anonymous and non-threatening ways. This place has the facility to allow this freedom of expression without compromising its existing heritage value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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5. The place used to be a central part of community activities, that has declined, its reuse for arts and culture will reactivate the space a create new memories attached to it.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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6. Reusing the place will create new opportunities for artists and more cultural activities to be able to come to Cairns.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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7. Arts organisations in Cairns are desperate for space so anything made available will be utilised, the reuse of this place will address this need.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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8. The place hasn't been a destination point for most people in the past, its reuse for arts and culture will make the place more of a destination point and increase awareness about the history of the place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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9. The location of the place attracts the attention of the community and makes it an important landmark, the reuse of the place will increase its landmark value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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10. Heritage places say that Cairns has been here for a long time and by reusing them for arts/culture says that we look after our heritage places creatively; the reuse of this place will demonstrate this.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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11. Previous adaption of the place has not referenced its past, any heritage value has been lost. The creative reuse of the place will help reclaim the places history.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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12. The place is important in remembering the legacy of past community citizens, its reuse for arts and cultural will help retain this memory.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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13. Reusing the place will reintroduce people into the original intent of the building.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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14. The place has run as a grass roots arts organisation already, reuse of the arts space will bring new levels of accountability and management, this will stifle the creativity of the grass roots arts and cultural groups using the space.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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15. The place will have conflict between its new use and its old use. This will affect its value to some of the community.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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16. The place has been underutilised and is currently a wasted space in its location, the reuse of the place for arts and culture will create an asset for the town.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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17. The place is a part of Cairns identity, it should be used for any purpose to avoid it being knocked down and replaced. The reuse for arts and culture will be the most sympathetic use to retain its significance to the community.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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18. The heritage of the place and the stories that go with this place's history helps us heal, and fix errors of our past, it creates a health for the community.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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19. When the community can see that this place is being cared for, the social value and feeling of attachment to the place will increase.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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20. Heritage is about people, it's about what happens inside of a place, arts and cultural activities will increase the heritage value of the place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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21. The previous uses of the place have created a dark history that may have resulted in bad memories for people in the community. This will impact on the places reuse and the community attachment.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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22. The place has not been an integral part of the history of the community, although new associations and appreciations will develop within the community when its reused for arts and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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23. The location of the place is good, it won't create problems like noise or parking when reused as an arts/cultural centre.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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24. Reusing the place for arts and culture will strengthen community attachment because people are able to use it, the community will be constantly attaching meaning through new social interactions.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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25. The place will need to be run by the local administration to maintain consistency in standards and ensure protocols are in place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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26. The place has a history of grass roots and/or squatter artist groups, the local administration will need to manage this carefully to keep its integrity as grass roots.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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27. The more creative people who can use the space, the more the authorities and community will see the worth of the place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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28. The current pool of councillors can't see the worth of the place, there is little support for it to be reused.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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29. Access for emerging artists and grass roots community groups needs to remain and to not turn it into an elitist or inaccessible place. This will retain the integrity of the place to community.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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30. The place needs to be accessible to everyone in the community as public money is being spent to keep it open, an arts and cultural space is the best way to create accessibility.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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31. The place has never been welcoming to the larger community, it has only ever served a niche of the community exploring their own journeys. Maintaining this type of arts and cultural space is essential for the community's growth and innovation.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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32. The place has terrible acoustics, and the spaces are too small to be functional without major reconfiguration, arts and cultural groups will need to be innovative and make compromise for the space to work.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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33. The people in charge of creative spaces in Cairns have been in their positions for a long time. For the space to be successful in its reuse their needs to be a change of guard to allow new creativity to flow into the spaces.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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34. There is a lot of passion from within the community behind making this place work as an arts/cultural space.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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35. The events that will happen within this place will create drama, curiosity, intrigue and will increase the places heritage value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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36. More places are needed to socialise and bring people together, the reuse of the place for arts and cultural will help facilitate that.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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37. The unique qualities of the place will make experiencing arts and culture more enjoyable there.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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38. The place will need additional features added such as public art to make it gain landmark value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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39. This place will make a really 'cool' venue, giving a sense of pride in our community spaces.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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40. Reusing the place for arts and culture is the best reuse because of its uniqueness and suitability for these kinds of activities.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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41. The place has always been an important meeting place for community groups, the existing social value will grow through reuse for arts and cultural purposes.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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42. The place has always been a landmark, the proposed reuse of the place will increase its landmark value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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43. People will become their best selves when relaxed and happy in this place once reused as an arts and cultural venue.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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44. There are a lot of stories to be told of people who have been involved with this place. Reuse for arts and culture will reinvigorate those stories.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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45. The place has a long history in this community. Reuse for arts and culture will reinvigorate this history.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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46. Reusing this heritage/ disused space for arts and culture will change the building use but keeps its aesthetic, that's what is important.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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47. The place has aesthetic appeal (beautiful or ugliness) that will naturally attract people to it.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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48. The places aesthetic appeal will be increased when reused for arts and culture purposes.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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49. Salvaging and reusing parts of the place for artistic features will enhance the places aesthetic value.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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50. The atmosphere, the smells, the temperature, the patina of the place are important to its heritage value. This will enhance its use as an arts/cultural space and help people recognise themselves in it.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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51. When you come to a place for arts and culture people want a unique experience, this place has the characteristics to provide that.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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52. The place needs to go back to how it originally was and then create arts/cultural activities that are sympathetic to the space, as well as being something that draws people in.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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53. People won't want to go to the place to experience the place itself, it will need activation of activity such as art and culture to encourage people there.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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54. Most people would only know the outside of the place from passing by, so it's important that the outside looks like it did in the past for the community to feel attached to it, this gives freedom for arts and culture on the inside.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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55. The place is hidden but will offer mystery and intrigue as it is discovered offering a new aesthetic element to the arts and cultural experience.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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56. The place represents the vernacular architecture to this region, it can be best conserved through its reuse for arts and cultural.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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57. The reuse of the place must be sympathetic to its architecture and keep it intact as possible, this condition will be compatible with use for arts and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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58. The construction methods/materials of the place tell a story. The reuse of the space for arts and cultural purposes is the most sympathetic way to conserve its story and tell it in new and unique ways.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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59. The place has architectural features such as cathedral like proportions that enhance its aesthetic and make its adaption for arts and culture more apt.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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60. The place has a utilitarian look that will require substantial adaption to make it appealing as an arts and cultural place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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61. The place has architectural qualities that give the feel of an arts institution.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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62. Art and architecture go hand in hand, there is a like-mindedness. If it was used for something other than arts and culture the place would not be being respected.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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63. Keeping the facade of the place will keep the memory of what the place once was and allow adaption more freedom for arts and cultural purposes.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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64. The place is too modern to have heritage significance now, but by conserving it through reuse for arts and culture will allow any value to be realised in the future.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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65. Only enthusiasts would recognise the places value, this quality will be realised more broadly through reuse for arts and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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66. The place gives a point of reference or memory to the history of the area for the people who will visit it.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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67. The place is a late edition to the town, it has not aesthetic appeal and gives no reference point to understanding/remembering the history of the place. It doesn't have the qualities for an arts and cultural space.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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68. Identity isn't just about our present it's also about our past and how we have evolved from that and changed, this place reused for arts/culture will demonstrate this evolution.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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69. People in the community are emotional about this place, this will restrict progress of improving the place for a new purpose.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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70. It is a natural progression for many places around the world to be repurposed for

arts and culture, this place is no exception.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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71. The place has not been cared for in the past, although the integrity of the place still exists and can be reclaimed through its reuse for arts and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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72. The place is recognised more for its heritage from people who come from outside of the town and internationally.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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73. Because of the location of the place, it has no landmark quality.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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74. The place is already integrated into community life, the community will be invested into making any reuse of the place work for them.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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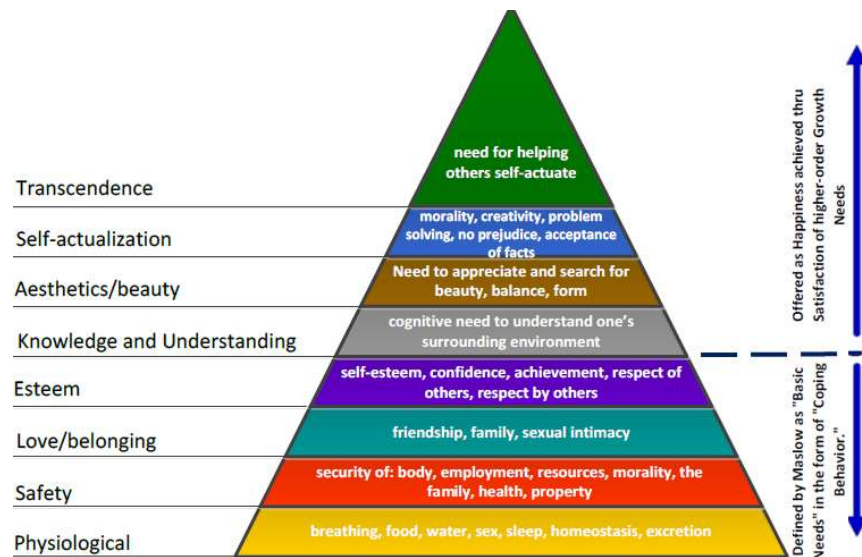
75. People involved with the place will have to be creative thinkers to make the place work.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

76. Having arts spaces like this in Cairns makes the city more liveable.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

77. Using Maslow as a guide once a community has surpassed the basic needs it moves higher on the pyramid to transcendence, self-actualization and aesthetic. Having arts and culture in a community signifies that that the community has reached the top of Maslow's pyramid, it's a mark of a civil society. The reuse of the place for arts will demonstrate this theory.



https://www.google.com/search?q=Maslow%E2%80%99s+extended+hierarchy+of+needs&rlz=1C1GGRV_enAU751AU751&tbm=isch&source=iu&ictx=1&fir=95lvHd0Tvaz5OM%253A%252C_olx1mnWojwFvM%252C_&vet=1&usg=AI4_-kQy8BHXYkUEwXL8jVB1FX2vBzYmvg&sa=X&ved=2ahUKEwjnpdW9wsjnAhVKbysKHStSBglQ_h0wA3oECAsQCA#imgsrc=L_YtdzTGHEErBM

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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78. Consultation with the artists and artworkers that will use the space has/is happening for the viability and design of the place to be beneficial as an arts space.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

79. The gentrification of the place for arts will displace some people and community events but open the place to more people in the community to celebrate art and culture.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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80. Reusing the place for arts and cultural will create new jobs and opportunities for artists.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

81. There are current supportive policies and ministers, state and federal for arts and culture, this will assist in enabling funding opportunities for this place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

82. There is no need for an art space like this in Cairns, it is replicating existing facilities in the city.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

83. The reuse of the place for arts and culture will gentrify the area and bring new economic activity.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

84. The place will have a real cost that will never be returned, it is a part of the community just like roads and public swimming pools. The community needs to invest in this place as it will become a place where people can congregate and enjoy each other's company, that's what is important.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

85. Reusing the place for arts and culture will revolutionise the area, it's a great opportunity.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

86. Having a place like this will encourage people to want to live and stay in the city. It is a reflection that arts and culture is alive.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
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87. Creative venues such as the proposed with diverse arts programming will give people something to do other than going to the pub or watching sport matches.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

88. The place when reused has the potential to use the full footprint of the land to give it maximum economic return.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

89. Reusing this place for arts and cultural purposes will generate more employment in the local area.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

90. The reuse of the place will stimulate diversity of arts from within the community.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

91. An arts and cultural venue is something that is felt/experienced, those kinds of things can't be measured.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

92. Cairns is a very creative place, which results in very high standards of creative work. Creativity in a place and creative spaces becomes an important statistic in succeeding with funding opportunities.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

93. Community attachment to place is recorded through participation with the place, valued participation statistics that demonstrate this attachment already exists.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

94. A place must have multiple uses for the community, structured events, community events and free general use for it to grow community attachment. The diversity of people attending a place demonstrates its social value and accessibility.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

95. Cairns is a beautiful place, these attributes can be utilised/exploited in developing arts/cultural venues, these feelings have been captured by surveys that ask for comment on feelings about place.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

96. The place has the capacity to meet current arts and cultural needs and to cater for the creative and cultural needs of the future.

1 Not Valid <input type="checkbox"/>	2 Possibly Valid <input type="checkbox"/>	3 Valid <input type="checkbox"/>
--------------------------------------	---	----------------------------------

Please comment here on the whole questionnaire in terms of its validity, whether the items refer to relevant aspects of the construct to be assessed, whether items together comprehensively reflect the construct and whether the items are relevant for the setting of where it is to be applied.

[Click or tap here to enter text.](#)

10.2.3 Validity Testing Results

This section illustrates the results received from four industry experts for validity testing. The table is sorted in numerical order according to the result. Thirteen questions with a mean score of one or less were eliminated and considered invalid.

Table 10-1 Validity Testing Results

Validity testing		Responses				Result
1.	Question #	a	b	c	d	
2.	72	0	0	0	0	0
3.	73	0	0	0	0	0
4.	82	0	0	0	0	0
5.	15	0	1	0	0	0.25

6.	41	1	0	0	0	0.25
7.	52	1	0	0	0	0.25
8.	54	1	0	0	0	0.25
9.	67	0	0	0	1	0.25
10.	69	0	0	1	0	0.25
11.	74	1	1	0	0	0.5
12.	26	0	1	1	1	0.75
13.	60	2	1	0	0	0.75
14.	14	2	1	0	1	1
15.	21	2	1	1	0	1
16.	31	0	1	1	2	1
17.	32	0	2	2	0	1
18.	33	1	1	1	1	1
19.	12	2	2	0	1	1.25
20.	13	2	1	1	1	1.25
21.	18	2	1	1	1	1.25
22.	22	1	1	2	1	1.25
23.	28	1	2	1	1	1.25
24.	49	1	2	2	0	1.25
25.	55	1	0	2	2	1.25
26.	57	1	2	1	1	1.25
27.	64	0	2	2	1	1.25

28.	71	1	2	2	0	1.25
29.	79	1	1	1	2	1.25
30.	91	2	1	1	1	1.25
31.	61	2	2		0	1.333333
32.	5	1	2	2	1	1.5
33.	7	2	2	1	1	1.5
34.	34	2	2	1	1	1.5
35.	39	1	2	2	1	1.5
36.	42	2	2	1	1	1.5
37.	43	2	2	1	1	1.5
38.	44	2	1	1	2	1.5
39.	50	1	2	2	1	1.5
40.	56	2	2	1	1	1.5
41.	59	2	2	2	0	1.5
42.	62	2	1	2	1	1.5
43.	66	2	2	2	0	1.5
44.	68	1	2	2	1	1.5
45.	70	0	2	2	2	1.5
46.	75	1	2	1	2	1.5
47.	77	1	2	2	1	1.5
48.	78	1	2	2	1	1.5
49.	81	2	1	1	2	1.5

50.	87	2	1	1	2	1.5
51.	88	2	2	2	0	1.5
52.	89	2	2	1	1	1.5
53.	93	2	0	2	2	1.5
54.	45	2		2	1	1.666667
55.	46	2		2	1	1.666667
56.	1	2	2	2	1	1.75
57.	3	2	2	1	2	1.75
58.	4	2	2	2	1	1.75
59.	6	2	2	2	1	1.75
60.	8	2	2	2	1	1.75
61.	9	2	2	2	1	1.75
62.	11	2	2	2	1	1.75
63.	25	2	2	1	2	1.75
64.	29	1	2	2	2	1.75
65.	35	2	2	2	1	1.75
66.	38	2	2	1	2	1.75
67.	40	2	2	1	2	1.75
68.	47	1	2	2	2	1.75
69.	51	2	2	2	1	1.75
70.	53	2	2	1	2	1.75
71.	58	2	2	2	1	1.75

72.	63	2	2	2	1	1.75
73.	80	2	2	1	2	1.75
74.	83	2	2	2	1	1.75
75.	85	2	2	2	1	1.75
76.	94	2	2	2	1	1.75
77.	95	2	2	2	1	1.75
78.	96	2	2	2	1	1.75
79.	2	2	2	2	2	2
80.	10	2	2	2	2	2
81.	16	2	2	2	2	2
82.	17	2	2	2	2	2
83.	19	2	2	2	2	2
84.	20	2	2	2	2	2
85.	23	2	2	2	2	2
86.	24	2	2	2	2	2
87.	27	2	2	2	2	2
88.	30	2	2	2	2	2
89.	36	2	2	2	2	2
90.	37	2	2	2	2	2
91.	48	2	2	2	2	2
92.	65	2	2	2	2	2
93.	76	2	2	2	2	2

94.	84	2	2	2	2	2
95.	86	2	2	2	2	2
96.	90	2	2	2	2	2
97.	92	2	2	2	2	2

10.2.4 Reliability Testing

Reliability testing refers to the consistency of a measure. In this study reliability was tested in a test-retest scenario to show how constant scores remain from one occasion to another. DeVellis (2017) explains that reliability testing determines if the measure truly reflects the construct being examined by giving comparable results on two different occasions. Gwets AC2 is a kappa statistic to measure inter-rater reliability. Gwets AC2 is useful to handle categorical, ordinal, interval and ratio rating scale as well as handle missing data (Pallant, 2016). The data was tested using data manipulation software 'Stata' the test conducted is called ordinal weighted Gwets AC2. The data tested is illustrated in section 10.2.6. and the results in section 10.2.7. Landis and Koch (1977) suggest the following benchmark scale for interpreting kappa statistics:

Table 10-2 Content Validity Index

<0.00 Poor	0.00-0.20 Slight
0.21-0.40 Fair	0.41-0.60 Moderate
0.61-0.80 Substantial	0.81-1.00 Almost Perfect

The following questionnaire was sent to eleven respondents to gather the data required to test for reliability.

10.2.5 Questionnaire for reliability test Scenario

Cairns has a thriving arts and cultural economy. There is a shortage of space in Cairns to meet, celebrate, perform and exhibit. The Cairns electricity administration building has become vacant. The mid-century modern building is being considered for reuse

for arts and cultural activities. Heritage professionals, urban planners, councillors and arts professionals are on a committee to decide if this is a viable reuse for the place.

The below questionnaire will assist in determining any existing and/or potential social value, aesthetic appeal and/or heritage value attached to this place if reused for the proposed art and cultural activities.

The building is at 109 Lake Street Cairns. It is a three (3) level building constructed in 1977. The land area is 2024sqm and it is zoned C for commercial. It has a market value of \$533,000 according to <https://www.onthefhouse.com.au/property/qld/cairns-city-4870/109-lake-st-cairns-city-qld-4870-3904687>. The building is in the Cairns CBD fringe, a few doors up from the Cairns Museum in one direction and Bulmba-Ja Arts Centre in the other. (Noteworthy Bulmba-Ja Arts is housed in the repurposed Cairns Motor Registry office of a similar age). The building has supported the Cairns arts community for many years in the way of a curated visual arts window display, known as Cell Arts Space, a voluntary, artist run initiative. The interior of the building has low ceilings and office partitioning. The building has parking and a loading dock at the rear accessed from Grafton Street. The building has toilets on each level, a communal kitchen, fire stairs and fire safety equipment. The building is in reasonable condition, although will require some upgrade to comply with current building standards.



Cairns Electricity Administration Building

Questionnaire

1. Venues need infrastructure in them to make performances work and be delivered in a calibre for maximum audience experience, this place has the capacity to achieve this. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

2. This place will make a really 'cool' venue, giving a sense of pride in our community spaces. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

3. The gentrification of the place for arts will displace some people and community events but open the place to more people in the community to celebrate art and culture. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
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4. Reusing the place for arts and culture will revolutionise the area, it's a great opportunity. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

5. Having a place like this will encourage people to want to live and stay in the city. It is a reflection that arts and culture is alive, and that Cairns is a sophisticated city. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

6. A place must have multiple uses for the community, structured events, community events and free general use for it to grow community attachment. This place has the facilities to accommodate these community uses. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

7. The place has the capacity to meet current arts and cultural needs and to cater for the creative and cultural needs of the future. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

8. The experience within the place is important. People need to feel safe in a venue to attend, no barriers to entry (stigma)(elitism), it must feel safe to bring their kids too, it must have amenity, it must look good. The place has the qualities to provide that. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

9. People won't want to go to this place to experience the place itself, it will need activation of activity such as art and culture to encourage people there. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

10. The place has had a grass roots approach to its establishment from within the community. The place will continue to grow community attachment only if grass roots arts and culture continues in the space. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

11. For a space to work for youth the place needs to have a freedom about it, the ability for youth to freely express themselves in anonymous and non-threatening ways. This place has the facility to allow this freedom of expression without compromising its existing heritage value. ISV, SHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

12. Reusing the place for arts and culture will strengthen community attachment because people are able to use it, the community will be constantly attaching meaning through new social interactions. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

13. There is a lot of existing passion from within the community behind making this place work as an arts/cultural space. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

14. More places are needed in Cairns to socialise and bring people together, the reuse of the place for arts and cultural will help facilitate that. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

15. Having arts spaces like this in Cairns makes the city more liveable. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

16. The place will have a real cost that will never be returned, it is a part of the community just like roads and public swimming pools. The community needs to invest in this place as it will become a place where people can congregate and enjoy each other's company, that's what is important. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

17. Community attachment to place is recorded through participation with the place, valued participation statistics that demonstrate this attachment already exists. SVS

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

18. Reusing the place will create new jobs and opportunities for artists and more cultural activities to be able to come to Cairns. AVI

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

19. The heritage of the place and the stories that go with this place's history helps us heal, and fix errors of our past, it creates a health for the community. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

20. When the community can see that this place is being cared for, the social value and feeling of attachment to the place will increase. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

21. Heritage is about people, it's about what happens inside of a place, arts and cultural activities will increase the heritage value of the place. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

22. People will become their best selves when relaxed and happy in this place once reused as an arts and cultural venue. ISV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

23. The place will need additional features added such as public art to make it gain landmark value. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

24. The location of the place attracts the attention of the community and makes it an important landmark, the reuse of the place will increase its landmark value. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

25. Salvaging and reusing parts of the place for artistic features will enhance the places aesthetic value. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

26. The atmosphere, the smells, the temperature, the patina of the place are important to its heritage value. This will enhance its use as an arts/cultural space and help people recognise themselves in it. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

27. When you come to a place for arts and culture people want a unique experience, this place has the characteristics to provide that. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

28. The place is hidden but will offer mystery and intrigue as it is discovered, offering a new aesthetic element to the arts and cultural experiences held in it. IAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

29. The place has architectural qualities that give the feel of an arts institution. SAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

30. Keeping the facade of the place will keep the memory of what the place once was and allow adaption more freedom for arts and cultural purposes. SAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

31. The place has aesthetic appeal (beautiful or ugliness) that will naturally attract people to it. SAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

32. Reusing the place for arts and culture is the best reuse because of its uniqueness and suitability for these kinds of activities. SAV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

33. The place represents the vernacular architecture to this region, it can be best preserved through its reuse for arts and cultural. SAV SHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

34. The place is too modern to have heritage significance now, but by conserving it through reuse for arts and culture will allow any value to be realised in the future. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

35. Only enthusiasts would recognise the places value, this quality will be realised more broadly through reuse for arts and culture. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

36. The events that will happen within this place will create drama, curiosity, intrigue and will increase the places heritage value. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

37. Identity isn't just about our present it's also about our past and how we have evolved from that and changed, this place reused for arts/culture will demonstrate this evolution. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

38. The construction methods/materials of the place tell a story. The reuse of the space for arts and cultural purposes is the most sympathetic way to preserve its story and tell it in new and unique ways. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

39. There are a lot of stories to be told of people who have been involved with this place. Reuse for arts and culture will reinvigorate those stories. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

40. Heritage places say that Cairns has been here for a long time and by reusing them for arts/culture says that we look after our heritage places creatively; the reuse of this place will demonstrate this. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

41. Previous adaption of the place has not referenced its past, any heritage value has been lost. The creative reuse of the place will help reclaim the places history. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

42. The place is a significant part of Cairns identity, it should be used for any purpose to avoid it being knocked down and replaced. The reuse for arts and culture will be the most sympathetic use to retain its significance to the community. IHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
--	-----------------------------------	----------------------------------	--------------------------------	---

43. The place will need to be run by the local administration to maintain consistency in standards and ensure protocols are in place. SHV

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly agree <input type="checkbox"/>
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10.2.6 Ordinal weighted Gwets AC2

	1A	2A	3A	4A	5A	6A	7A	8A	9A	10A	11A	12A	13A	14A	15A	16A	17A	18A	19A	20A	21A	22A	23A
1	1	5	2	1	2	2	2	2	1	4	1	2	3	1	1	2	2	1	1	1	2	2	1
2	2	2	2	1	2	2	2	2	1	3	3	1	3	1	1	1	2	2	2	2	1	2	4
3	2	3	4	1	2	2	2	4	2	3	1	1	2	2	3	2	4	1	4	2	2	3	1
4	2	2	2	2	3	2	2	2	2	2	2	2	3	2	2	2	2	1	3	2	2	2	3
5	1	1	2	1	1	1	1	2	1	3	3	1	2	2	1	2	3	1	2	1	2	3	2
6	2	1	2	3	2	1	1	1	2	1	2	1	2	3	1	1	3	1	3	2	2	3	3
7	1	3	2	5	2	1	3	1	1	2	2	2	3	1	2	2	3	2	2	2	1	3	1
8	2	3	2	2	2	1	2	1	2	3	2	2	3	1	2	1	3	2	2	2	1	2	1
9	2	1	2	1	1	2	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	2	1
10	2	3	2	3	3	2	3	2	2	2	3	2	2	1	1	2	2	1	3	2	2	3	2
11	1	3	3	2	2	1	3	1	1	2	2	2	3	3	1	1	1	2	2	2	1	2	3

	24A	25A	26A	27A	28A	29A	30A	31A	32A	33A	34A	35A	36A	37A	38A	39A	40A	41A	42A	43A
1	1	1	1	1	2	3	4	2	2	3	2	3	2	2	3	2	2	2	2	3
2	2	2	2	2	2	3	2	4	3	3	4	3	2	2	2	2	2	2	2	4
3	2	2	5	5	5	4	2	2	3	4	1	1	2	4	2	4	1	4	5	2
4	3	3	2	3	3	3	2	2	3	3	2	3	2	2	3	3	2	2	2	3
5	2	2	2	1	2	2	2	2	2	2	2	2	1	1	2	2	2	2	3	3
6	2	2	1	1	2	2	2	2	3	2	2	2	1	1	2	2	1	1	2	2
7	2	2	1	3	2	3	2	2	2	3	5	2	3	2	2	2	2	2	2	2
8	2	3	2	3	2	3	1	3	2	2	2	1	2	2	3	1	3	2	1	2
9	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	1	2
10	2	2	2	2	2	4	4	3	3	4	3	2	3	3	2	2	2	2	4	4
11	2	1	1	1	3	3	3	2	2	3	4	3	3	1	1	2	2	2	1	3

	1B	2B	3B	4B	5B	6B	7B	8B	9B	10B	11B	12B	13B	14B	15B	16B	17B	18B	19B	20B	21B	22B	23B
1	2	5	2	3	2	3	2	2	1	1	2	1	1	1	2	2	4	2	4	2	2	1	2
2	1	5	4	2		2	3	2	2	4	4	2	2	3	2	2	3	2	2	2	2	2	2
3	1	2	2	3	4	2	4	4	1	3	4	1	1	1	2	2	1	2	1	1	3	2	2
4	2	2	2	3	2	3	2	3	2	2	3	2	2	3	3	2	2	2	2	2	3	2	2
5	2	2	2	2	1	2	3	1	2	3	2	2	1	1	2	2	1	2	1	1	2	2	2
6	2	1	3	2	2	3	1	2	1	2	2	2	1	3	2	2	2	2	2	2	1	1	2
7	2	3	4	3	1	2	3	2	2	3	3	2	2	2	3	3	3	2	2	3	3	2	2
8	1	3	4	3	2	1	2	2	2	1	2	2	2	1	1	2	2	2	2	2	2	3	2
9	2	2	1	2	1	1	2	2	2	2	1	1	1	1	1	1	1	1	1	1	1	1	2
10	4	3	4	2	2	1	2	2	2	3	1	3	3	2	2	3	2	3	3	2	2	2	2
11	2	5	3	3	2	2	2	3	1	1	2	1	2	1	3	4	3	2	3	4	1	2	2

	24B	25B	26B	27B	28B	29B	30B	31B	32B	33B	34B	35B	36B	37B	38B	39B	40B	41B	42B	43B
1	1	1	3	2	1	2	2	2	1	3	2	2	1	1	2	1	3	1	3	3
2	2	3	4	4	2	2	2	1	1	2	2	2	1	1	1	2	4	2	2	4
3	2	1	1	2	2	2	3	1	2	2	3	2	1	1	3	1	4	3	4	4
4	2	2	2	2	2	2	3	2	3	3	3	2	3	2	2	2	3	2	3	2
5	2	1	2	1	1	1	3	1	2	2	3	2	1	1	3	3	2	2	2	2
6	1	1	2	2	1	2	3	2	3	3	3	2	2	2	2	1	3	2	2	1
7	3	2	3	2	2	3	2	1	2	2	3	2	4	2	2	2	2	3	3	2
8	2	1	2	2	2	2	2	1	2	3	3	2	2	1	2	2	2	2	2	1
9	1	1	2	1	1	1	1	1	1	1	1	1	2	1	2	2	2	2	2	1
10	2	2	2	3	3	2	3	1	4	3	2	3	2	3	3	2	2	3	2	3
11	3	3	4	4	2	3	3	2	3	4	3	3	1	2	2	1	3	3	2	3

10.2.7 Gwets AC2 Results

name: <unnamed>

log: C:\Users\estermaj\Desktop\Tony.log

log type: text

opened on: 28 Apr 2020, 15:57:56

. kappaetc Q1A Q1B, wgt(ordinal) cat (1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9091 0.0251 36.27 0.000 0.8532 0.9649

Brennan and Prediger | 0.6753 0.0895 7.54 0.000 0.4759 0.8748

Cohen/Conger's Kappa | -0.1702 0.2210 -0.77 0.459 -0.6626 0.3222

Scott/Fleiss' Pi | -0.2088 0.1864 -1.12 0.289 -0.6240 0.2065

Gwet's AC | 0.8369 0.0589 14.21 0.000 0.7057 0.9681

Krippendorff's Alpha | -0.1538 0.1864 -0.83 0.428 -0.5691 0.2614

. kappaetc Q2A Q2B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8909 0.0563 15.81 0.000 0.7654 1.0000

Brennan and Prediger | 0.6104 0.2012 3.03 0.013 0.1621 1.0000

Cohen/Conger's Kappa | 0.5541 0.2109 2.63 0.025 0.0842 1.0000

Scott/Fleiss' Pi | 0.5352 0.2359 2.27 0.047 0.0097 1.0000

Gwet's AC | 0.6842 0.1748 3.91 0.003 0.2946 1.0000

Krippendorff's Alpha | 0.5563 0.2359 2.36 0.040 0.0308 1.0000

Confidence intervals are clipped at the upper limit.

. kappaetc Q3A Q3B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis)

Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8455 0.0434 19.48 0.000 0.7487 0.9422

Brennan and Prediger | 0.4481 0.1550 2.89 0.016 0.1026 0.7935

Cohen/Conger's Kappa | -0.1265 0.1700 -0.74 0.474 -0.5052 0.2522

Scott/Fleiss' Pi | -0.2425 0.2012 -1.21 0.256 -0.6909 0.2059

Gwet's AC | 0.6776 0.1106 6.13 0.000 0.4312 0.9239

Krippendorff's Alpha | -0.1860 0.2012 -0.92 0.377 -0.6344 0.2623

. kappaetc Q4A Q4B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement

Number of subjects = 11

(weighted analysis)

Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

Brennan and Prediger | 0.7857 0.1340 5.86 0.000 0.4871 1.0000

Cohen/Conger's Kappa | 0.3265 0.2232 1.46 0.174 -0.1708 0.8239

Scott/Fleiss' Pi | 0.2812 0.2558 1.10 0.297 -0.2889 0.8512

Gwet's AC | 0.8847 0.1062 8.33 0.000 0.6481 1.0000

Krippendorff's Alpha | 0.3736 0.2159 1.73 0.118 -0.1147 0.8620

Confidence intervals are clipped at the upper limit.

. kappaetc Q6A Q6B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----
Percent Agreement | 0.9091 0.0251 36.27 0.000 0.8532 0.9649

Brennan and Prediger | 0.6753 0.0895 7.54 0.000 0.4759 0.8748

Cohen/Conger's Kappa | -0.0377 0.2013 -0.19 0.855 -0.4862 0.4108

Scott/Fleiss' Pi | -0.1399 0.2234 -0.63 0.545 -0.6376 0.3578

Gwet's AC | 0.8027 0.0686 11.70 0.000 0.6499 0.9555

Krippendorff's Alpha | -0.0881 0.2234 -0.39 0.702 -0.5858 0.4096

. kappaetc Q7A Q7B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9091 0.0343 26.54 0.000 0.8328 0.9854

Brennan and Prediger | 0.6753 0.1223 5.52 0.000 0.4027 0.9479

Cohen/Conger's Kappa | 0.1406 0.2378 0.59 0.567 -0.3893 0.6705

Scott/Fleiss' Pi | 0.1020 0.2722 0.37 0.716 -0.5044 0.7084

Gwet's AC | 0.7854 0.0991 7.92 0.000 0.5645 1.0000

Krippendorff's Alpha | 0.1429 0.2722 0.52 0.611 -0.4635 0.7493

Confidence interval is clipped at the upper limit.

. kappaetc Q8A Q8B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9182 0.0263 34.85 0.000 0.8595 0.9769

Brennan and Prediger | 0.7078 0.0941 7.52 0.000 0.4981 0.9175

Cohen/Conger's Kappa | 0.3571 0.2945 1.21 0.253 -0.2991 1.0000

Scott/Fleiss' Pi | 0.2929 0.3667 0.80 0.443 -0.5241 1.0000

Gwet's AC | 0.8180 0.0787 10.40 0.000 0.6427 0.9933

Krippendorff's Alpha | 0.3250 0.3667 0.89 0.396 -0.4920 1.0000

Confidence intervals are clipped at the upper limit.

. kappaetc Q9A Q9B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9455 0.0157 60.04 0.000 0.9104 0.9805

Brennan and Prediger | 0.8052 0.0562 14.32 0.000 0.6799 0.9305

Cohen/Conger's Kappa | -0.0645 0.2962 -0.22 0.832 -0.7245 0.5954

Scott/Fleiss' Pi | -0.1000 0.3140 -0.32 0.757 -0.7997 0.5997

Gwet's AC | 0.9015 0.0291 31.03 0.000 0.8368 0.9662

Krippendorff's Alpha | -0.0500 0.3140 -0.16 0.877 -0.7497 0.6497

. kappaetc Q10A Q10B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
-----+-----						
Percent Agreement	0.8636	0.0527	16.39	0.000	0.7462	0.9811
Brennan and Prediger	0.5130	0.1882	2.73	0.021	0.0937	0.9323
Cohen/Conger's Kappa	0.0000	0.2440	0.00	1.000	-0.5438	0.5438
Scott/Fleiss' Pi	-0.0030	0.2582	-0.01	0.991	-0.5784	0.5723
Gwet's AC	0.6254	0.1728	3.62	0.005	0.2404	1.0000
Krippendorff's Alpha	0.0426	0.2582	0.16	0.872	-0.5328	0.6179

Confidence interval is clipped at the upper limit.

. kappaetc Q11A Q11B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

 Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
-----+-----						
Percent Agreement	0.8727	0.0541	16.14	0.000	0.7522	0.9932

Brennan and Prediger | 0.5455 0.1932 2.82 0.018 0.1150 0.9759

Cohen/Conger's Kappa | 0.0253 0.2972 0.09 0.934 -0.6368 0.6874

Scott/Fleiss' Pi | -0.0098 0.3139 -0.03 0.976 -0.7093 0.6896

Gwet's AC | 0.6706 0.1779 3.77 0.004 0.2743 1.0000

Krippendorff's Alpha | 0.0361 0.3139 0.11 0.911 -0.6634 0.7355

Confidence interval is clipped at the upper limit.

. kappaetc Q12A Q12B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----
Percent Agreement | 0.9455 0.0157 60.04 0.000 0.9104 0.9805

Brennan and Prediger | 0.8052 0.0562 14.32 0.000 0.6799 0.9305

Cohen/Conger's Kappa | 0.1200 0.2558 0.47 0.649 -0.4500 0.6900

Scott/Fleiss' Pi | 0.1020 0.2592 0.39 0.702 -0.4755 0.6796

Gwet's AC | 0.8952 0.0337 26.58 0.000 0.8201 0.9702

Krippendorff's Alpha | 0.1429 0.2592 0.55 0.594 -0.4347 0.7204

. kappaetc Q13A Q13B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8818 0.0182 48.50 0.000 0.8413 0.9223

Brennan and Prediger | 0.5779 0.0649 8.90 0.000 0.4332 0.7226

Cohen/Conger's Kappa | 0.0467 0.1136 0.41 0.690 -0.2064 0.2998

Scott/Fleiss' Pi | -0.2711 0.1157 -2.34 0.041 -0.5290 -0.0133

Gwet's AC | 0.7210 0.0538 13.40 0.000 0.6011 0.8409

Krippendorff's Alpha | -0.2133 0.1157 -1.84 0.095 -0.4712 0.0445

. kappaetc Q14A Q14B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9000 0.0330 27.25 0.000 0.8264 0.9736

Brennan and Prediger | 0.6429 0.1180 5.45 0.000 0.3800 0.9057

Cohen/Conger's Kappa | 0.0902 0.3069 0.29 0.775 -0.5936 0.7741

Scott/Fleiss' Pi | 0.0868 0.3069 0.28 0.783 -0.5970 0.7706

Gwet's AC | 0.7830 0.0838 9.35 0.000 0.5963 0.9696

Krippendorff's Alpha | 0.1283 0.3069 0.42 0.685 -0.5555 0.8121

. kappaetc Q15A Q15B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8909 0.0211 42.17 0.000 0.8438 0.9380

Brennan and Prediger | 0.6104 0.0754 8.09 0.000 0.4423 0.7785

Cohen/Conger's Kappa | 0.0000 0.1469 0.00 1.000 -0.3274 0.3274

Scott/Fleiss' Pi | -0.1733 0.1974 -0.88 0.401 -0.6132 0.2665

Gwet's AC | 0.7469 0.0597 12.51 0.000 0.6138 0.8799

Krippendorff's Alpha | -0.1200 0.1974 -0.61 0.557 -0.5599 0.3199

. kappaetc Q16A Q16B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement	0.9000	0.0522	17.23	0.000	0.7836	1.0000
Brennan and Prediger	0.6429	0.1865	3.45	0.006	0.2273	1.0000
Cohen/Conger's Kappa	0.0763	0.1591	0.48	0.642	-0.2781	0.4308
Scott/Fleiss' Pi	-0.1152	0.2585	-0.45	0.665	-0.6912	0.4608
Gwet's AC	0.7961	0.1325	6.01	0.000	0.5010	1.0000
Krippendorff's Alpha	-0.0645	0.2585	-0.25	0.808	-0.6406	0.5115

Confidence intervals are clipped at the upper limit.

. kappaetc Q17A Q17B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement	Number of subjects =	11
(weighted analysis)	Ratings per subject =	2
	Number of rating categories =	5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]
--	-------	-----------	---	------	----------------------

-----+-----

Percent Agreement	0.8364	0.0576	14.51	0.000	0.7079	0.9648
Brennan and Prediger	0.4156	0.2059	2.02	0.071	-0.0431	0.8743
Cohen/Conger's Kappa	-0.2147	0.2742	-0.78	0.452	-0.8256	0.3962

Scott/Fleiss' Pi | -0.2260 0.2864 -0.79 0.448 -0.8642 0.4122

Gwet's AC | 0.5505 0.1950 2.82 0.018 0.1160 0.9850

Krippendorff's Alpha | -0.1703 0.2864 -0.59 0.565 -0.8085 0.4679

. kappaetc Q18A Q18B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9273 0.0273 34.00 0.000 0.8665 0.9880

Brennan and Prediger | 0.7403 0.0974 7.60 0.000 0.5232 0.9573

Cohen/Conger's Kappa | 0.0435 0.1080 0.40 0.696 -0.1971 0.2841

Scott/Fleiss' Pi | -0.2482 0.2601 -0.95 0.362 -0.8277 0.3313

Gwet's AC | 0.8641 0.0649 13.32 0.000 0.7195 1.0000

Krippendorff's Alpha | -0.1915 0.2601 -0.74 0.478 -0.7710 0.3880

Confidence interval is clipped at the upper limit.

. kappaetc Q19A Q19B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8545 0.0692 12.34 0.000 0.7003 1.0000

Brennan and Prediger | 0.4805 0.2473 1.94 0.081 -0.0704 1.0000

Cohen/Conger's Kappa | -0.1429 0.3148 -0.45 0.660 -0.8444 0.5586

Scott/Fleiss' Pi | -0.1541 0.3121 -0.49 0.632 -0.8495 0.5413

Gwet's AC | 0.6235 0.2250 2.77 0.020 0.1223 1.0000

Krippendorff's Alpha | -0.1016 0.3121 -0.33 0.751 -0.7970 0.5937

Confidence intervals are clipped at the upper limit.

. kappaetc Q20A Q20B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9455 0.0282 33.57 0.000 0.8827 1.0000

Brennan and Prediger | 0.8052 0.1006 8.00 0.000 0.5811 1.0000

Cohen/Conger's Kappa | 0.3465 0.1781 1.95 0.080 -0.0503 0.7434

Scott/Fleiss' Pi | 0.3231 0.1980 1.63 0.134 -0.1181 0.7643

Gwet's AC | 0.8981 0.0614 14.63 0.000 0.7613 1.0000

Krippendorff's Alpha | 0.3538 0.1980 1.79 0.104 -0.0874 0.7951

Confidence intervals are clipped at the upper limit.

. kappaetc Q21A Q21B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9273 0.0273 34.00 0.000 0.8665 0.9880

Brennan and Prediger | 0.7403 0.0974 7.60 0.000 0.5232 0.9573

Cohen/Conger's Kappa | 0.1698 0.2029 0.84 0.422 -0.2822 0.6218

Scott/Fleiss' Pi | 0.0881 0.2559 0.34 0.738 -0.4821 0.6583

Gwet's AC | 0.8422 0.0709 11.88 0.000 0.6842 1.0000

Krippendorff's Alpha | 0.1295 0.2559 0.51 0.624 -0.4406 0.6997

Confidence interval is clipped at the upper limit.

. kappaetc Q22A Q22B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

Percent Agreement | 0.9091 0.0251 36.27 0.000 0.8532 0.9649

Brennan and Prediger | 0.6753 0.0895 7.54 0.000 0.4759 0.8748

Cohen/Conger's Kappa | -0.0577 0.1388 -0.42 0.686 -0.3669 0.2515

Scott/Fleiss' Pi | -0.2865 0.1437 -1.99 0.074 -0.6067 0.0336

Gwet's AC	0.8174	0.0727	11.24	0.000	0.6553	0.9795
-----------	--------	--------	-------	-------	--------	--------

Krippendorff's Alpha | -0.2281 0.1437 -1.59 0.143 -0.5482 0.0920

```
. kappaetc Q23A Q23B, wgt(ordinal) cat(1,2,3,4,5)
```

Interrater agreement	Number of subjects = 11
----------------------	-------------------------

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]
--	-------	-----------	---	------	----------------------

Percent Agreement | 0.9000 0.0234 38.54 0.000 0.8480 0.9520

Brennan and Prediger	0.6429	0.0834	7.71	0.000	0.4570	0.8287
----------------------	--------	--------	------	-------	--------	--------

Cohen/Conger's Kappa | -0.0000 0.0000 -4.58 0.001 -0.0000 -0.0000

Scott/Fleiss' Pi | -0.0950 0.0240 -3.96 0.003 -0.1485 -0.0416

Gwet's AC | 0.7914 0.0666 11.88 0.000 0.6430 0.9398

Krippendorff's Alpha | -0.0452 0.0240 -1.89 0.089 -0.0987 0.0082

. kappaetc Q24A Q24B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9636 0.0152 63.35 0.000 0.9297 0.9975

Brennan and Prediger | 0.8701 0.0543 16.02 0.000 0.7491 0.9912

Cohen/Conger's Kappa | 0.4430 0.2129 2.08 0.064 -0.0313 0.9174

Scott/Fleiss' Pi | 0.4395 0.2169 2.03 0.070 -0.0437 0.9227

Gwet's AC | 0.9311 0.0350 26.64 0.000 0.8532 1.0000

Krippendorff's Alpha | 0.4650 0.2169 2.14 0.058 -0.0182 0.9482

Confidence interval is clipped at the upper limit.

. kappaetc Q25A Q25B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9000 0.0330 27.25 0.000 0.8264 0.9736

Brennan and Prediger | 0.6429 0.1180 5.45 0.000 0.3800 0.9057

Cohen/Conger's Kappa | -0.0342 0.2437 -0.14 0.891 -0.5773 0.5089

Scott/Fleiss' Pi | -0.0756 0.2505 -0.30 0.769 -0.6336 0.4825

Gwet's AC | 0.7680 0.0895 8.58 0.000 0.5685 0.9674

Krippendorff's Alpha | -0.0267 0.2505 -0.11 0.917 -0.5848 0.5314

. kappaetc Q26A Q26B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.7636 0.0966 7.91 0.000 0.5485 0.9788

Brennan and Prediger | 0.1558 0.3448 0.45 0.661 -0.6125 0.9242

Cohen/Conger's Kappa | -0.4020 0.2169 -1.85 0.094 -0.8852 0.0813

Scott/Fleiss' Pi | -0.5053 0.1035 -4.88 0.001 -0.7358 -0.2747

Gwet's AC | 0.4516 0.3383 1.33 0.212 -0.3022 1.0000

Krippendorff's Alpha | -0.4368 0.1035 -4.22 0.002 -0.6674 -0.2063

Confidence interval is clipped at the upper limit.

. kappaetc Q27A Q27B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Percent Agreement	0.8091	0.0653	12.39	0.000	0.6636	0.9546
Brennan and Prediger	0.3182	0.2332	1.36	0.202	-0.2015	0.8378
Cohen/Conger's Kappa	-0.0221	0.1947	-0.11	0.912	-0.4559	0.4117
Scott/Fleiss' Pi	-0.0405	0.2071	-0.20	0.849	-0.5020	0.4209
Gwet's AC	0.4533	0.2237	2.03	0.070	-0.0451	0.9517
Krippendorff's Alpha	0.0068	0.2071	0.03	0.975	-0.4547	0.4682

. kappaetc Q28A Q28B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11
 (weighted analysis) Ratings per subject = 2
 Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Percent Agreement	0.8909	0.0513	17.38	0.000	0.7767	1.0000

Brennan and Prediger | 0.6104 0.1831 3.33 0.008 0.2024 1.0000

Cohen/Conger's Kappa | 0.1698 0.1148 1.48 0.170 -0.0859 0.4256

Scott/Fleiss' Pi | 0.0769 0.1473 0.52 0.613 -0.2513 0.4052

Gwet's AC | 0.7724 0.1229 6.29 0.000 0.4987 1.0000

Krippendorff's Alpha | 0.1189 0.1473 0.81 0.438 -0.2094 0.4471

Confidence intervals are clipped at the upper limit.

. kappaetc Q29A Q29B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----
Percent Agreement | 0.9000 0.0330 27.25 0.000 0.8264 0.9736

Brennan and Prediger | 0.6429 0.1180 5.45 0.000 0.3800 0.9057

Cohen/Conger's Kappa | 0.2840 0.1664 1.71 0.119 -0.0868 0.6549

Scott/Fleiss' Pi | 0.1264 0.2856 0.44 0.668 -0.5101 0.7628

Gwet's AC | 0.7461 0.0970 7.69 0.000 0.5299 0.9622

Krippendorff's Alpha | 0.1661 0.2856 0.58 0.574 -0.4704 0.8025

. kappaetc Q30A Q30B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9182 0.0263 34.85 0.000 0.8595 0.9769

Brennan and Prediger | 0.7078 0.0941 7.52 0.000 0.4981 0.9175

Cohen/Conger's Kappa | 0.2979 0.2358 1.26 0.235 -0.2275 0.8232

Scott/Fleiss' Pi | 0.2747 0.2479 1.11 0.294 -0.2777 0.8272

Gwet's AC | 0.7961 0.0755 10.54 0.000 0.6279 0.9643

Krippendorff's Alpha | 0.3077 0.2479 1.24 0.243 -0.2447 0.8601

. kappaetc Q31A Q31B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8636 0.0576 14.98 0.000 0.7352 0.9921

Brennan and Prediger | 0.5130 0.2059 2.49 0.032 0.0543 0.9717

Cohen/Conger's Kappa | -0.0510 0.0735 -0.69 0.504 -0.2147 0.1128

Scott/Fleiss' Pi | -0.3693 0.1938 -1.91 0.086 -0.8010 0.0625

Gwet's AC | 0.6992 0.1661 4.21 0.002 0.3290 1.0000

Krippendorff's Alpha | -0.3071 0.1938 -1.58 0.144 -0.7388 0.1247

Confidence interval is clipped at the upper limit.

. kappaetc Q32A Q32B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis)

Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9364 0.0279 33.59 0.000 0.8743 0.9985

Brennan and Prediger | 0.7727 0.0995 7.76 0.000 0.5509 0.9945

Cohen/Conger's Kappa | 0.4254 0.2301 1.85 0.094 -0.0874 0.9381

Scott/Fleiss' Pi | 0.4144 0.2471 1.68 0.124 -0.1361 0.9650

Gwet's AC | 0.8414 0.0772 10.90 0.000 0.6694 1.0000

Krippendorff's Alpha | 0.4411 0.2471 1.78 0.105 -0.1095 0.9917

Confidence interval is clipped at the upper limit.

. kappaetc Q33A Q33B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement

Number of subjects = 11

(weighted analysis)

Ratings per subject = 2

Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
-----+-----						
Percent Agreement	0.9182	0.0263	34.85	0.000	0.8595	0.9769
Brennan and Prediger	0.7078	0.0941	7.52	0.000	0.4981	0.9175
Cohen/Conger's Kappa	0.2826	0.2897	0.98	0.352	-0.3628	0.9280
Scott/Fleiss' Pi	0.2747	0.3012	0.91	0.383	-0.3964	0.9459
Gwet's AC	0.7961	0.0773	10.29	0.000	0.6237	0.9684
Krippendorff's Alpha	0.3077	0.3012	1.02	0.331	-0.3635	0.9789

. kappaetc Q34A Q34B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

 Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
-----+-----						
Percent Agreement	0.8636	0.0338	25.57	0.000	0.7884	0.9389
Brennan and Prediger	0.5130	0.1206	4.25	0.002	0.2442	0.7817

Cohen/Conger's Kappa | 0.1176 0.2369 0.50 0.630 -0.4102 0.6455

Scott/Fleiss' Pi | 0.0934 0.2492 0.37 0.716 -0.4619 0.6487

Gwet's AC | 0.6254 0.1172 5.34 0.000 0.3642 0.8866

Krippendorff's Alpha | 0.1346 0.2492 0.54 0.601 -0.4206 0.6899

. kappaetc Q35A Q35B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9455 0.0157 60.04 0.000 0.9104 0.9805

Brennan and Prediger | 0.8052 0.0562 14.32 0.000 0.6799 0.9305

Cohen/Conger's Kappa | 0.3265 0.2227 1.47 0.173 -0.1697 0.8228

Scott/Fleiss' Pi | 0.3125 0.2344 1.33 0.212 -0.2098 0.8348

Gwet's AC | 0.8826 0.0389 22.70 0.000 0.7959 0.9692

Krippendorff's Alpha | 0.3437 0.2344 1.47 0.173 -0.1786 0.8661

. kappaetc Q36A Q36B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9000 0.0234 38.54 0.000 0.8480 0.9520

Brennan and Prediger | 0.6429 0.0834 7.71 0.000 0.4570 0.8287

Cohen/Conger's Kappa | 0.1597 0.2423 0.66 0.525 -0.3801 0.6995

Scott/Fleiss' Pi | 0.1449 0.2617 0.55 0.592 -0.4383 0.7281

Gwet's AC | 0.7508 0.0735 10.22 0.000 0.5871 0.9145

Krippendorff's Alpha | 0.1837 0.2617 0.70 0.499 -0.3994 0.7669

. kappaetc Q37A Q37B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9000 0.0522 17.23 0.000 0.7836 1.0000

Brennan and Prediger | 0.6429 0.1865 3.45 0.006 0.2273 1.0000

Cohen/Conger's Kappa | 0.0970 0.2871 0.34 0.742 -0.5428 0.7368

Scott/Fleiss' Pi | 0.0584 0.3313 0.18 0.864 -0.6798 0.7966

Gwet's AC | 0.7757 0.1295 5.99 0.000 0.4873 1.0000

Krippendorff's Alpha | 0.1012 0.3313 0.31 0.766 -0.6370 0.8394

Confidence intervals are clipped at the upper limit.

. kappaetc Q38A Q38B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Percent Agreement	0.9182	0.0122	75.28	0.000	0.8910	0.9454
Brennan and Prediger	0.7078	0.0436	16.25	0.000	0.6107	0.8048
Cohen/Conger's Kappa	-0.1512	0.1035	-1.46	0.175	-0.3817	0.0793
Scott/Fleiss' Pi	-0.1579	0.0944	-1.67	0.125	-0.3683	0.0525
Gwet's AC	0.8357	0.0381	21.96	0.000	0.7509	0.9205
Krippendorff's Alpha	-0.1053	0.0944	-1.11	0.291	-0.3156	0.1051

. kappaetc Q39A Q39B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11
 (weighted analysis) Ratings per subject = 2
 Number of rating categories = 5

	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Percent Agreement	0.8818	0.0501	17.59	0.000	0.7701	0.9935

Brennan and Prediger | 0.5779 0.1790 3.23 0.009 0.1791 0.9768

Cohen/Conger's Kappa | -0.2544 0.1066 -2.39 0.038 -0.4920 -0.0168

Scott/Fleiss' Pi | -0.3180 0.1310 -2.43 0.036 -0.6098 -0.0262

Gwet's AC | 0.7591 0.1329 5.71 0.000 0.4628 1.0000

Krippendorff's Alpha | -0.2581 0.1310 -1.97 0.077 -0.5499 0.0338

Confidence interval is clipped at the upper limit.

. kappaetc Q40A Q40B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.8455 0.0545 15.50 0.000 0.7239 0.9670

Brennan and Prediger | 0.4481 0.1948 2.30 0.044 0.0140 0.8821

Cohen/Conger's Kappa | -0.1402 0.1299 -1.08 0.306 -0.4297 0.1492

Scott/Fleiss' Pi | -0.4440 0.1466 -3.03 0.013 -0.7707 -0.1174

Gwet's AC | 0.6475 0.1822 3.55 0.005 0.2416 1.0000

Krippendorff's Alpha | -0.3784 0.1466 -2.58 0.027 -0.7050 -0.0517

Confidence interval is clipped at the upper limit.

. kappaetc Q41A Q41B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9455 0.0157 60.04 0.000 0.9104 0.9805

Brennan and Prediger | 0.8052 0.0562 14.32 0.000 0.6799 0.9305

Cohen/Conger's Kappa | 0.2747 0.1700 1.62 0.137 -0.1041 0.6535

Scott/Fleiss' Pi | 0.2457 0.2058 1.19 0.260 -0.2129 0.7044

Gwet's AC | 0.9021 0.0449 20.11 0.000 0.8022 1.0000

Krippendorff's Alpha | 0.2800 0.2058 1.36 0.204 -0.1786 0.7386

Confidence interval is clipped at the upper limit.

. kappaetc Q42A Q42B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9000 0.0234 38.54 0.000 0.8480 0.9520

Brennan and Prediger | 0.6429 0.0834 7.71 0.000 0.4570 0.8287

Cohen/Conger's Kappa | 0.3278 0.2523 1.30 0.223 -0.2345 0.8900

Scott/Fleiss' Pi | 0.3125 0.2618 1.19 0.260 -0.2709 0.8959

Gwet's AC | 0.7639 0.0802 9.52 0.000 0.5852 0.9426

Krippendorff's Alpha | 0.3437 0.2618 1.31 0.219 -0.2397 0.9272

. kappaetc Q43A Q43B, wgt(ordinal) cat(1,2,3,4,5)

Interrater agreement Number of subjects = 11

(weighted analysis) Ratings per subject = 2

Number of rating categories = 5

| Coef. Std. Err. t P>|t| [95% Conf. Interval]

-----+-----

Percent Agreement | 0.9182 0.0263 34.85 0.000 0.8595 0.9769

Brennan and Prediger | 0.7078 0.0941 7.52 0.000 0.4981 0.9175

Cohen/Conger's Kappa | 0.4375 0.1966 2.23 0.050 -0.0005 0.8755

Scott/Fleiss' Pi | 0.4159 0.1952 2.13 0.059 -0.0190 0.8508

Gwet's AC | 0.7706 0.0789 9.77 0.000 0.5949 0.9463

Krippendorff's Alpha | 0.4425 0.1952 2.27 0.047 0.0076 0.8774

10.3 Questionnaire

Once testing for validity and reliability had been done, the questionnaire was pilot tested on a small sample of convenience before being broadcast for completion by a wide demographic of respondents. The platform used for the questionnaire was Qualtrics. Qualtrics enabled the results to be directly exported into Statistics Package for Social Sciences for factor analysis. The questionnaire is presented in the following section.

Community Sentiment of Heritage Places and their Reuse as Arts and Culture Venues

Start of Block: About the research and consent to participate

RESEARCH

SURVEY

You are invited to take part in a research project that constructs and validates an original scale to measure social and aesthetic values applied to community places adaptively reused for arts and cultural purposes. The survey will take between ten and fifteen minutes to complete. This survey is one of the final steps of the research project that analyses your responses to determine which questions are included in the original scale. Please answer honestly as your views are important to the research. The survey will outline a hypothetical scenario that the questions will relate to. Some images of old buildings are provided to help you imagine the type of place in the scenario. The types of questions which will be on the survey would be: "Do you feel reusing the place for arts and culture is a great opportunity to bring new economic life to the area?". "The building has aesthetic appeal (beautiful or ugly) that will naturally attract people to it.". Your level of agreement is indicated on a scale.

You are able to withdraw from the survey at any time by closing the survey page.

Please pass on the survey on to anyone you think may be interested to partake.

If you agree to partake, your completed questionnaire is completely anonymous, there are no identifying markers attached to your responses except those of gender,

age group, postcode and occupation.

If you have any questions about the study, please contact Principal Investigator or Academic Supervisor (contact details below). Principal Investigator: Name: Anthony Castles College: College of Arts, Society & Education James Cook University Phone: 4232 1389 Email: Anthony.castles@my.jcu.edu.au Supervisor: Name: Associate Professor Lisa Law School: College of Science and Engineering James Cook University Phone: 4232 1389 Email: lisa.law@jcu.edu.au If you have any concerns regarding the ethical conduct of the study, please contact: Human Ethics, Research Office James Cook University, Townsville, Qld, 4811 Phone: (07) 4781 5011 (ethics@jcu.edu.au)

- ☐ Yes, I agree to partake (1)
- ☐ No, I do not agree to partake (2)

Skip To: End of Block If QID72 = 1

Skip To: End of Survey If QID72 = 2

End of Block: About the research and consent to participate

Start of Block: Demographics

Age Group

- ☐ 18-24
- ☐ 25-39
- ☐ 40-59
- ☐ 60 and over

Gender

- ☐ Male
 - ☐ Female
 - ☐ Other
-

Postcode

Do you work in any of the following areas?

- ☐ Arts
 - ☐ Culture
 - ☐ Heritage
 - ☐ Urban Planning
 - ☐ Architecture
 - ☐ Other (6)
-

Please click on the arrow on the bottom of the screen to open the door into the survey. Once you click forward you can't come back to this page.

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End of Block: Demographics

Start of Block: Questionnaire

Hypothetical Scenario There is an old and abandoned structure on the bank of a river on the outskirts of a town. Ships have docked to load and unload cargo and passengers there since 1920. The structure includes a pier; a warehouse that stored freight; some small offices and a passenger waiting area. The building and pier are structurally solid and built from strong local timbers, now no longer available. The exterior walls are clad with aged brickwork and iron. The main spaces are generous with soaring ceilings. A series of small windows run high along two side of the building allowing ambient light to enter. Some old shipping infrastructure is still onsite, such as old winches. Unusual features that are indicative of old wharves and docklands give it a distinctive character.

This questionnaire's purpose is to assess the sentiments that inspire community love of a heritage place, and the importance and worth of that place to the community. It seeks to discover how, by reusing it as an arts and cultural centre, it could enrich the experiences of that community.

Visualize the scenario as described above and honestly rate your feelings about it in the following survey statements. The photographs throughout the questionnaire are random aids to help you imagine the type of place it might be.

This picture is not related to any specific question, please enjoy as a visual aid in relation to the whole survey.

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Page Break

Q1 The building described will have the capacity to meet current arts and cultural needs plus offers future opportunities for further development in years to come.

(Instrumental)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q2 This place will make a really 'cool' arts venue, one that would make you feel proud of the town's entertainment spaces. (Intrinsic)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q3 This place reused as an arts facility could accommodate a variety of the community's arts and cultural needs. (e.g., market days, community meeting rooms, live performances, and rehearsal space). (Institutional)

- ☐ Strongly agree

- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

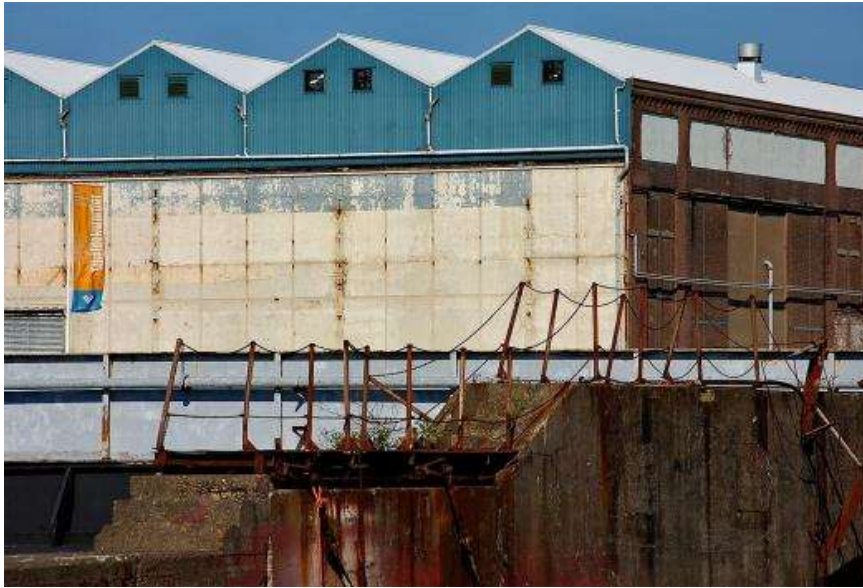
Q4 Arts and cultural places like this create more lively, social, and vibrant place to be that encourage people to live and stay in the city. (Instrumental)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q5 Reusing the place for arts and culture would be a great opportunity to bring new economic life to the area. *Instrumental)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Photo attribution: Former shipyard de schelde, vliissingen by peter q is licensed under cc by nc nd 2.0



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Page Break

Q6 The place revamped as an arts and cultural venue would be ideal for community gatherings. (Instrumental)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q7 The best use for this building is as backdrops and inspiration for photographers and artist, and space for bohemians. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q8 Reusing this place for arts and cultural activities will create new jobs and opportunities for artists and technicians. (Instrumental)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q9 The building would create an arts precinct that would be a welcoming and safe place. (Institutional)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q10 The community needs to develop with the reuse of the building in grass roots arts and cultural expression to feel they have ownership of the venue. (Institutional)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q11 Youth would have the feeling of freedom to express themselves in non-threatening ways at this place. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

This picture is not related to any specific question, please enjoy as a visual aid in relation to the whole survey.

Photo attribution: *Two towers* by s. josuason is licensed under cc pdm 1.0



Page Break

Q12 The rotting and crumbling architecture would need art or cultural activity to entice me there. (Intrinsic)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q13 Your positive feelings towards the building would be strengthened if it were reused as an arts and cultural precinct. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q14 Public funding is important to create spaces like this where people can gather and enjoy each other's company. (Instrumental)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree

☐ Strongly disagree

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Photo attribution: *Pier 48 warehouse demolition by wsdot is licensed under cc by nc nd 2.0*



Page Break

Q15 Reuse of this place for arts and cultural activities would be complimentary for telling stories about the place's history in imaginative ways to enrich community memory. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q16 I would more likely feel attached to this place if it is renovated and cared for. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q17 Arts and cultural activities and community gatherings will create new and binding memories about the building. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q18 People will feel socially connected and a part of the community in this place, enabling them to live a richer life in terms of happiness and personal growth. (Institutional)

- ☐ Strongly agree.
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q19 The place will need additional features added such as a sculpture or mural to give it a feeling of a community landmark. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q20 The reuse of the building for arts and cultural purposes would increase its reputation as a landmark. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree

- ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q21 Salvaging and reusing parts of the structure for artistic features (e.g., an entrance gate, a garden sculpture) would help tell the story of the place. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q22 The atmosphere, the smells, the temperature, the marks of age will enhance the places sense of heritage in its use as an arts and cultural centre. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

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Page Break

Q23 This building has characteristics that add extra dimensions to an arts or cultural experience. (Intrinsic)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q24 The place will offer mystery and intrigue as it is discovered by the public, enhancing the creative element to the arts and cultural experiences that will be held in it. (Institutional)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q25 The building has architectural qualities that give it the feel of an arts and cultural precinct. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree

- ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q26 Keeping only the outer facade of the structure is better than preserving the whole building as this will keep the memory of what the place once was alive but allow more freedom on the inside for the renovation to an arts and cultural venue. (Institutional)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q27 The building has aesthetic appeal (beautiful or ugly) that will naturally attract people to it. (Intrinsic)

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q28 The reuse of this place as an arts and cultural precinct would be the best way to preserve its regional style and traditional construction. (Institutional)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q29 The place is too modern to have heritage significance now, but by conserving it through reuse as an arts and cultural venue, this will allow heritage value to grow in the future. (Instrumental)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q30 The opinions of heritage fanatics and architectural diehards toward the place would be better understood when the building is renovated for reuse as an arts and cultural centre. (Instrumental)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q31 The drama, curiosity, and intrigue of this place will complement its heritage worth. (Intrinsic)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q32 Reusing this place for arts/culture will help demonstrate how the community has evolved and changed. (Instrumental)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Page Break

This picture is not related to any specific question, please enjoy as a visual aid in relation to the whole survey.

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Q33 The reuse of the building for arts and cultural purposes preserves the construction methods and materials in the most sympathetic way and demonstrates them to the community in a new and unique way. (Institutional)

- ☐ Strongly agree (8)
- ☐ Somewhat agree (9)
- ☐ Neither agree nor disagree (10)
- ☐ Somewhat disagree (11)

☐ Strongly disagree (12)

Q34 The place's reuse for arts and culture will assist in learning about the people who have been involved over its life. (Intrinsic)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q35 Heritage places tell us that the town has been here for a long time and say something about its history. The reuse of this place will demonstrate creative respect for our heritage buildings. (Institutional)

- ☐ Strongly agree
 - ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q36 Reusing the building as an arts and cultural venue will give the opportunity to interpret its past to visitors, in a creative way. (Intrinsic)

- ☐ Strongly agree (8)
 - ☐ Somewhat agree (9)
 - ☐ Neither agree nor disagree (10)
 - ☐ Somewhat disagree (11)
 - ☐ Strongly disagree (12)
-

Q37 The place should be used for any purpose to avoid it being knocked down and replaced. (Instrumental)

- ☐ Strongly agree (8)
 - ☐ Somewhat agree (9)
 - ☐ Neither agree nor disagree (10)
 - ☐ Somewhat disagree (11)
 - ☐ Strongly disagree (12)
-

Q38 Once reused as an arts and cultural venue, the place will need to be run by the local government authority to ensure heritage values of the place are retained, and that there is consistency in safety and other regulatory protocols in its operation (Institutional)

- ☐ Strongly agree

- ☐ Somewhat agree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat disagree
 - ☐ Strongly disagree
-

Q39 Any comments about this survey or the adaptive reuse of heritage buildings for arts and cultural purposes?

Please enjoy this last picture and imagine what might be possible in these types of places.

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End of Block: Questionnaire

10.4 Factor Analysis

Factor analysis is used when there are many related observed variables. It is useful to reduce the number of variables to a smaller more manageable number of dimensions or components. It is commonly used to reduce the items to make up a scale (Pallant, 2016). To achieve this, the Statistical Package for Social Sciences (SPSS) was the data reduction software used. The following sequence illustrates the extraction method used.

Analyse → Dimension reduction → Factor → . All questions from 1- 38 were selected and transferred to variables.
DESCRIPTIVES
<ul style="list-style-type: none"> Initial solutions
Correlation matrix
<ul style="list-style-type: none"> Coefficients KMO and Bartlett's test of sphericity
EXTRACTION
<ul style="list-style-type: none"> Method, → principal axis factoring– Analyses, correlation value → Display → scree plot, unrotated factor solution. Extract → based on Eigenvalue > 1 Maximum iterations for convergence → 40
ROTATION
<ul style="list-style-type: none"> Method → direct oblimin Display → Rotated Solution Maximum iterations for convergence – 40
OPTIONS
<ul style="list-style-type: none"> Missing data – replace with mean Coefficient display format <ul style="list-style-type: none"> Sorted by size Suppress small coefficients .3

10.5 Table 2: The two extracted factors

The pattern matrix contains the factor loadings from the values that are most often reported and interpreted. The result shows correlations amongst factors (Pallant, 2016). The two correlated factors found are illustrated below. These correlated factors represent the items to be include in the scale as a result of the method to construct and validate a predictive scale (DeVellis, 2017)

Table 10-3Pattern Matrix

	Question	Intrinsic	Institutional
1	Q20 The reuse of the building for arts and cultural purposes would increase its reputation as a landmark	.833	
2	Q17 Arts and Cultural activities and community gatherings will create new and binding memories about the building	.803	
3	Q22 The atmosphere, the smells, the temperature, the marks of age will enhance the places sense of heritage in its use as an arts and cultural centre	.770	
4	Q15 Reuse of this place for arts and cultural activities would be complimentary for telling stories about the places history in imaginative ways to enrich community memory	.754	
5	Q23 The building has characteristics that add extra dimensions to arts and cultural experiences	.749	
6	Q26 Keeping only the outer facade of the structure is better than preserving the whole building as this will keep the memory of what the place once was alive but		.532

	allow more freedom on the inside for the renovation to an arts and cultural venue.		
7	Q7 The best use for this building is as backdrops and inspiration for photographers and artists, and space for bohemians.		.522
8	Q19 The place will need additional features added such as a sculpture or mural to give it a feeling of a community landmark		.521
9	Q12 The rotting and crumbling architecture would need art or cultural activity to entice me there.		.502
10	Q38 Once reused as an arts and cultural venue the place will need to be run by the local government authority to ensure heritage values of the place are retained, and that there is consistency in safety and other regulatory protocols in its operation.		.406

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Appendices

Interview Questions key stakeholders

This research is about social and aesthetic value attached to heritage places reused as arts and cultural spaces. The places we are specifically talking about are The Tanks Arts Centre, Cairns Centre of Contemporary Arts, Cairns Former Courthouse and Munro Martin Park. This interview refers to these sites that you have been involved with or have some knowledge of

The purpose of the interview questions is to understand social and aesthetic value that was inherent in these places before adaptive reuse and how these values may have grown through their reuse. The aim of the research is to gain a better understanding of how these values may be defined and if they can be measured.

1. Which places have you been involved with and for how long has that involvement been?
 - a. Tanks Arts Centre
 - b. COCA
 - c. Cairns Former Courthouse
 - d. Munro Martin Park
2. How have you participated in the places?
 - a. Have you done any volunteering there?
 - b. Have you attended events?
 - c. Have you been a paid employee?
 - d. Has this increased your sense of ownership responsibility for the place? How?
 - e. Has your participation led to a better understanding of a place's history, characteristics, and qualities?
3. What comes to mind when you think of 'heritage places'?
4. Do you think (place x) is a heritage place?
5. Do you think that Cairns' identity is enhanced by conserving heritage places?
6. Is reuse of heritage places as arts and cultural spaces a good idea? Why?

7. How has the re-use of these building affected their heritage value, in your opinion?

Intrinsic – what is important to the general public, how they feel individually and collectively toward a place

8. What potential or inspiration if any did you originally find in the places of interest? Has that changed today?
- Was the space usable?
 - Was the location suitable?
 - What did you think about the aesthetics? The design? What was it that appealed to you?
 - Were you interested in the history of the place?
9. Did the heritage value of the place influence your decision to use the space?
- Did you think of it as a landmark in Cairns?
 - Or were you just interested in it for practical reasons?
10. For you has the difference in the aesthetic appeal of any of the places been improved by their reuse. Do the places have more landmark value now?
11. Do arts and cultural centres need to have some kind of aesthetic appeal? Do you think any of the places now have that appeal?
12. When you think about these places how do you feel, do they stir any emotion or memory?
13. Do you believe there was community attachment to any of the places before their adaptive reuse? if yes, by which group? What was the attachment?
14. Do you believe community attachment to any of the places has grown through their adaptive reuse? How?
15. Through the adaptive reuse of any of these places have any groups of people been displaced as a result. Do you think this has led to any negative community perceptions of the place?
16. Do you think that social life in Cairns has been enhanced by the adaptive reuse of these heritage places? How?
17. Do you think it's better to use a heritage building for arts and cultural spaces, or purpose-built galleries and theatres? Why?

18. Does conserving the patina of a place, the marks of age and relics of its former use add to the appeal of the place? Does that strengthen community attachment? How?

Institutional – Government and Policy

19. Has heritage listing [where appropriate] in your opinion enhanced or stifled the place's development?

- a. Are the restrictions on development compatible or not compatible with the art and performance activities?
- b. What about associated administrative activities e.g., storage spaces, office spaces?

20. Cairns Regional Council Arts and cultural General Policy has three general priorities, which do you think are being supported through the adaptive reuse of heritage places for arts and cultural spaces:

- a. Infrastructure, resources and skills that support and stimulate the cultural and creative life of our community
- b. Culture, heritage and place are valued, shared, celebrated and promoted
- c. A robust cultural economy fuelled by an international reputation as a tropical cultural and creative hub

21. There is an emphasis on measuring economic returns from the use of publicly owned places. Should there be more attention to the aesthetic and heritage values of these spaces and how they benefit the community?

- a. How do you think this can be done in Cairns' adapted arts and cultural places?
- b. How do you think it would affect them?

22. The adaptive reuse of these spaces is usually at a hefty financial expense to the local community. Do you think this is justified or has Cairns lost the opportunity for other community projects?

23. What benefit have any of the buildings as an arts and cultural space had for Cairns?

24. It is widely claimed that creative cities lead to greater innovation? Do you think any artistic innovation has resulted from the adaptively reused arts spaces?

25. Do you think the adaptive reuse of these places has spurred other social activities in their neighbourhoods? Has it led to any regeneration of the place's surrounds?

Organisational

26. The places all have a local/state government lead administration. Do you think they would be more suited to their purpose if they were run by community groups?
 - a. What are the advantages and disadvantages of government administration?
 - b. What are the advantages disadvantages of community group administration?
27. Do you believe that the way these places are managed and deliver their programming is inclusive of the whole community? Can you give some examples of community inclusion? Can you give an example of exclusion?
28. Can you give an example of how any of these places have provided a new dynamic for social interactions and networks?
29. Engaging youth especially in regional areas with high unemployment rates for this young demographic is often a challenge. Can you give any examples where the reuse of these heritage places for arts and cultural purposes has engaged youth with positive outcomes?
30. Does the management of these places enhance or destroy their public values (common good)? For the organisation's members? For the general public?
31. An adaptively reused place has given a new use to an old building. However, its new use may be in conflict with its original use. Do you think this is true for any of the buildings? Can you give examples?
32. If any of these places no longer existed how would that impact on you?
 Tanks Arts Centre
 COCA
 MMP
 CFC

The following questions are in relation to Cairns former Courthouse currently in planning for adaptive reuse to an arts and cultural facility

33. What type of arts/cultural activities in the development of Cairns Former Courthouse do you believe will best preserve its heritage value?
34. Is the Cairns Former Courthouse an appropriate place to reuse for arts and cultural activities? Why?
35. Does the former Cairns Courthouse hold any special meaning to you? What is it?

Ethics Approval

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INFORMED CONSENT FORM

PRINCIPAL INVESTIGATOR **Anthony**

Castles

PROJECT TITLE: Assessing social and aesthetic values regionally as applied to the adaptive reuse of heritage buildings to arts and cultural spaces in Cairns.

COLLEGE: Humanities and Creative Arts

I understand the aim of this research study is “To identify how to best inform urban planners, creative industries leaders and developers about the value of conserving-built heritage as arts and cultural precincts that have social and aesthetic value through adaptive reuse.” I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written information sheet to keep.

I understand that my participation will involve a semi structured interview and focus group and I agree that the researcher may use the results as described in the information sheet.

I acknowledge that:

- taking part in this study is voluntary and I am aware that I can stop taking part in it at any time without explanation or prejudice and to withdraw any unprocessed data I have provided;
- that any information I give will be kept strictly confidential/anonymous and that no names will be used to identify me with this study without my approval;
- Confidentiality cannot be assured in focus groups.
(Please tick to indicate consent)

EXAMPLES ONLY: PLEASE DELETE ITEMS NOT RELEVANT TO YOUR PROJECT AND INSERT ITEMS WHICH ARE RELEVANT

I consent to be interviewed	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No
I consent for the interview to be audio taped	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No
I consent to complete a questionnaire	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No
I consent to participate in a focus group	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No

Name: (printed)	
Signature:	Date:

Information sheets

PRINCIPAL INVESTIGATOR Anthony Castles

PROJECT TITLE: “Assessing social and aesthetic values as applied to the adaption of heritage places for arts and culture in Cairns.”

SCHOOL – College of Arts, Society and Education

You are invited to take part in a research project. This project aims to investigate the views and experiences which form social and aesthetic values connected to community heritage places that have been adapted for arts and culture.

If you agree to be involved in the study, you will be invited to be interviewed. The interview, with your consent, will be audio-taped, and should only take approximately 30 minutes of your time. The interview will be conducted at a venue suitable to you. The place of concern is Bulmba-ja (formerly Centre of Contemporary Arts, Cairns). Questions that may be asked include, Does the management of the place make you feel welcome, does it provide what it says it's going to provide, for the organisation's stakeholders, for the general public? Has the adaption of the place led to greater innovation in arts and culture? How has the impact of COVID19 played out in adapting the art centre?

It is low risk research and there should not be any risks or distress for participants.

Your responses and contact details will be strictly confidential. The recordings will be stored in a locked cupboard in the CASE research storeroom held at the Cairns Campus of James Cook University, as an anonymous participant. The data from the study will be used in an PhD thesis, but may also be used in future research or publications, by myself. Again, you will not be identified in any way in future research or publications.

Principal Investigator:

Tony Castles

College of Arts, Society and Education

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If you have any concerns regarding the ethical conduct of the study, please contact:
Human Ethics, Research Office
James Cook University, Townsville, Qld, 4811
Phone: (07) 4781 5011 (ethics@jcu.edu.au)

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