The Feasibility of Developing Cultural Infrastructure as part of Sittingbourne Town Centre Regeneration Scheme

Final Report
August 2009

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1 Executive Summary

"So let us look ahead to 2015: you get off the train at Sittingbourne, walk across the Civic Square towards the new town centre.

At street level, there is a choice of lively bars and cafés to meet friends and attractive places to sit out in warm weather and catch a street theatre act. In five minutes you might be in the arts centre to listen to a live music concert or stand-up comedian, or join the book festival to hear a favourite crime writer. Or you have to decide which of the three or four films you could see in the new cinema. And there's always the possibility that at the weekend you and the family could cycle down to Milton Creek and discover all about the history and ecology of the wetlands at the edge of town.

It's more vibrant than it used to be; there's more to do for young people; people are proud about where they live and it's helping the newcomers in the new housing developments make Sittingbourne their home."

Why do people like and decide to live in some places and not others? What makes some towns good to grow up in and proud to belong to? The history of a place, the things to do and places to go and the way it helps shape future opportunities are all part of this process. Strong local culture is the key to making places distinctive, so that they feel locally owned and generate pride amongst their communities.

Strong local culture is made up of many things. It could be a museum, a theatre, great design in new and old buildings, an historic park or nature trail or care the people give to the local heritage and environment. It grows out of local traditions and recent history; festivals and the buzz on the high street.

It is animated by the local community – citizens of all ages – with a whole range of passions and enthusiasms coupled with their desire to discover and experience new things. A wide range of institutions, schools, colleges, libraries and arts projects support this. Mostly it is people from within the local community that make this happen: teachers, artists, active parents, volunteers, people running bookshops and the local good places to eat and meet, as well as those working locally as cultural, heritage, sports and arts professionals.

Culture is the glue that holds communities together. As new residents arrive and Sittingbourne develops over the next ten years, a successful cultural infrastructure – inspirational, effective, affordable – will be essential to bring people together and underpin a strong, cohesive community.

The contribution of culture to successful urban regeneration is now widely recognised as a way of building sustainable communities and creating living places. Sittingbourne town centre has been earmarked for significant regeneration over the next ten years and this report proposes substantial development of the cultural infrastructure to ensure the success of this regeneration.

There is a broad strategic framework underpinning the development of Sittingbourne's cultural infrastructure not only from Swale Borough Council (SBC) but also from its relevant partners. This suggests that there is a strong likelihood of being able to realise these cultural ambitions once the current economic climate improves and developers in particular return to the market.

There is an accumulation of nationally researched evidence which points to measurable economic, social and cultural benefits arising from embedding cultural infrastructure and activities in urban developments. The Sittingbourne proposals are likely to have a wide range of impacts, including:

- Economic: jobs, visitor numbers, other investment attracted
- Social: participation in cultural activities by increased numbers of local people and more access and higher levels of participation in cultural activity by young people and older people
- Community Cohesion: bringing people together, giving people a better sense of the history and character of their own home towns, and building stronger, more cohesive communities
- Environmental: improved public realm, new public spaces, high quality design
- Cultural: positive changes in profile, pride and reputation

The conclusion for SBC from national research is that a robust assessment of the value of public and private investment in cultural infrastructure needs to take the medium to long term view and chart impacts over a similar timescale. SBC needs to look for economic, social and cultural benefits and not purely a financial return on investment if people are to choose to live, work, visit and invest in Sittingbourne Town Centre.

The report sets out a range of projects where the investment case for cultural infrastructure has been supported by further evidence of success in operation. These cover research and case studies including mixed economy arts centres, cinemas, heritage centres and public squares for performance.

During the consultation it has been acknowledged that cultural activity in Sittingbourne starts from a low base. The town has no sizeable concert halls, theatres, cultural festivals or museums. There is no public art gallery in the town centre and the cinema closed in February 2009. A review of similar towns nearby reveal that Sittingbourne is under-resourced compared to the other Thames Gateway North Kent towns as well as many other towns with similar populations across the country. Given the proposed town centre regeneration development, expected population growth and improved rail links, the cultural infrastructure will need to improve significantly if culture is to play its part in building a cohesive and sustainable community.

Of the 336 responses to the residents' questionnaire 93% stated that they attended or used cultural activities or facilities. 85% of respondents believe that Sittingbourne town centre needs to be improved, citing theatre/performance space, cinema, bars, music,

cafes etc. as essential. The most popular suggestion for a new venue was a cinema (54%), followed in joint second place by bars, cafés and restaurants, and a public square (44% each) where the desire for open/green outdoor public space to sit out in the town centre is a strong aspiration. A new theatre is also highly desired (43%). The most popular demand for new Cultural Activity was festivals (45%), followed by street arts performance (31%) and sports activities (27%).

The demand assessment analyses and describes the potential market for cultural activity in Sittingbourne using both specially commissioned research and an analysis of the Sittingbourne residents' questionnaire conducted by Sittingbourne Borough Council in April 2009. It concludes that there are 286,000 potential attenders within a 30 minute drive time of Sittingbourne who could potentially result in up 645,000 attendances per year. Separately, the research estimates a total of 378,000 potential cinema visits per year by people living in a 15 minute drive time of Sittingbourne town centre.

As a consequence of assessing demand and the opportunities for Sittingbourne town centre, a number of options for new cultural infrastructure in Sittingbourne Town Centre are proposed with a range of capital and operating costs and subsidy requirements. The funding of the capital costs will depend largely on the development opportunities and partnerships that arise over the next ten years and this will no doubt drive SBC's priorities. The options proposed represent a package of possible assets that would be appropriate, popular and practically achievable. Four main options are considered in detail and recommended:

- **Town Centre Cinema** developed as part of the proposed shopping centre with an entrance on the new Civic Square. A four screen cinema run by independent commercial operator with a diverse programme designed to complement the mainstream commercial offering in nearby towns. It would require in the region of 1,400 m^2 and cost between £4-5m to build. There is potential for a modest annual rent and there should be no requirement for revenue subsidy. The Cinema is the residents' most sought-after requirement.

- **Sittingbourne Milton Creek Heritage Centre,** sited at the head of the Creek, possibly on Lloyds Quay, would showcase the town's industrial and social heritage and the ongoing regeneration of the Creek. Building on Sittingbourne's unique industrial heritage to attract visitors, the project would bring together the town's existing heritage organisations and be run by new, independent, not for profit Development Trust. It would require around 250 m^2 and cost in the region of £700k to build. It will cost approximately £85k per annum to operate and because of a volunteer-based business model is once up and running unlikely to require subsidy.

- **Civic Square** will be the new heart of Sittingbourne, developed as part of the proposed shopping centre and adjoining the new Station concourse. At a minimum of 500 m2 and of innovative design with iconic art installations it will be a community meeting place, where a vibrant programme of outdoor performance and activity will attract increased numbers of people to the town centre. The capital cost is likely to be between £250-500k and the operating cost should be met out of the

shopping centre marketing budget thereby requiring no revenue subsidy in the formative years. The Civic Square will be home to festivals, events and street performances, the activities most demanded by residents.

- **Sittingbourne Arts Centre** to be built as part of the new Learning Centre located off the Civic Square. A mid-scale, flexible 300/500 capacity performance venue combined with offices and meeting space for voluntary and community sector groups. Run by an independent non-profit organisation it would require 2,250 m^2 and cost around £9m to build. It would cost in the region of £750k per annum to operate and would be expected to earn around 56% of its income directly thereby requiring an annual revenue subsidy in excess of £300k. Like the Cinema, the Arts Centre was highly desired in the residents' consultation.

Further outline recommendations are made for developing in both the shorter and longer terms: Festivals and Events, the High Street, Sittingbourne Mill, a Learning Centre, Leisure and Health Centre and Milton Regis Court Hall and provision of skate/ BMX facilities.

2 Introduction

Sittingbourne town centre has been earmarked for significant regeneration over the next 10 years and as such is entering a period of change. It has been recognised by Swale Borough Council (SBC) and its partners, including Kent County Council (KCC) and the Homes and Communities Agency (HCA), that improvements need to be made to the quality of the town centre, not only in physical terms but also in terms of quality of services and facilities provided to benefit the town and community as a whole.

Culture's contribution to drive and enrich urban regeneration is now widely recognised as a way of building sustainable communities and creating living places. As such it has become common to find new museums, galleries and performance venues at the heart of regeneration schemes in the UK. This report sets out how this should be achieved in Sittingbourne.

2.1 Background

SBC appointed FEI Consulting and David Powell Associates (DPA) in April 2009 to undertake a feasibility study to assess the potential for developing or enhancing cultural provision in Sittingbourne town centre as part of its regeneration plans.

This Feasibility Study is intended to be the evidence base for cultural infrastructure requirements, supporting the Sittingbourne and Milton Creek Masterplan, a Supplementary Planning Document (SPD), to be adopted in September 2009. It makes the case for culture as a catalyst for creating an attractive, desirable and vibrant place to live, visit and do business and places culture at the heart of regeneration plans for Sittingbourne Town Centre.

In April 2009 FEI completed a review of Swale's festivals and events for SBC and the report "Developing Swale's Festivals and Events Programme" provides useful background to the activities within the region that are relevant to Sittingbourne.

An Interim Report was produced on 15 May to feed into the draft Masterplan. This report briefly reviewed both the current cultural assets based within the town centre and the suitability of the spaces that have been proposed in the SPD for cultural use and offered some additional possibilities. These are expanded in this Feasibility Study.

2.2 Methodology

In preparing this report FEI/DPA started with a review of the strategic documents of SBC and its partners that are relevant to the Sittingbourne Town Centre Regeneration Scheme. These are summarised in Section Three of this report.

A review and analysis of the evidence for investment in cultural infrastructure in regeneration projects in the UK was undertaken and a short summary is included in Section Four.

A review of the current cultural provision in Sittingbourne was undertaken (included in Appendix 8.7) and an assessment of its impact and potential was considered. The strengths and weakness of current supply are included in Section Five.

The potential market for cultural activity in Sittingbourne and the surrounding areas was described and analysed. The audience development agency, Audiences Yorkshire, was engaged to produce a detailed report using Arts Council England segmentation data and Acorn Statistics to estimate potential attendance numbers for different types of supply. FEI/DPA has also drawn upon the survey conducted by SBC of local residents' views and opinions on Sittingbourne's cultural offer. Results from both these sources are explained in Section Six.

Finally the report proposes and considers four main options for development of cultural infrastructure in Sittingbourne within a template setting out a number of key issues. This is included in Section Seven of the report.

As well as considering the local residents' survey and undertaking an informal focus group of young people from Sittingbourne Community College, FEI/DPA has consulted a wide range of stakeholders who are listed in Appendix 8.4

2.3 Definition of Culture

The Department of Culture Media and Sport (DCMS) definition of culture includes:

Performing and visual arts, craft and fashion; Media, film, television, video and language; Museums, artefacts, archives and design; Libraries, literature, writing and publishing; Built heritage, architecture, landscape and archaeology; Sports events, facilities and development ; Parks, open spaces, wildlife habitats, water environment and countryside recreation; Children's play, playgrounds and play activities; Tourism, festivals and attractions, informal leisure pursuits.

The list of activities and facilities which make up the working definition above sit in a broader social and environmental context, which brings into the scope of culture a wide range of factors which contribute to the richness of people's lives, the distinctiveness of local places and the quality of civic life. Charles Landry and Franco Bianchini in their influential 'Indicators of a Creative City' (Comedia 1994) propose a broad definition of cultural resources that also encompasses the elements of: attractiveness and legibility of the city's public spaces; the diversity in the provision and quality of shopping, leisure, cultural, eating, drinking and entertainment facilities; historical, artistic, archaeological and anthropological heritage; hobbies and enthusiasms, voluntary and amateur activities; and local traditions of public social life, festivals and rituals.

Cultural activity sits alongside the creative economy. There are all sorts of connections between the cultural and creative sectors. There is an accepted definition of Culture and Creative Industries promoted by DCMS, which was adopted in DPA's regional [1] and North Kent[2] studies, consisting of advertising, architecture, art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, television and radio.

[1] *Creative and Cultural Industries an economic impact study for South East England* DPA 2003, for SEEDA and others

[2] *North Kent Culture and Creative Industries Study*, 2007, DPA for Business Link Kent and others

3 Strategic Framework

In considering the development of Sittingbourne's cultural infrastructure it is important to understand the strategic objectives not only of the Council but also its key partners, including Kent County Council, South East of England Regional Development Agency and Arts Council England, South East and how these developments can support their aims and objectives. The following documents can be regarded as key strategic drivers:

Sittingbourne Town Centre and Milton Creek Supplementary Planning Document (Consultation Draft)
Swale Borough Council
SBC prepared the Supplementary Planning Document (SPD) to guide the regeneration and development of Sittingbourne Town Centre and the Milton Creek area. It will be used to supplement relevant policies within the SBC Local Plan (2008). The regeneration and development is considered a truly once in a lifetime" opportunity to deliver "significant benefit for local people and businesses with new shops and places to eat and drink, modern affordable homes, education and training opportunities, health, leisure, culture, heritage and community facilities, a wider range of job opportunities; new and improved parks and open spaces and green links from the town giving access to the Creek.

***Ambitions for Swale*: Swale's Sustainable Community Strategy 2009-2016**
Swale Local Strategic Partnership (LSP)
This sets out the LSP's vision for the kind of place that they would like Swale to be in the future. The Goal is "To transform Swale's economic, social and environmental prospects, so that it is one of the best places in Britain in which to live, work and invest"

The Strategy provides the local partnership with a shared vision to help them deliver better services to the community. It recognises that Swale has a growing population with increasing demand for new homes, jobs and services. This places pressure on building a sustainable community as a place where an enhanced cultural offer will attract people to live and work offering a high quality of life.

It acknowledges that "Culture helps to promote a sense of place and to celebrate the identity of Swale's diverse Communities and... helps to stimulate ambition and raise standards and pride in the area."

Swale Corporate Plan 2007 – 2011
Swale Borough Council
Priority 1: Regenerating Swale recognises that "Decisions about location are often shaped by the cultural offer whether that's as a place to live or to base a business". Cultural priorities for action include:

- Working with partners to develop the Borough's cultural offer
- Increase public participation in cultural activity that builds upon local identity

- Develop new partnership arrangements with community based organisations to manage and sustain public facilities and amenities.

***Taking Part*: Swale Cultural Strategy**
Swale Borough Council
Taking Part represents a new commitment to improving cultural services in Swale both increasing and developing residents' participation. The Council believes that culture in all its forms defines and identifies an area. "It is fundamental to health and social inclusion with benefits across our priorities of regenerating Swale, being a cleaner and greener place, a safer and stronger Community and becoming a high performing organisation."

Sustainable Culture, Sustainable Communities
The Cultural Framework for Thames Gateway North Kent
The aspiration for culture shared by all stakeholders can be summarised as "Putting Culture at the heart of Sustainability, putting Sustainability at the heart of Culture". It recognises that culture helps to develop successful communities where bonds between people are forged and strengthened. Developing access to a range of cultural activities and opportunities is an important part of the Government's vision for sustainable communities in the Thames Gateway. The Framework and Toolkit is designed to:

- Help integrate culture into the regeneration and growth of TGNK
- Ensure that the detailed investment programmes of the regeneration frameworks continue to recognise the importance of culture to the regeneration and growth of TGNK
- Use the regeneration and growth process as an opportunity to engage with existing local cultural sector and improve its capacity leadership and skills levels.

***Vision for Kent* and the Kent Agreement 2**
The Kent Partnership (LSP)
The Kent Partnership is responsible for overseeing Kent's sustainable community strategy, the *Vision for Kent.* The Kent Agreement is an agreement between central government and local authorities in Kent to help partners focus their collective effort during the period 2008 – 2011and which takes forward the broader and longer term aspirations within the *Vision for Kent.*

There are eight themes in the Vision, each covering issues which are important to the quality of life of the people of Kent. Each theme has a series of long term goals and short-term priorities to ensure its Vision Statement is delivered. Theme six is "Enjoying Life". A Kent where residents and visitors can enjoy the recreational, sporting, artistic and cultural opportunities the county has to offer and where the range and quality of those opportunities is enhanced and made accessible to as broad a cross-section of the community as possible.

The K A^2 will support this theme through four relevant National Indicator targets:

- NI 6 **"**Participation in Regular Volunteering". This aims to promote and achieve greater local participation in regular volunteering and create a culture in which individuals are able to contribute to their communities by volunteering. The Delivery

Plan will measure volunteering undertaken once a month in the previous 12 months by means of groups, clubs or organisations which support social, environmental, cultural or sporting objectives.

- NI 11 "Engagement in the Arts": This encourages more people to participate in arts events such as attending a concert, theatre, museum or gallery The Delivery Plan "" will measure the percentage of the adult population in a local area that have either attended an arts event or participated in an arts activity at least 3 times in the previous 12 months. The aim of this plan is to increase levels of participation in the arts amongst adults over 16.
- NI 8 "Adult participation in Sport and Active Recreation". The goal is to improve opportunities for adults to participate in, and promote greater awareness of opportunities and the benefits of sport and physical activity. The aim of this Plan is to increase regular participation in sport and active recreation amongst adults.
- NI 110 **"**Young People's Participation in Positive Activities". Focussed on the 13-19 age range, this Plan will help ensure that young people have opportunities to take part in positive leisure-time activities (including sporting, cultural and educational programmes) that promote well-being and personal / social development .

Regional Economic Strategy October 2006
South East of England Regional Development Agency (SEEDA)
The Regional Economic Strategy for South East England 2006-2016 is built around three objectives: Global Competitiveness – investing in success; Smart Growth – lifting underperformance; and Sustainable Prosperity – supporting quality of life. It seeks to promote culture as an economic catalyst in developing underperforming areas and growth poles in all economic areas of the South East, but particularly growth areas, the Coastal Towns and the Diamonds for Investment and Growth. Running through the Regional Economic Strategy are a number of crosscutting themes which are relevant to actions across its full breadth. Culture and the Creative Industries is a cross cutting theme in the RES, forming an integral part of the key themes of enterprise, innovation and creativity, skills, transport and physical development, employment and sustainable prosperity.

Great Art for Everyone
Arts Council England, South East (ACE)
Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives. As the national development agency for the arts it supports a range of artistic activities from theatre to music, literature to dance, photography to digital art and carnival to crafts.

Lifting People, Lifting Places
Department for Culture, Media and Sport (DCMS)
The aim of this document was to signal a refocusing of the DCMS' efforts to help people and places now in difficult times. A key aim is to help local people and organisations transform town centres through an initiative the DCMS launched together with the Department for Communities and Local Government to tackle recession in the high street by transforming empty shops into cultural and community facilities. DCMS states that keeping towns, cities and regions dynamic and interesting not only contributes to

local people's sense of well-being but also helps to protect the future of businesses and attract visitors.

New measures and up to £3m were announced in April to help communities find creative ways to reduce the negative impact of empty shops, including special planning application waivers, standard interim-use leases, and the temporary leasing of shops to councils. This will provide communities with temporary, vibrant hubs for culture and creativity. There is the potential for town centres to be alive with galleries, performance spaces and libraries instead of boarded-up shops.

World Class Places
The Government's strategy for improving quality of place (CLG)
This publication lays out the Government's approach to improving quality of place – the way the places where people live and work are planned, designed, developed and maintained. It states that bad planning and design and careless maintenance encourages crime, contributes to poor health, undermines community cohesion, deters investment, spoils the environment and, over the long term, incurs significant costs. It asserts that poverty in this country is not just about poor education, unemployment or low wages, and lack of opportunity. It is typically associated with poor housing and poverty of place. Addressing these problems and improving quality of place more generally can play an important part in reducing poverty and social exclusion. The Vision has seven strategic objectives:

- Strengthen leadership on quality of place at the national and regional level
- Encourage local civic leaders and local government to prioritise quality of place
- Ensure relevant government policy, guidance and standards consistently promote quality of place and are user-friendly
- Put the public and community at the centre of place-shaping.
- Ensure all development for which central government is directly responsible is built to high design and sustainability standards and promotes quality of place
- Encourage higher standards of market-led development.
- Strengthen quality of place skills, knowledge and capacity**.**

Arts, Museums and New Development - A Standard Charge Approach
Arts Council England, and Museums, Libraries and Archives Council

Arts Council England (ACE) and the Museums Libraries and Archives Council (MLA) wish to ensure that the needs of arts and museums are taken more fully into account in the planning of new development and in regeneration. They are committed to promoting more effective local frameworks for the provision and retention of arts and museum based activity. The report recognises the need for a systematic approach to planning for arts and museums to accompany Local Development Frameworks (LDF) and asserts that local authorities and their partners will need to plan ahead more systematically for their arts and museum facilities in the future.

The report refers to the Communities and Local Government (CLG) guidance in PPS 12 *Local Spatial Planning* stating that the LDF core strategy is a means for *'orchestrating*

the necessary social, physical and green infrastructure required to ensure that sustainable communities are created' . In order to secure approval of their LDFs, local authorities will need to have a delivery strategy, designed to implement the policies in the Plan, including evidence of social and community needs. It contends that Arts and museums fall into this category.

The report builds on the results of systematic survey research designed to assess appropriate levels of provision for arts and museums at local level. The aim is to encourage and develop standard charge approaches:

- To assist in cultural infrastructure planning generally
- For inclusion in Supplementary Planning Documents, which flesh out the details of relevant LDF polices
- For charging schedules to be used as part of the Community Infrastructure Levy
- As baselines for negotiation with developers in regeneration schemes and at site level.

A benchmark formula is provided for local authorities to seek contributions towards cultural and heritage developments under Section 106 planning agreements.

Through the Living Places Partnership, ACE and MLA have been involved in developing advice on the links between culture and spatial planning. The *Culture and Sport Planning Toolkit* which can be accessed at www.livingplaces.co.uk shows how demand for cultural facilities can be assessed, benchmarks and standards for provision set, and finance (including effective revenue support) secured**.**

4 Evidence Base

A review and analysis of the evidence for investment in cultural infrastructure in regeneration projects with relevance to proposals to Sittingbourne yields the following.

4.1 Public interest in culture and regeneration

Throughout the second half of the twentieth century, there has been an increasing interest by national, city and local government in investing in cultural infrastructure and activity in order to help change and improve the prospects of urban and rural areas and the communities which live in them. This period has also seen the development of purposeful and integrated approaches to urban regeneration both in large and smaller towns and cities, alongside the expansion and professionalisation of the cultural sector.

In the last ten years in the UK, the relationship between regeneration and culture has been further complicated by the evolution of new policy relationships, and more complex opportunities and challenges in each domain. Since the Department for Culture, Media and Sport (DCMS) published its first mapping document of the creative industries in 1997[3] the scale of the contribution of the sector to local, regional and national economy has been better understood, as has its close relationship with the cultural domain[4].

This synergy is evident in the ways in which cities like Brighton and Canterbury work, and is a key part of regeneration strategies in smaller struggling places like Margate, Folkestone and Hastings. Creative and cultural businesses and practice combine to make places more exciting and better to live in and visit, offer ways of engaging with communities in areas of multiple deprivation, and provide some of the conditions in which a forward looking business community can flourish.

Alongside this, regeneration[5] has extended its remit from a primary focus on the provision of infrastructure (buildings, facilities, public realm, housing) within which other agencies did their work, to a more integrated approach engaging a broad economic, social, skills, learning, and cultural agenda. This has most recently been advocated by government under the banner of place making, which brings together the traditional regeneration agendas alongside a focus on community cohesion, healthy and active lifestyles and the interventions to tackle the challenge of imminent and longer term climate and environmental uncertainties.

[3] Creative Industries Mapping Document, DCMS, 1997, updated 2001.
[4] Policy and thematic connections between the two domains are explored in John Holden's *Publicly funded culture and the creative industries*, Demos, 2007.
[5] Defined by DCMS (see next footnote for reference) as the positive transformation of a place - whether residential, commercial or open space -that has previously displayed symptoms of physical, social and/or economic decline.

4.2 Culture at the heart of regeneration

In 2006, the Department for Culture, Media and Sport published *Culture at the Heart of Regeneration*[6], a report which examined the role of culture in regeneration and called both for the increased involvement of culture in making cities, towns and villages better places to live in, work in and visit. The evidence base for this government initiative was provided by *The Contribution of Culture to Regeneration in the UK: A Review of Evidence*[7], which acts as a focus for the review of much of the evidence as at that date.

This review categorised the relationship between culture and regeneration in three ways, and these broad definitions have been widely adopted since then:

- Culture-led regeneration: in which high profile buildings and or organisations provided a critical mass of investment and attention, acting as the immediate catalysts of and iconic images of places consciously out to reposition themselves
- Cultural regeneration: where there is early and consistent integration of cultural planning, activity and investment in planning, development and regeneration.
- Culture and regeneration: where cultural activity is not fully integrated but contributed to regeneration.

Swale is to be commended for, and encouraged in, its moves to take culture as an early and integrated part of the regeneration planning and delivery process. Too many towns miss the opportunity to make this connection and thereby deliver inspiring, practical and affordable benefits for their citizens.

4.3 A balanced set of local economic, social and community benefits

The evidence of research, highlighted by the DCMS report Culture at the Heart of Regeneration, and in a similar review by the Scottish Executive8 points to measurable economic, social and cultural impacts arising from cultural infrastructure. Much of the focus is on the short to medium term economic impact of large scale projects, where the very substantial costs involved in often overly ambitious, cultural icon-led regeneration often fail to meet ambitious output targets set as a condition for the significant levels of public investment involved[9].

Of more relevance to Swale, there are a number of recent integrated approaches in developing robust evidence, which also take a longer term view in assessing the impacts. In Liverpool, the Impacts 08 programme[10], a joint research initiative of the University of Liverpool and Liverpool John Moores University, is evaluating the social,

[6] Culture at the Heart of Regeneration, DCMS, 2006 (www.dcms.gov.uk)
[7] The Contribution of Culture to Regeneration in the UK: A Review of Evidence: A report to the Department for Culture Media and Sport, Graeme Evans and Phyllida Shaw, London Metropolitan University 2006
[8] A Literature Review of the Evidence Base for Culture, the Arts and Sport Policy, Scottish Executive, 2004.
[9] Measure for measure: Evaluating the evidence of culture's contribution to regeneration Graeme Evans, Urban Studies (2005)
[10] http://www.liv.ac.uk/impacts08/

cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008.

The research programme, commissioned by Liverpool City Council, examines the progress and impact of this experience on the city and its people. It is developing a research model for evaluating these multiple impacts that can be applied to events across the UK and beyond. In addition to economic growth, this is looking at cultural vibrancy and participation, image and identity, changes in social capital as well as the environmental and political impacts.

Projects like Impacts 08 build on long accepted practice of assessing the economic and wider social impact of the arts and cultural activity. This approach[11] has, over the last 15 years or so, taken culture both as being economically valuable and justifiable, and as providing important social benefits. The solid case for the value of cultural activity has allowed local authorities and others to play culture firmly into Local Area Agreements and Local Development Frameworks.

In particular it builds on action research conducted by Francois Matarasso, Comedia[12] and others, which evidences how and why people can be engaged more effectively and beneficially in cultural activity and which sets out what the benefits are and the importance of such activity at a local level[13]. Most recently, the CASE programme[14] has been set up by the DCMS in 2008, in collaboration with Arts Council England, English Heritage, Museums, Libraries and Archives Council and Sport England. This aims to build on the statistical data on culture and sports engagement generated at a national level by the Taking Part survey and at a local level by drawing in wider data and research.

The best current practice for SBC to adopt would look for economic, social and cultural benefits over the medium to long term and not purely a short term financial return on investment. The following range of impacts all contribute to one or more of the measure which local government is measured against, and where its duties and statutory priorities.

- Economic: jobs, visitor numbers, other investment attracted
- Social: participation in cultural activities by increased numbers of local people; more access and higher levels of participation in cultural activity by young people, older people etc;
- Community Cohesion: bringing people together, giving people a better sense of the history and character of their own home towns, and building stronger, more cohesive communities
- Environmental: improved public realm, new public spaces, high quality design
- Cultural: positive changes in profile and reputation, citizen feedback etc.

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[11] See for example *Measuring the economic and social impact of the arts,* Arts Council England Research Report No.24. Michelle Reeves, 2002 Arts Council England.
[12] *Use or Ornament? The social impact of participation in the arts*. Matarasso, Comedia 1997
[13] *Poverty and Oysters – the social impact of local arts development in Portsmouth* Matarasso, Comedia 1998
[14] http://www.culture.gov.uk/case/evidence.html

4.4 Research and case studies showing the contribution of cultural infrastructure in making regeneration schemes successful

Much good practice is evidenced in the case studies which form part of the Living Places project[15] which is based on the agreement between Arts Council England, the Commission for Architecture and the Built Environment, English Heritage, the Museums, Libraries and Archives Council Sport England, DCMS and the Department for Communities and Local Government (DCLG). This is the first time the five cultural agencies, DCLG and DCMS have come together formally to work together on supporting the role of culture in communities.

Looking at the impact of four key components of the FEI/DPA proposals for Sittingbourne and in addition to the comparator examples offered in that assessment, (see Section 7 below) the following sections set out well evidence the projects where the investment case has been supported by further evidence of success in operation.

Mixed economy arts centres

In common with other areas of the cultural domain, much of the evidence and illustration of ambition and activity for arts centres is contained in work undertaken in anticipation (ie in feasibility studies, future economic impact targets etc) rather than in longer term evaluations of their work.

However, there are contemporary examples of such activity, such as Galeri Carnarfon [16] which is currently conducting an evaluation of the impact of its creative and cultural facilities and their role in the wider social and economic regeneration of the area, examining a range of economic, social and cultural impacts. This award winning Creative Enterprise Centre was conceived to assist, promote and forward a resurgence of the creative industries in North Wales, whilst providing a flexible, medium sized contemporary performance space for Caernarfon. The building is a hybrid between theatre/rehearsal spaces and small offices aimed at young, creative companies. The essence of this idea was to create a building with continuous intensity of use by creative people: a home for business during the day and a theatre in the evening. The evaluation is expected to be complete mid 2009.

Planning agreement example[17]

artsdepot,[18] a major arts centre in North Finchley and the only professional arts venue in the London Borough of Barnet, opened in 2004. The project was conceived by the local community and LB Barnet subsequently took on the project. It was funded by the borough, Section 106, Arts Council England and trusts and foundations. artsdepot is responsible for delivering arts activities for Barnet, and works closely with the borough to make sure targets and priorities are being met. All partners work together to create a space used regularly by different members of the community, from college students to young families.

[15] http://www.living-places.org.uk/about-living-places/
[16] http://dcfw.org/casestudies/view/galeri_caernarfon/
[17] Shaping Places in London through Culture, GLA 2009
[18] www.artsdepot.co.uk; www.barnet.gov.uk

Cinemas

UK Film Council's 2005 report *The Impact of Local Cinema*[19] demonstrates the wide range of positive impacts local cinemas have on their communities. The venues foster a sense of place and provide a focus for the local community, whilst enhancing local cultural life through the provision of mainstream and/or specialised film. The cinemas play an important social inclusion role, reaching out to otherwise under-served elements of the local population. They enhance learning opportunities through links with local schools and colleges, improving the skills and knowledge base of the community.

Cinemas also contribute to the vitality and vibrancy of town centres, encouraging the evening economy and increasing footfall. This often has a positive impact on safety and security. They contribute to the local economy through audience and visitor spend, the use of local suppliers, and their (albeit limited) impact on the local labour market.

Five case studies are given in the report. One of these, Metro Cinema in Derby, has been successfully transformed in to the cinema strand of QUAD[20], Derby's new centre for film and art which is having a catalytic effect on its town centre.

Planning agreement example

The Scala[21] in Prestatyn, Denbighshire, opened in February 2009 enabling the town's historic cinema to reopen as part of a larger media and arts centre complex. This includes two 1560 seat screens, a similarly sized studio for meetings, events and performance, a café bar and future provision for media training facilities. The project benefited from a Section 106 in relation to an adjacent retail development. The negotiations were handled by Denbighshire County Council.

Heritage centres

The Architectural Heritage Fund's 2008 report *The Social Impacts of Heritage-led Regeneration*[22] sets out a number of cases such as the Sail Loft in Stornoway where there is a quantifiable range of social, educational, cultural and wider community benefits accruing from well grounded local regeneration projects which have a significant heritage component. The economic impact of funding heritage has been more broadly reported on[23] by English Heritage and Heritage Lottery Fund, and numerous subsequent reports, including ECOTEC's Heritage Case Studies for HLF, 2005, 2007 and 2008[24].

Planning agreement example

Plans[25] are currently being finalised to submit a planning application for a heritage centre at Biggin Hill to commemorate the role of the airfield in WW2. LB Bromley has negotiated a substantial s106 contribution from the developers of the former airfield, as

[19] The Impact of Local Cinema, UKFC 2005 http://www.ukfilmcouncil.org.uk/publications
[20] http://www.derbyquad.co.uk
[21] http://www.scalaprestatyn.co.uk/home/
[22] http://www.ahfund.org.uk/docs
[23] *Heritage Dividend*,1999, English Heritage, *New Life: Heritage and Regeneration*, 2004,Heritage Lottery Fund
[24] *The Economic Impact of Funding Heritage*, 2005, 2007 and 2008, ECOTEC, for HLF
[25] http://sharepoint.bromley.gov.uk/Public%20Docs/09-LEPH-211008.doc

part of a development agreement signed in 2005. The project must be completed by 2013.

Public realm and urban design

In 2002, CABE set out the value of urban design[26] in promoting civic pride and cultural activity. This has been detailed in a number of subsequent studies which show the parallels between the benefits derived from high quality public realm and those which advocate good urban design.

EMDA's review of the *Economic Impact of the Public Realm*[27] reveals a significant body of international and national evidence that suggests that a high quality public realm and investment in this is critical to the competitiveness of place.

Investment in the public realm generates economic benefits and impacts through a number of mechanisms: attracting investment; increasing land and property values; attracting visitors; increasing tourism; improving productivity; enhancing image. It points to other environmental and social benefits that arise from investment in and the creation of a high quality public realm. The value of these in promoting a high quality of life and contributing to the Liveability Agenda should not be under estimated.

A recent report for North West Development Agency and others[28] shows that an increase of up to 20% in rental and capital value can be added by good urban design. Increased quality speeds up the lettings and sales rates of a scheme. Quality design generally reduces the whole life costs of a building or space. Good urban design helps to stimulate the wider regeneration of an area and improve its image. The social impacts of raising design standards include civic pride, place vitality, greater social inclusion and interaction, improved community safety and improved access to goods and services. Positive environmental impacts include heritage value, energy efficiency and resource use, waste and pollution reduction.

Planning agreement example[29]

Barking Town Centre Artscape centres on the new Barking Town Square - partly funded thorough a Section106 agreement. Designs for the library colonnade, a folly and arboretum were developed by a team of designers and artists. Local participants in the design process included the theatre school, Afro Caribbean club, and apprentice bricklayers who researched ideas at the Sir John Soane Museum before constructing the folly. The scheme, led by muf architecture/art, was declared winner of the European Prize for Urban Public Space, 2008.

Public Squares for Performance

Brighton's Jubilee Square was opened in March 2005 following the completion of the award winning Jubilee Library which forms one side of the square. Jubilee Square is a

[26] *The value of good design* CABE 2002
[27] *Economic Impact of the Public Realm* ECOTEC 2007 for East Midlands Development Agency
[28] *Economic value of urban design.* AMION Consulting, Taylor Young, Donaldsons 2007 for Northwest Development Agency, RENEW Northwest
[29] Shaping Places in London through Culture, GLA 2009

£50million investment made possible through a PFI agreement. This PFI initiative by the Mill Group for Brighton & Hove City Council created a 500m^2 square bordered by an 80 room boutique hotel and a retail catering offer including Pizza Express, Carluchio's and Yo! Sushi. The operation of the square is funded by a management company formed of the tenants including the Library who own 40% of the company. The management company provided £150,000 over three years to support event led-marketing of the new facility.

Following a competitive tender process based on a contract template from London's Trafalgar Square an organisation called The Basement took over the event management role for the Square in January 2008. Their aim is to bring cultural and community activity to the heart of the city and to involve all local communities in activities held in the Square. Jubilee Square is available for hire 7 days per week and the license permits activity until 11pm. A copy of this tender is included in the Appendix. http://www.thebasement.uk.com/venue_jubilee.html

5 Assessment of Current Supply

In FEI's recent report for SBC, "Developing Swale's Festivals and Events Programme" it was acknowledged that cultural activity in Swale starts from a low base. Sittingbourne has no sizeable concert halls, theatres, cultural festivals museums. There is no public art gallery in the town centre or cinema, which closed in February 2009. A list of facilities is included in Appendix 8.7.

5.1 Cultural Facilities

Wyvern Hall
Situated in the Swallows Leisure Centre complex, the Wyvern Hall is owned by SBC and operated by Serco Leisure. It is Sittingbourne's largest public venue available on a commercial hire basis, with a capacity of 550 seats. Public events range from Under-18 discos to a short Christmas pantomime season produced by New World Productions, and concerts by Sittingbourne Orpheus Choral Society. Users of the Hall comment upon its poor acoustic, high charges and chlorine fumes infiltrating from the adjoining swimming pool.

The Avenue Theatre
Situated in the converted Swale Borough Council chambers on the Avenue of Remembrance, the Avenue Theatre has an 89 seat auditorium with small bar. Established for over fifteen years, it is Sittingbourne's only self-maintained, 'voluntary run', fully functional theatre. It presents predominantly local amateur dramatic productions throughout the year by Cherryhill Theatre Company, Brenchley House Players, The Edge Theatre School for Children, Avenue Theatre Production Company and Valley Park Productions. It is also presents two to three professional events a year through Applause Rural Touring.

Sittingbourne Library
A small single story building which KCC states, houses one of its most well used libraries. It is currently not a KCC high priority for redevelopment due to its structure being in adequate condition. However it lacks key modern library facilities such as IT, as provided in newly upgraded Kent libraries such as Dover Discovery Centre, Margate Library and Thanet Gateway Plus, KCC recognises that in any potential redevelopment where the town centre moved away from its current location, a re-positioning would become more essential.

Phoenix House
Is also owned by KCC but leased for community use. It is a pre-WW2 wooden building, providing rented offices for 6 community organisations, and a small meeting hall used by over 60 local community groups.

Central House
Is the converted Swale Borough Council chambers on the Avenue of Remembrance. A recent £530,000 redevelopment has provided new office space for Swale Council for Voluntary Service (SCVS) and several small voluntary organisations.

Sittingbourne Community College
Is a specialist creative and performing arts college. It hires out its main hall, the Bourne Hall for community use. It is the current venue for the Sittingbourne Music Society's series of professional concerts. It also hosts a small gallery and the Swanstree Studio, a purpose built multi-media facility with a recording and film studio.

5.2 Community Halls

There are 22 community centres, village halls and church halls in Sittingbourne (not listed in 5.1 above) available for community and other cultural activities. To take the example of dance classes, these for the most part do not take place in dedicated cultural facilities, but are spread over a number of disparate community venues. The following list demonstrates the wide range of venues used for participatory dance in Sittingbourne. Each of the following Schools offers adult classes:

- Holy Trinity Church Hall
- Rodmersham Sports & Fitness Club
- U.K. Paper Leisure Club
- Clock Tower Hall, Church Milton
- Kemsley Concert Hall
- King George V Pavilion
- Regis Manor School
- Swallows Leisure Centre
- The Carmel Hall
- The Sittingbourne Community College Sports Centre
- South Avenue Primary School
- The Westlands School

5.3 Heritage Facilities

Dolphin Yard Sailing Barge Museum Trust
The Barge Museum is based at Dolphin Yard on Milton Creek. The Barge Museum Trust was set up to conserve the memories, skills and artefacts of the sailing barge era and regularly hosted visiting barges. In 2008, one of the Trust's two buildings was burnt to the ground, destroying the heritage artefacts within it. Its site is rented, and the owner of the site now wishes to find a new use for it. The Trust has some insurance money, but currently no site to which to relocate. The Trust has a membership of 200 people, many of whom are skilled in sailing and repairing Thames Barges.

Sittingbourne & Kemsley Light Railway (SKLR)
The SKLR developed in response to the success of the long established paper industry in and around Milton Creek. Its origins lie in the dock side tramways that connected the Creek to the Sittingbourne Paper Mill. SKLR is a non profit company limited by guarantee, and a registered charity. The line is unsubsidised and relies on fares and subscriptions from a reported membership of around 300 people. The SKLR is claimed

to be the biggest tourist attraction in Sittingbourne with approximately 18,000 passenger journeys made each year. For 40 years, the SKLR has operated at weekends and Bank Holidays, however if necessary it could operate on a daily basis. It can operate a 6 coach steam or diesel hauled train every 40 minutes. There are stations at Sittingbourne Viaduct, the Asda Halt, Church Marshes Country Park and Kemsley. Kemsley has a large rolling stock display area, an extensive range of memorabilia, a period refreshment room, children's' facilities and workshops. The SKLR's Sittingbourne Viaduct Station has the benefit of a car park and it is considered that the present land take at Sittingbourne Viaduct station could be reduced to improve access to the Wharf Site.

SKLR is not operating in 2009 because the landowners have terminated the lease due to the proposed sale of the Sittingbourne Mill site. In March 2009, SKLR signed an agreement giving it a long-term lease over the northern part of the SKLR line between the Asda Halt and the Kemsley Down Station.

Sittingbourne Heritage Museum
The Heritage Museum on East Street is a charity run by volunteers and estimates that it has over 500 members. Open to the public on Saturdays from March to October the Museum displays a collection of local artefacts that relate to Sittingbourne's history. The Museum publishes a range of publications, has a web site, a shop and organizes events for members and non-members. It reports visitor numbers of approximately 1,000 per year.

Sittingbourne Historical Research Group
Consists of around 130 members who organise meetings on local heritage issues and research. It holds records and assists people who wish to learn more about the area, and their family history. It currently has an office and Record Room in Phoenix House. The Record Room is considered important because of the growing public demand for family history research.

5.4 Sports & Leisure Facilities

Swallows Leisure Centre
The Centre has a range of facilities including a leisure pool, sports hall and the Wyvern Halls. Built in the 1970s, SBC is currently investing £½ m. in an improvement programme at the Centre to refurbish its swimming facilities. However the widely held view is that the Centre is reaching the end of its life, is not cost effective to run and has low public appeal. The Swallows has a range of facilities including a Fitness Suite, a 25 Metre Swimming Pool, a Health Suite, 6 Badminton Courts and 2 Squash Courts.

Reynolds Health and Fitness
This is a private membership club owned by the Reynolds Group. Facilities include an open plan air-conditioned gym, swimming pool, aerobic studios and spin studio.

Central Park Stadium
Greyhound racing takes place throughout the year. Sittingbourne Greyhounds has been run by Roger Cearns and his team since 1997. The Stadium was built in 1995 at a cost of £6 million and occupies a 24 acre site on the Eurolink development. It has its own car park which caters for up to 1,000 cars.

Bayford Meadows Kart Circuit
This is one of the leading competition kart circuits in the country. The 1,100m, MSA licensed, circuit and 300m leisure circuit are set within a 12 acre site on the Eurolink development. It hosts over 300 Grand Prix and Endurance events per year. It is available for hire by local community groups.

Unreal Skatepark
Situated on the Trinity Trading Estate it is Sittingbourne's only indoor skatepark. It is an all wooden park with a variety of ramps and runs skateboarding, inline skating and BMX sessions for both learners of all ages and proficient skaters. It runs a youth club and works with urban artists giving them a legal place to spray.

5.5 SWOT analysis for Sittingbourne and its cultural infrastructure

Strengths	**Weaknesses**
Town library well utilised by residents	Large proportion of residents have little disposable income
Good transport links from London	Low audience support for local cultural activity
Strong heritage story on which to build	Negative perception of Sittingbourne
Successful establishment of Kent Science Park	Lack of infrastructure (venues)
Designated Thames Gateway regeneration area	Limited Council commitment to capital and revenue investment
Arts and culture recognised by SBC as a key driver for development and community cohesion	Lack of a clear sense of place and pride regarding what constitutes Sittingbourne
	Lack of a quality night time economy
	School leavers with qualifications move out of area
	The geopolitical structure and competing interests of the three main Swale communities
	Lack of capacity in local cultural sector
Opportunities	**Threats**
Change of town centre demographic due to new housing developments	New facilities need to achieve sufficient critical mass of users to make viable
Developer S106 agreements and community infrastructure levy contributions towards culture	Credit crunch and economic downturn affecting developers and public sector
Development funding for cultural co-location opportunities	Failure to deliver a coordinated cultural planning policy with the required commitment and consistency
Regeneration of Milton Creek as a visitor destination, securing economic benefit from the site	Fear of crime in town centre
Developing a festivals programme to grow cultural participation	Lack of funding, resources and investment
Transform the built environment and public realm to create a vibrant town centre with new cultural facilities	Voluntary sector under stress due to difficulties in accessing external funds
Increasing demand for cultural industries	Review of SBC service charges to tenants of SBC owned facilities
Step change in altering perceptions and profile of Sittingbourne	
Strong and active voluntary sector	

5.6 Overview of cultural provision within a 30 minute drive-time of Sittingbourne

This overview does not intend to offer an exhaustive analysis of all cultural provision within the 30 minute drive-time area, but offers an indication of the level of cultural venues that currently exists specifically relating to the key assets described in the Options Appraisal in Section Seven.

The analysis is quantitative rather than qualitative and provides no indication of relative size (apart from number of cinema screens or seating capacity) or level of participation that this supports.

The data is grouped by facility within the following categories:

Cinemas

- **Rochester:** Cineworld (9 screen multiplex)
- **Chatham Maritime:** Odeon (9 screen multiplex)
- **Faversham**: Royal Cinema (single screen)
- **Canterbury:** Odeon (2 screens); Gulbenkian (single screen)
- **Maidstone:** Odeon (8 screen multiplex)

Theatres

- **Chatham:** Kings Theatre, 110 seats; The Central Theatre, 960 seats; The Brook Theatre, 400 seats
- **Rochester:** Little Theatre, 100 seats
- **Faversham:** Arden Theatre, 72 seats
- **Canterbury:** Marlowe Theatre, 1,000 seats (closed during redevelopment); Gulbenkian Theatre, 340 seats
- **Maidstone:** Hazlitt Theatre, 382 seats;

Museums, Galleries & Heritage Activities

- **Chatham:** Historic Dockyard; Kent Police Museum; Dickens World
- **Rochester:** Guildhall Museum
- **Gillingham:** Royal Engineers Museum
- **Isle of Sheppey:** Castle Gallery; Minster Abbey Gatehouse Museum; Guildhall Museum; Rose Street Heritage Centre
- **Borden**: Arthouse Gallery, Oad Street Centre
- **Faversham**: West Street Gallery; Fleur de Lis Heritage Centre; Chart Gunpowder Mills; Oare Gunpowder Works; Maison Dieu and The Hospital of St Mary
- **Teynham**: Polka Dot Art Centre;
- **Bredgar**: Bredgar and Wormshill Light Railway;
- **Canterbury:** Museum of Canterbury; Rupert Bear Museum; Roman Museum; Royal Museum and Art Gallery, Sidney Cooper Gallery; Castle Arts
- **Maidstone:** Museum of Kent Life; Maidstone Museum and Bentlif Gallery; Liberty Gallery

The assets listed reveal Sittingbourne is under-resourced compared to the other Thames Gateway North Kent towns (see Appendix 8.6) as well as many other towns with similar populations across the country. Given the proposed town centre regeneration development, expected population growth and improved rail links, the requirements for the cultural infrastructure will need to respond robustly to these needs.

6 Demand Assessment

This demand assessment analyses and describes the potential market for cultural activity in Sittingbourne. It uses the research commissioned from the audience development agency, Audiences Yorkshire (AY) that incorporates the 2001 Census, ACE segmentation data, Mintel research, Target Group Index (TGI) measuring consumer attitudes, motivations, and behaviour and Acorn statistics. The assessment also analyses the Sittingbourne residents' questionnaire 'Cultural provision in Sittingbourne town centre' conducted by Sittingbourne Borough Council in April 2009. Both the Audiences Yorkshire report and the Residents questionnaire are included in the appendix.

6.1 Profiling of local audiences

The opening section of the AY report sets out a picture of Sittingbourne's key socio-economic characteristics. In doing so it sets the town in context, comparing it with the South East and England as a whole. Some key factors emerge:

- Sittingbourne has a relatively young population particularly in the 0-15 age group in comparison to the regional and national position
- A relatively high percentage of the population, over 14% of working age people, have no qualifications compared with less than 10% across the South East
- Of the adult population, 69% are economically active whilst 6% are unemployed
- People from diverse ethnic and religious backgrounds are considerably fewer than for the South East of England
- Sittingbourne has above average levels of smoking an obesity and has life expectancy levels that are below average
- North Sittingbourne contains some of the most deprived areas in the South East

6.1.1 Age Profile

Population	Swale	South East	England
2001 Population: All people	122,801		
2001 Population: Males	60,552		
2001 Population: Females	62,249		
Age %			
0-4	6.3	5.9	6.0
5 - 14	15.3	14.0	14.2
15 - 24	10.2	10.6	10.9
25 - 44	28.2	28.9	29.3
45 - 64	25.1	24.3	23.8
65 - 74	8.1	8.4	8.4
75+	6.8	8.0	7.5

Source: 2001 Census, ONS Neighbourhood Statistics. Rounded to nearest one decimal place

6.1.2 Catchment Area

To undertake an assessment of potential market for cultural activity in Sittingbourne and surrounding area the local profile was split into two bands: 0-15 minutes and 15-30 minutes drive-time from Sittingbourne town centre. The Swale Borough population (2001 Census) within 0-15 minute drive-time is 98,919 of whom 78,427 are people over 15. The 15 – 30 minute drive time incorporates a further 445,680 residents of whom 356,744 are over 15.

6.1.3 ACORN Profile

ACORN is a geodemographic consumer classification by postcode using information from the 2001 Census combined with consumer lifestyle databases covering all of the UK's 46 million adults and 23 million households.

	% UK Pop.		% 0-15 Mins	% 15-30 Mins
Wealthy Executives	8.6		3.9	8.5
Affluent Greys	7.7		6.0	3.4
Flourishing Families	8.8		12.0	10.2
Prosperous Professionals	2.2		0.0	0.5
Educated Urbanites	4.6		0.3	2.1
Aspiring Singles	3.9		0.6	2.3
Starting Out	2.5		3.0	4.0
Secure Families	15.5		22.5	23.1
Settled Suburbia	6.0		6.8	5.8
Prudent Pensioners	2.6		1.7	2.0
Asian Communities	2.5		0.0	0.1
Post Industrial Families	15.5		13.4	14.2
Blue Collar Roots	6.0		14.0	11.0
Struggling Families	14.1		12.5	8.4
Burdened Singles	4.5		2.8	2.6
High Rise Hardship	1.6		0.5	0.8
Inner City Adversity	2.1		0.0	0.0
Unclassified	0.3		0.0	1.1

This table shows there are three classifications in the 0-15 mins profile that are significantly higher proportions than the UK population as a whole:

- **Flourishing Families** - living in Sittingbourne's rural, semirural and suburban areas. Middle-aged or older people predominate with many empty nesters, but also large numbers of well-off families with school-age children in more suburban locations.

- **Secure Families** - mostly middle income stable working families and mature families in suburban semis.

- **Blue-collar roots** – reflects a much higher proportion of the Sittingbourne workforce employed in manufacturing than in the rest of the South East or the UK as a whole. Occupations include service and retail jobs which offer reasonable standards of living. Significantly, when combined with 'Post Industrial Families' containing many younger working families, over 25% of the adult Sittingbourne population live a modest lifestyle whose income is just enough to get by. Associated to these classifications is a further significant 12.5% of 'Struggling Families' in Sittingbourne, who are people experiencing difficult social and economic conditions.

Classifications within this profiling demonstrate significantly lower proportions within 'Prosperous Professionals', 'Educated Urbanites' and 'Aspiring Singles'. Certainly an attractive cultural offer will be essential to encourage educated and affluent people with a strong cosmopolitan outlook to choose to relocate to Sittingbourne. However, taken as a whole, Sittingbourne currently has a significant demographic with low educational levels and modest incomes. Therefore the cultural infrastructure options being proposed by FEI/DPA can overcome barriers of cost and access, with an emphasis on offering activities free of charge or low cost, whilst creating opportunities for stimulating, aspirational programming within a balanced portfolio.

6.1.4 Arts Audience Profile

Potential audiences in the Sittingbourne area can be further profiled using the Arts Council England's Audiences: Insight data. This is based on new, in-depth segmentation research that breaks down the English adult population in terms of their engagement with the arts. This profiling provides new insight into the patterns of arts consumption and attitudes towards the arts taking into account socio-demographic factors, media consumption and lifestyles.

Segment	English Pop.	0-15 Mins	15-30 Mins
Urban Arts Eclectic	4.5	2.9	3.58
Traditional Culture Vultures	3.8	2.0	2.6
Fun, Fashion and Friends	18.3	19.5	19.9
Mature Explorers	10.5	10.3	11.1
Dinner and a Show	19.8	20.8	20.9
Family & Community Focused	11.2	11.4	10.3
Bedroom DJs	2.5	2.3	2.4

Mid Life Hobbyists	4.3	5.5	5.0
Retired Arts and Crafts	2.8	3.2	2.9
Time Poor Dreamers	6.7	7.4	7.1
A Quiet Pint with the Match	7.8	7.3	7.1
Older and Home-Bound	5.5	4.7	4.8
Limited Means, Nothing Fancy	2.3	2.6	2.3

This shows lower than average proportions of the two groups which attend the arts most: 'Urban arts eclectic' and 'Traditional culture vultures'. However, it reveals that there are substantial youth, family-focussed and affluent but mainstream audiences.

The four largest group profile segments in the Sittingbourne area are described as follows:

- **Fun, Fashion and Friends** - in the early stages of developing their career or just starting families. They relish seeking out new experiences and are willing to pay for quality. The demographic of this group of which nearly two thirds are women has a skew to a younger 16–34 age group. They are typically well educated, have an average income with a slightly higher than average proportion in managerial and professional jobs. Their arts attendance typically consists of infrequent visits once or twice a year to more 'mainstream' arts events, including musicals, pantomime and plays, rock or pop concerts and art exhibitions. They are occasional cinema-goers.

- **Dinner and a Show** - comfortably off and approaching retirement, they have accumulated sufficient wealth to enjoy the fruits of their labour. They are young at heart and like to enjoy life – eating well, travelling, and occasionally splashing out on large purchases. Their demographic shows a slightly higher proportion of men than women, typically middle-aged, with almost two in five aged 45–64 with no children at home. The arts do not play a key role in the everyday life of this group and attending arts events is an infrequent, special occasion in their social calendar. They have a tendency to stick to the 'tried and tested' in the arts attending live music events such as rock and pop concerts, theatre and musicals, but with low levels of interest in other types of arts events.

- **Family and Community Focused** - typically in their 30s and 40s and having built a comfortable nest with their moderate financial means, priorities lie with their children and connecting with the local community. Just over a quarter of this demographic are aged 35–44 and are of typically moderate means and almost half have children in the household. While the arts are not a central part of their lives, they engage through occasional visits to family-friendly arts events. Outdoor free festivals or carnivals are by far the most popular, but they also attend musicals, pantomimes and plays, craft exhibitions and street arts. When attending the cinema this group's movie choices appear to be influenced by their children.

- **Mature Explorers** - are curious, inquisitive and active seeking out new experiences through travel, trying out different cuisines and learning about different cultures.

Their demographic is an equal gender mix, typically middle-aged living with a partner but no live-in children. They are comfortably off, with a skew to higher levels of education and professional and managerial jobs. Mature explorers attend art and craft exhibitions, street arts and carnivals – arts events which fit their 'outdoorsy' and active lifestyle. Many are happy to engage with arts opportunities when they come across them, but are unlikely to specifically plan to go – their other interests usually take priority.

In relation to this profiling, both the Heritage Centre and the Civic Square offer cultural engagement opportunities through access to free to view activities that can incorporate social, family-friendly arts festivals and events. The proposed cinema too offers wide, popular, access at reasonable cost to a wide Sittingbourne demographic and as previously outlined, plays an important social inclusion role, reaching out to otherwise under-served elements of the local population.

The Arts Centre will require a carefully balanced programming policy, initially targeting a core local audience of regular arts attenders who currently travel to cultural activities in Medway, Maidstone and Canterbury. But the aim should be to reach wider audiences through an eclectic programming approach, tailored engagement strategies and marketing campaigns incorporating a flexible pricing policy.

6.2 Estimate of Total Arts Attenders and Attendances in Sittingbourne

Using the data above combined with the number of people who said in the TGI survey that they attended any of a list of eight art forms (plays, opera, ballet, dance, classical music, jazz, art galleries or theatre) in the 0-15 and 15-30 minute drive times were:

	0-15 Mins	**15-30 Mins**	**Total**
Number	51,151	235,322	286,473

Further analysis of TGI data was published by Audiences South in January 2008. This report indicates that the average number of attendances in a year per arts attender who had been to 'any theatre performance' is between 2 and 2.5, hence a figure of 2.25 has been used to convert the number of attenders into the number of attendances. From these sources, the resulting estimate for local attenders is approximately 115,000 attendances per year within the local 0 - 15 minute drive-time band, whilst for the agglomerated 0 – 30 minutes total is a potential 645,000 attendances per year.

6.2.1 Cinema Attendance

In view of the demand by response for cinema in Sittingbourne FEI/DPA has undertaken a further assessment of the potential annual attendance for cinema. We have taken the cinema data of Audiences Yorkshire and added a weighting from data in the Cultural Provision in Sittingbourne Town Centre questionnaire, and Mintel research that estimates 39% of young people aged 7 to 14 living in Sittingbourne go to the

cinema one a month or more [30]. This results in an estimated total of 378,544 potential cinema visits per year by people living in a 0 -15 minutes drive time of Sittingbourne town centre.

Visits to Cinema	%	Total number of visits per year
Once a week	4.2	111,300
Once a month	30.1	191,436
Every 6 months	25.9	27,454
Once a year	6.8	3,604
Young people aged 7-14 attending once a month	39.0	44,750
Total Visits		**378,544**

6.3 Analysis of Sittingbourne residents' consultation

During April 2009 a survey was conducted by SBC to find out the views and ideas of what local residents would like to see in Sittingbourne from a cultural perspective. In total 336 questionnaire responses where received though online and paper surveys.

314 respondents stated they attended or used cultural activities or facilities such as the theatre, leisure activities, sports events, festivals, library, museums etc.

The facilities respondents visit and the activities that respondents take part in the most are bars, cafes and restaurants, libraries and community centres then sports and leisure.

	Once a week or more	Once a month	Every 6 months	Once a year	Never / no reply
Bars, cafes, restaurants	37.5	35.7	6.8	1.2	11.0
Library/community hall	22.9	35.4	11	4.2	18.7
Sports/leisure facility	29.2	11	5.9	5.1	34.2
Museum/heritage centre	2.9	15.2	27.9	16.4	29.1
Music venue	3.6	15.2	25.6	11.6	36.3
Theatre/live performance	1.2	20.8	36.9	10.1	22.9
Cinema	4.2	30.1	25.9	6.8	25.0
Arts Centre	1.2	5.6	12.8	13.7	58.9
Art gallery	0.3	10.1	15.4	15.4	50.0
Exhibition space	0.0	5.9	16.1	11	58.3
Outdoor public art	0.3	2.7	12.2	13.4	62.8
Street arts	0.6	1.2	8.7	9.8	70.8
Festivals	0.0	3.9	28.9	25.3	34.2
Carnival	0.6	0.9	6.8	36.0	47.9

The favourite cultural activity was attending the library (25% of all respondents), with cafes, bars and restaurants and sport and leisure activities coming a joint second, with 13% each.

[30] Leisure Intelligence: UK - Pursuits, Leisure - April 2006

When asked what facilities they used and where, the following were identified:

	Sittingbourne only %	Elsewhere %
Arts centre	2	5
Museum	20	14
Music	13	11
Exhibition	7	28
Art gallery	3	41
Theatre	18	63
Cinema	13	63
Media	7	17
Library	68	43
Sports	55	45
Outdoor Public art	6	21
Street art	7	18
Festivals	23	41
Carnival	22	23
Other	8	10

The high proportion of attendances at theatre events 'Elsewhere' indicates the lack of satisfactory venue in Sittingbourne. Attenders predominantly cited London's West End and Canterbury, then Maidstone and Chatham as preferred options for their theatre going experiences. Maidstone, Rochester, Chatham and Bluewater are cited as the principal cinema destinations.

Only three Sittingbourne cultural activities reflected higher use than 'Elsewhere': the Library, Sports, and Museum, reflecting participatory experiences of facilities available within the town. Libraries named 'Elsewhere' were at Faversham and Sheerness, feasibly reflecting respondent's home residences.

Overall, the responses significantly reflect that arts and culture are not within easy reach for Sittingbourne residents who have to travel outside of the town to gain their cultural experiences. This also means that accessing cultural experiences by young people and those in lower income bands is neither affordable nor easy.

85% of respondents believe that Sittingbourne town centre needs improving, citing as essential theatre/performance space, cinema, bars, music, cafes etc. Visitor attractions, whilst unspecified, reflect strong support for Sittingbourne's heritage attractions. Education/learning, Museum/heritage, Leisure, Community/lifestyle space, Sports and Exhibition space/gallery were seen as being ideal rather than essential.

When asked what type of new venue or place they would want to see, the most popular venue was a cinema (54%), followed in joint second place by bars, cafés and restaurants, and a public square (44% each) where the desire for open/green outdoor public space to sit out in the town centre is a strong aspiration. A new theatre is also highly desired (43%). A low response for a new library (13%) reflects that it is one of the few cultural resources readily available within the town centre and therefore there is

a perceived lower priority. However, respondents' comments also referred to the need for its facilities to be upgraded with inclusion of an IT suite. Similar comments were also expressed regarding poor quality facilities at Swallows Leisure Centre and Wyvern Hall.

When survey participants were asked what new Cultural Activity they most wanted, the top outcome was festivals (45%), followed by street arts performance (31%), and sports activities and events (27%).

When asked where the new cultural provision should be located the most popular locations were the proposed new public square outside the train station and the Paper Mill site (26%), followed by the High Street (22%). A low response for Milton Creek (12%) indicates that the new parkland initiative will need to be promoted to local residents to engage with them to raise its profile and increase awareness of its offer.

7 Options Appraisal

Based upon the needs assessment undertaken by FEI/DPA, incorporating an analysis of the current regional offer, audience demand as well as a recognition of future cultural aspirations, this report proposes a package of assets that would be appropriate, popular and practically achievable. The residents' consultation demonstrated the demand for a cinema, a theatre/performance space and an open public square. In addition we propose building upon the local strength of Sittingbourne's industrial heritage, kept alive by enthusiastic, passionate and knowledgeable local volunteers.

The proposed four main options for new cultural infrastructure in Sittingbourne Town Centre, in a format that enables comparison, are:

- Town Centre Cinema
- Sittingbourne Milton Creek Heritage Centre
- Civic Square
- Sittingbourne Civic Hall Arts Centre

The report then goes on to briefly mention other potential projects that might be considered. All of the costs outlined for these options are indicative, based on FEI/DPA's experience and similar projects in other parts of the country. They would require further business planning work on both the capital and operational costs before they can be relied upon.

These options have a range of capital and operating costs and subsidy requirements. The funding of the capital costs will depend largely on the development opportunities and partnerships that arise over the next ten years and this will no doubt drive SBC's priorities. The Town Centre Cinema is primarily dependent on a partnership with the Shopping Centre developer, the Civic Hall Arts Centre as described is dependent on the Learning Campus partnership and the Civic Square requires them both. The Sittingbourne Milton Creek Heritage Centre has a relatively modest capital requirement and possibly the best chance of an early realisation.

The level of revenue subsidy will be a key concern to SBC and the Heritage Centre also offers a good option here. The Cinema should operate without subsidy and outline discussions with a commercial operator could commence straight away. The operation of the Civic Square should be funded by a marketing budget from a Town Centre Management arrangement including the developers but this will be a complex deal likely to take some years to realise. The Arts Centre will require the largest SBC subsidy and the financial and political reality of this will need to be explored further by SBC.

7.1 Town Centre Cinema

Project Title	Town Centre Cinema
Project Description and Location	The proposed Town Centre Cinema will replace the independent two screen cinema which Reeltime Cinemas operated on Crown Quay Lane and which closed in February 2009. FEI/DPA recommends that this be part of the proposed shopping centre with the entrance onto the new Civic Square. There are two options: a 3-4 screen cinema run by independent commercial operators or a commercial chain operation offering 8-12 screens. Locally, there is an existing chain presence with commercial programmes available within 15 miles at Ashford and Rochester (Cineworld) and Chatham and Maidstone (Odeon). Given the need to differentiate from this and that there is already a rich independent cinema tradition and practice in Kent, the FEI/DPA recommended route for cinema delivery in Sittingbourne would be a small scale independent commercial operator, subject to an appraisal of the balance between commercial and art house programming. This would be subject to market testing, and would envisage as the operator one of a number of companies such as such as City Screen, Picture House Cinemas or Apollo Cinemas. (for other operators see www.britinfo.net/cinema/lcinemas.htm)
Outline Specification	A four screen cinema with a single 250 seat screen, two 125 seat spaces, and a small studio/lounge screen with 80 seats. The building will have stimulating external architecture and an intimate, club-like feel within. This should be the antithesis of the barn-like multiplex. Stages to be provided in each space for debates and presentations.
Capital Cost	The facilities described would require a total floor area of 1,400 square metres, including access, storage, toilets, etc. As part of their arrangement with Sittingbourne the cinema operator would fit out the spaces. The initial construction project would be construction of the shell

Construction costs for the shell including a nominal inflation rate of 5%	£1.7m
Fees for the developing the shell at 18% of construction cost	£317k
The total fit-out of the shell: subject to choice of operator they might provide up to half of this	£3.0m
Surveys, planning, client costs, etc	£165k
Assuming it is paid VAT	£561k
Total all costs	£4.3m

It is assumed in the above calculation that the land is owned by the Council and does not have to be purchased

Sources of capital	Shopping Centre Developer. As noted above there are independent operators in the market who under some conditions would provide substantial contribution towards fit-out costs. The lease/operation arrangement with the operator will depend on a range of factors including the level of fit-out investment, Commercial operators will not be able to attract lottery or other public funding, except possible as gap funding if market failure can be proven.
Programme summary	Diverse cinema programming, with an eye to complementing the mainstream commercial offering with popular and more eclectic films, as well as programmes such as children's' clubs, parents and babies' screenings, special and local interest film clubs and societies, and senior citizens' matinees.
Visitor numbers	FEI's assessment of the potential annual attendance for cinema is based on data from Audiences Yorkshire weighted with data in the Cultural Provision in Sittingbourne Town Centre questionnaire, and Mintel research that estimates 39% of young people aged 7 to 14 living in Sittingbourne go to the cinema one a month or more (Leisure Intelligence: UK - Pursuits, Leisure - April 2006). This results in an estimated total of 378,544 potential cinema visits p.a. by people living in a 15 minute drive time of Sittingbourne town centre.
Operation	An independent commercial operator would provide all governance and management of the venue, and would recruit staff locally as required. The business model would be premised on the basis that the operator would generate sufficient ticket, food and drink and other sales income to cover all requirements for the full operation of the venue. This will be subject to testing in the market, and the detailed development of an agreement with the operator.
Operating costs	Depending on the detail of the arrangement with the operator, it is assumed that the operator would cover all costs of the operation of the facility as well as maintenance/upkeep of the building within the agreement
Income Generation	There is the potential of a rent being paid by the operator. This would probably be no more than a maximum of £6.00/foot or £8,000 pa.
Subsidy	Subject to the agreement with the operator there will be no requirement for any public subsidy.
Comparators	QUAD, Derby: three screens – 234, 130 and 50 seats. The 50 seat space can be converted to an open space, with removable shutters over large windows. Each screen has a stage area for presentations and debates. www.derbyquad.co.uk FACT in Liverpool: three screens – 264, 144 and 104 seats as part of a larger gallery and digital arts centre. http://www.fact.co.uk/ Everyman Hampstead is a high quality 2 screen venue – 186 and 72 http://www.everymancinema.com

7.2 Sittingbourne Milton Creek Heritage Centre

Project Title	Sittingbourne Milton Creek Heritage Centre
Project Description and Location	The Sittingbourne Milton Creek Heritage Centre will showcase the town's industrial and social heritage and the ongoing regeneration of the Creek by acting as a visitor portal to the Milton Creek Gateway Landscape Project. Museums are at the heart of communities and the Heritage Centre has an important role to play in helping the local Sittingbourne community, both new and well established, to gain a 'sense of place' and capturing local experience and history. It will foster shared community identity and understanding and create a positive effect on local resident's attitude to where they live and work. The Centre could provide interpretation, orientation and information, explaining the landscape and biodiversity of the Creek environment. It could provide visitor, education and heritage facilities, displaying and promoting major artefacts. It will be the starting point for exploring the Saxon Shore Way to Kemsley Wharf and provide a cycle hire facility. With the regeneration of Milton Creek parkland Sittingbourne has the opportunity to focus its heritage vision on one location under stronger unified management. The project should bring together all the town's existing heritage organisations - Dolphin Barge Museum, Sittingbourne & Kemsley Light Railway (SKLR) and the Sittingbourne Heritage Museum. FEI/DPA recommends that the location for the new Milton Creek Centre is at the head of Milton Creek (possibly on Lloyds Quay).
Outline Specification	The Centre's main exhibition area will be able to accommodate approximately 100 people at one time. The entrance area would house a reception with retail outlet for the sale of maps, guides, tickets to the Centre, Barge visits, train rides on SKLR and cycle hire. There should also be a catering outlet and toilets. The Centre, constructed at a single level to minimise costs, should aim to be a landmark in its own right, offering an architecturally interesting and environmentally sensitive building. This can be achieved both through a design reflecting Sittingbourne's heritage including using indigenous materials such as Kent yellow stock brick and construction of a green roof

<table>
<tr><td></td><td>to complement the Creek parkland llandscape. A small outdoor performance space on the quayside would enable opportunities to present performances by historical interpreters and festivals celebrating local culture and music.

Adjacent to SKLR's Viaduct Station it would utilise the car park provided by the Retail Park. The land take at the Station would be restructured to improve access to the Wharf site.</td></tr>
<tr><td>Capital Cost</td><td>The Heritage Centre would require a minimum floor area of 250 square metres including access and reception desk, toilets, bike storage. 200 square metres should be provided for the main exhibition display area.

<table>
<tr><td>Construction costs, including a nominal inflation rate of 5%</td><td>£382,410</td></tr>
<tr><td>Fees at 13% of construction</td><td>£49,713</td></tr>
<tr><td>Furniture, fittings, bikes and exhibition fit-out</td><td>£121,800</td></tr>
<tr><td>Surveys, planning, client costs, etc</td><td>£57,362</td></tr>
<tr><td>Assuming it is paid, VAT</td><td>£91,693</td></tr>
<tr><td>Total all costs</td><td>£702,978</td></tr>
</table>

Currently land ownership for this proposed site is privately held by M-Real. However, the site could be incorporated within a developer planning agreement and then handed over by SBC as an asset transfer to the Development Trust.</td></tr>
<tr><td>Sources of capital</td><td>Planning agreement with developers of the M–Real site
S106 and Community Infrastructure Levy
Heritage Lottery Fund
Biffa Award Landfill Communities Fund scheme</td></tr>
<tr><td>Programme summary</td><td>The Heritage Centre would offer interactive learning experiences for schools and visitors, through re-living moments in history and watching the past in action. This would be delivered by graphics and visuals with footage of the historic characters, mixed with images and CD ROM games exploring the lives of past residents.

The interpretation would create a timeline interpreting the changes in Sittingbourne from Saxon times to today through interactive displays. It would include 'have a go' activities such as brick or paper making workshops, exploration of the Barge moored in the basin and taking journeys on the SKLR to Kemsley Down.

The Centre will offer employment, volunteering and vocational</td></tr>
</table>

	conservation skills training opportunities
Visitor numbers	Audiences Yorkshire research indicates that the number of adults over 15 in the immediate catchment areas (0-15 minute drive time) who say they would attend a Museum is 16,783. The Association of Independent Museums advises that an equal proportion of Under 16s will also attend resulting in an estimated annual attendance of 33,000 visitors. For the purposes of planning we assume this as a figure for the Heritage Centre's business model.
Operation	FEI/DPA recommends the formation of a new, independent, not for profit Development Trust amalgamating all three existing heritage organisations with a management structure consisting of paid and volunteer staff that would run the heritage assets and the Centre. The Trust would have an overarching governance remit, overseen by a Board appointed from the private and public sectors, as well as representatives of the three heritage stakeholder partners. It will be vital to enlist trustees with high level business, public and voluntary sector skills to lead this organisation through its formative years. The Centre will require 2 fte salaried posts to provide management, administrative and fundraising support, backed-up by active volunteers.
Operating costs	The annual turnover for the Centre for a full up and running year is estimated at £85,200. 2 fte staff and part-time seasonal workers: £52,000 Volunteer expenses: £5,400 Marketing and events spend (staff included above): £15,000 Building maintenance at 10%: £8,560 A contingency at 5%: £4,280 Total: £85,240
Income Generation	Earned Income should more than cover the cost of operation Ticket Income based on the Audiences Yorkshire findings and admission income based upon adults @ £3.50 and children @ £1.80: £66,000 Cycle hire (based on assumption of a 6 month summer season): £16,000 Retail Outlet net income: £1,000 Friends membership: £2,000 Total: £85,000

Subsidy	Assuming visitor targets are achieved and once up and running the Centre will not require subsidy. New developments and initiatives, such as education projects, would be funded by project grants.
Comparators	Ironbridge Gorge Museums near Telford is a collection of small previously dispersed assets where the totality has become more than the sum of its parts under a single governance structure www.ironbridge.org.uk Cleveland Ironstone Mining Museum, Skinningrove. Cleveland is an outstanding small, trust-run visitor centre that interprets local heritage and that manages to bring in far more funding than one would expect www.ironstonemuseum.co.uk Stockwood Discovery Centre, Luton. A significant £3.7m Heritage Lottery Fund grant has enabled the creation of a Centre that focuses on the themes of identity, community and the environment - explored through Luton's rich pre-industrial history, which dates back to its foundation in the 6th century as a Saxon outpost on the river Lea. The history of Luton's urbanization and transport system will be included in the new centre, which will incorporate green building techniques and solar panels, whilst the town's last tram will form the centerpiece of the displays. www.stockwooddiscoverycentre.com

7.3 Civic Square

Project Title	Civic Square
Project Description and Location	The Civic Square will be the new heart of Sittingbourne. Located right in the middle of the redeveloped town centre the Civic Square will become an icon of the new Sittingbourne – striking, contemporary and energetic – the place to be and the place to be seen. The Civic Square will be the physical manifestation of everything that has changed about Sittingbourne, a signal of its new found confidence as the regional centre for commerce and culture in its broadest sense, building a sense of place and giving local people a feeling of pride in the town where they live and work. The Square will be bordered on three sides by the new Shopping Centre, incorporating the Town Centre Cinema and the new Learning Campus, incorporating the Sittingbourne Civic Hall Arts Centre. The fourth side of the square will be the new Station Concourse with its new high-speed link to central London. The retail offer fronting onto the Civic Square would need to be reinforced by the incorporation of cafes and restaurants and allow for flexible outdoor seating. The footfall from the Cinema and Arts Centre, as well as the wider Learning Campus and Shopping Centre will make this an attractive option for operators. Central to the success of the Civic Square and the new Shopping Centre is a programme of outdoor performance and activity. This event-led marketing approach will animate the Square at various times of day and night, bringing people to the town centre on a regular basis for shopping, cafes and culture.
Outline Specification	The Civic Square should be at least 500 square metres and demonstrate innovative design making use of iconic public art installations. Concepts might include an expression of water and green space that would resonate with Milton Creek and the history of the area. It will be important however to design the square with outdoor performance in mind allowing for at least part of the Square to be a flat, open space with no street furniture clutter or public art that cannot be easily moved. Consideration for performance infrastructure needs to be built into the specification to ensure that three-phase power supply, water and drainage are provided at appropriate underground points within the square.

	The designers should also be encouraged to think about temporary coverings for all or part of the square to allow both sun and rain protection for performances and audiences. CABE, the government's adviser on architecture, urban design and public space, recently published best practice guidance on Open Space Strategies is an important reference source.
Capital Cost	The capital cost of the Civic Square will depend on a number of factors associated with the surrounding buildings. However assuming a cost of between £500-1,000 per square meter depending on the public art specification the square is likely to cost between £250k and £500k
Sources of capital	Planning agreement with Shopping Centre developers S106 and Community Infrastructure Levy Big Lottery Fund Arts Council England for the events programme Biffa Award Landfill Communities Fund scheme
Programme summary	Activities will include live art showcases, street theatre, exhibitions, community events, outdoor screenings, music events, markets and commercial hires including: Music and dance events, festival events, outdoor art and photography exhibitions, schools and community performances, parades, farmers markets, food festivals, Christmas markets etc.
Visitor numbers	KCC Town Centre Health Indicators 2007 show Sittingbourne town centre's average footfall count as 15.29k per week. However, the Forum Centre attracted a footfall of up to 40k per week. Taking this as a base point and adding SBC ambition to retain within Sittingbourne 20% of current external spend - we would translate this into a potential increase in visitors to the town centre of approx 8k per week to a total in excess of 48,000 visitors per week across the square following the new development.
Operation	FEI/DPA recommends the formation of a Civic Square Management Company to oversee the operation of the Square. This would be made up of representatives from the developers, managing agents, retailers, station operator and public facilities bounding the square. SBC should have a controlling interest in this management company which would meet six times a year. The management company should hold the premises licence for public performances in the square. The Civic Square Management Company should tender the operation of the Square to an events management company who make the best proposals for innovative events that will attract a

	wide range of people at different times of day. A three year agreement, with tapering funding to allow for development of commercial opportunities should be offered. The Tender should be let at least a year before the Square becomes operational to allow sufficient planning time.
Operating costs	The operation of the Square as described above is likely to cost in the region of £50,000 a year. This could be offered on a reducing basis as follows: Year One £60,000 Year Two £50,000 Year Three £40,000 TOTAL £150,000
Income Generation	Initial three year funding should be negotiated with the developer of the Shopping Centre and the managing agents as a marketing budget to attract visitors. Thereafter, a Town Centre Management Company may wish to levy the operators around the square, although it is to be hoped that some commercial activities and events subsidised elsewhere will eventually be attracted to the square. It will be important however to ensure that the Square does not simply become a commercial space simply for corporate events, advertising and product launches.
Subsidy	If financed as suggested above the operation of the Square should not require local authority subsidy. Although some SBC subsidised festivals and events are likely to want to use the Square.
Comparators	http://www.thebasement.uk.com/venue_jubilee.html Brighton's Jubilee Square was opened in 2005 at the heart of a new development in the North Laine. Bordered by the new, award winning, Jubilee Library a boutique hotel and a retail catering offer including Pizza Express, Carluccio's and Yo Sushi.

7.4 Sittingbourne Arts Centre

Project Title	Sittingbourne Arts Centre
Project Description and Location	The Sittingbourne Arts Centre is a flexible 300 seat auditorium for music, dance, theatre, lectures and conferences. It could also provide rented offices and meeting space for voluntary and community sector groups, whilst encouraging wider public use by the inclusion of an attractive cafe/bar and exhibition space. FEI/DPA recommends that the Learning Campus would be an also be appropriate co-location for a new Civic Hall, ideally with an entrance onto the new Civic Square
Outline Specification	A flexible 300 seat auditorium which can hold 500 people standing, providing facilities for professional presentations and productions including music, dance, theatre, lectures and conferences. It should expect to have its own bar and catering facilities, front of house etc. The facility should be able to accommodate a number of simultaneous activities such as workshops, classes etc for a wide range of ages. It will have a number of rentable meeting rooms for voluntary and community groups. It should provide say 5-10 rentable offices of different sizes for community agencies or small businesses. It will be fully DDA compliant and capable of meeting stringent energy and sustainability standards.
Capital Cost	The facilities described would require a total floor area of 2,250 square metres, including access, storage, toilets, etc. Construction costs, including a nominal inflation rate of 5% — £5.7m Fees at 18% of construction — £1.0m Furniture, fittings and equipment fit-out — £0.5m Surveys, planning, client costs, etc — £0.77m Assuming it is paid, VAT — £1.1m Total all costs — £8.6m It is assumed in the above calculation that the land is owned by the Council and does not have to be purchased.

Sources of capital	Sources of capital available in the current climate would include: Learning Campus Partnership Developers contribution e.g. via Section106 ACE Grant for Arts for equipment Youth arts money from the Big Lottery (Swale as an eligible area for the current Myplace round) It is unlikely that capital would be available from the RDA
Programme summary	The Arts Centre would expect to present a range of arts and cultural activities programmed at least seasonally though the year, averaging 3 days per week, and at an appropriate scale to the audiences and facilities. The range of programming would consist of small scale professional touring productions, seasons and festivals of theatre dance, jazz, classical music, music gigs across the range for local young people, comedy, literature festivals etc. This would benefit from and add value to the touring arrangements which currently exist across Kent, and would offer dance, theatre and music companies and venues companies. The venue would also be available for hire by local youth, educational and other locally produced events.
Visitor numbers	Initial market research from Audiences Yorkshire indicates that the number of people in the catchment area (30 minute drive time) who say they would attend any of the eight art forms (plays, opera, dance, classical music, jazz, art galleries or theatre) is c 286,000. This is c.50% of the total population. Audiences Yorkshire estimates 2.25 attendances per attender at each of the art forms. Based on these figures, for the four activities more likely to be programmed at appropriate scale in the Civic Hall (Theatre, Jazz, Classical Music, and Dance) there appears to be a potential for around 335,000 attendances a year. We assume 20% of these people will use the facility which would be programmed three days per week and available for hire the other four.
Operation	Independent operators, commercial or more likely not for profit, would provide all governance and management and would recruit staff as required. A venue of this size is likely to require 8 fte salaried posts plus part time front of house staff. FEI/DPA recommends that the venue needs someone who can form a well balanced programme of events and therefore has knowledge and experience in programming a multi-arts venue.

<table>
<tr><td>Operating costs</td><td>Annual turnover for the facility for a full year of operation is estimated at £739k. Annual expenditure is:
<table>
<tr><td>8 fte staff and part time f.o.h. staff</td><td>£246k</td></tr>
<tr><td>Marketing (staff included above)</td><td>£20k</td></tr>
<tr><td>Performance and project direct costs</td><td>£226k</td></tr>
<tr><td>Administration, utilities and ICT</td><td>£108k</td></tr>
<tr><td>Building maintenance, cleaning and sinking fund</td><td>£94k</td></tr>
<tr><td>A 5% contingency and irrecoverable VAT</td><td>£45k.</td></tr>
<tr><td>Total</td><td>£739k</td></tr>
</table>
The level of net VAT paid depends on VAT arrangements for the capital project, assessment of the revenue operation from HMRC, and who operates the facility.</td></tr>
<tr><td>Income Generation</td><td>Earned income is calculated at c 56% of turnover:
<table>
<tr><td>Ticket income from performances and programme (3 days per week programme/average price £10per ticket net / 60% capacity)</td><td>£287k.</td></tr>
<tr><td>Arts projects course and other fees</td><td>£24k</td></tr>
<tr><td>Hire of the spaces for meetings, etc</td><td>£12k</td></tr>
<tr><td>Income from advertising</td><td>£13k</td></tr>
<tr><td>Net income from café/bar and retail/shop</td><td>£15k</td></tr>
<tr><td>Rental of creative industries spaces £18psf inc.</td><td>£63k</td></tr>
<tr><td>Total</td><td>£413k</td></tr>
</table></td></tr>
<tr><td>Subsidy</td><td>To support and deliver this model of operation the venue will require c £327k (44% of its income) of subsidy from public funding, trusts and foundations and commercial sponsorship. Subsidy will be required for a number of reasons to bridge the annual gap between income and expenditure:

To enable full cost recovery by the operator of programmes aimed at and facilities used by young people, families, over 60s and other
To enable high quality arts programmes, seasons and festivals to be presented in Sittingbourne support programmes
To offset the costs of a full repairing lease /sinking fund or equivalent included in the estimated income

Sources of support for one or other of the “cost drivers” above, in current conditions would include:

Swale BC
Kent CC
Arts Council England
Trusts and Foundations
Company sponsors
Developers’ contribution
</td></tr>
</table>

Comparators	Stratford Circus in East London provides a 306 seated/650 standing auditorium, with a smaller 120 seat auditorium and rehearsal space. The facility also houses music and other teaching facilities. www.stratford-circus.com QUAD in Derby is a visual arts centre delivering a programme of cinema, galleries and education/learning. Its building size and operation are similar to that propose for the Civic Hall Arts Centre www.derbyquad.co.uk Folkestone Quarterhouse is a smaller venue – 150 seated/400 standing. It includes on its upper floors many creative industries let spaces. www.quarterhouse.co.uk

7.5 Other Projects

FEI/DPA have also identified opportunities for projects that will enhance the cultural offer in Sittingbourne both in the short term (1-3 years) and medium to longer term:

7.5.1 Short Term Projects

Festivals and Events
Festivals offer an excellent opportunity to build and develop audiences for cultural activity and FEI's recent report for SBC "Developing Swale's Festivals and Events Programme" proposed two new festivals that although outside the SPD area will link to and enhance the contiguous Milton Creek Landscape project.

The Green Creek Festival, Church Marshes Country Park is a new Festival for Sittingbourne's exciting new community space. A two day event running over a weekend, the Festival will use music and the arts to offer positive solutions to environmental problems and raise awareness of green and ethical issues, using cultural references to place them within wider international context of a *'Global Village on your doorstep'.*

The Festival would support the development of Swale's Green Grid integrating the enhancement of the local environment with the regeneration process, making public spaces exciting and using culture to raise issues of environmental sustainability.

Originally proposed for July 2010, it is now expected that Church Marshes Country Park is going to be inaccessible to the public for major events until after the Northern Relief Road is completed in October 2011. It is therefore proposed to postpone the Festival until 2012 and to use it as an opportunity to showcase the new Country Park and the Creek. The Festival aims to offer adults and children of all ages a journey of discovery and experience the Swale landscape in a new way, dynamically opening up Swale at night as they have never seen it before.

Swale Light Nights Festival proposed for October 2011 is an iconic, Swale-wide weekend event. A pioneering, free access Festival with an ambitious, site specific commissioning programme of art installations and live interventions takes its inspiration from the Swale landscape and historic maritime legacy, its coastal heritage and inland creeks, which uniquely impact across the Borough.

The Festival would complement the art works planned as part of the Gateway Landscape project including: transforming the linear Creekside Walk by atmospheric installations, light, sound and performance; illuminating barges within the Creek; and interactive spectral figures, and sounds of sea shanties in the distance.

Any new performance space by the proposed Sittingbourne Milton Creek Heritage Centre offers scope for additional performance activity at both these festivals.

The High Street
The *Milton Creek Gateway Landscape* by design consultancy, Sheils Flynn states that the High Street has "some economic problems: one building is on the At Risk Register, and a number are in relatively poor condition". The newly envisaged retail offer of the town centre masterplan is likely to exacerbate this and a new vision for the existing High Street will be required.

The peripheral area towards the western end may prove suitable premises for encouraging a themed, or niche independent mixed retail offer, alongside units, undeveloped for commercial retail, which could be utilised for galleries and/or workshop space promoting local artists and craftspeople. This recommendation may require SBC to respond to change of use issues as currently detailed within the Local Plan, but should be encouraged by the recent DCLG announcement of funding and measures advancing special planning application waivers, standard interim-use leases, and the temporary leasing of shops to councils..

If the redevelopment of Sittingbourne Mill as suggested above proves impossible, the High Street offers some potential for workspace for creative and cultural industries. A High Street 'task force' could be established to look at options.

New Century Cinema
FEI/DPA judges that it is unlikely that an independent operator can come up with a realistic business plan to refurbish and run the building as a performing arts centre without subsidy. However, SBC could consider an approach to a commercial music venue operator to gauge interest in running it as a rock/pop music venue, a proposal that would be welcomed by younger residents. SBC should consider the planning position so as to allow/encourage this type of use.

Sittingbourne Mill
The redundant Paper Mill site falls outside of the SPD boundary but is recognised as a significant redevelopment opportunity. Potential future uses will be guided by the Local Plan and the Council's emerging employment land review, although it may provide scope for residential and supporting mixed use facilities. It is important that the opportunity here is not seen in isolation and must complement the wider development opportunities in the town centre and Milton Creek areas. Retention of historic buildings and facades of interest will be sought in this area although currently the key heritage elements of the site are unprotected from future development.

Sittingbourne Mill is currently envisaged as a predominantly residential and B1 mixed use scheme. The distinctive Mill offices would enhance the area and potentially increase the value of the property. It is recommended that the potential of developing affordable work space for creative and cultural industries is considered. There is growing demand in South East England for affordable studio, rehearsal and storage space. The Mill's proximity to the railway station, with its new high speed rail link, would be an attractive proposition for the creative industries sector currently looking to relocate from high priced accommodation in London.

7.5.2 Medium – Long Term Projects

Learning Campus
This is a Partnership between SBC, KCC and the Further Education provider, Canterbury College, which is leading the development of proposals for a capital funding bid for an FE college in Sittingbourne to be submitted in 2012. The aim will be to provide a learning skills centre offering vocational training for 16-19 year olds, and adult learning and skills education and training towards qualifications and employment to meet the needs of Sittingbourne's developing business market.

KCC is currently rolling out a phased library redevelopment programme of 'Gateway Centres' across Kent. Following a successful pilot in Ashford in 2005, Kent Gateways have been established at Dover Discovery Centre, Margate Library and Thanet Gateway Plus.

The Library and Learning Campus should explore the potential of a joint facility, linking adult education with library access, helping to bring knowledge and learning together on one site with the new Civic Hall described in the Options appraisal.

Leisure and Health Centre
Although currently undergoing a £500,000 refurbishment it is widely recognised that the aged Swallows Leisure Centre will need to be replaced within the next 10 years. A new modern, functional and environmentally designed swimming complex combined with a gym and sports hall would also offer a better balance of revenue generation and a diversified health and fitness offer. In order further to reduce capital costs and deliver economies of scale, the incorporation of a joint facility such as a Community Hospital with associated GP and dental surgeries should be considered. The Centre could be operated under the tripartite management of SBC, a leisure facilities operator and the Eastern and Coastal Kent Primary Care Trust. By co-locating these services and identifying common goals, it would attract a broad range of groups to a community facility necessary to service the new housing developments in Milton Creek outlined within the SDP.

Milton Regis Court Hall
Milton Regis Court Hall is a two storey mid-15th century timbered building owned by SBC that occupies a 52.46 square metre footprint on Milton Regis High Street. Until its recent closure it was a museum of local history. The current condition of the structure is poor with little recent investment in conserving the building. Stakeholders have further expressed concerns about future public use, in that it also suffers from inadequate access to services and DDA issues.

Although the building is outside the SPD boundary, FEI/DPA proposes that the Court House could be dismantled, conserved and rebuilt to its original form and situated adjacent to the proposed new Milton Creek Heritage Centre strengthening the new heritage quarter attraction. With necessary services available on-site, the Hall could be opened fully to the public and would be an exciting additional attraction for the new Heritage site.

Whilst moving medieval timbered buildings is a specialist activity there are a number of organisations in the UK that regularly undertake work of this kind. Locally, Weald and Downland Open Air Museum in Sussex has gained a national reputation for dismantling and re-erecting historic vernacular buildings.

BMX & Skateboard Facility

Whilst Unreal Skate Park is still operating, it has recently been under threat of closure due to limited finances. Should this facility close it could leave Sittingbourne without an outlet for young skateboarding and BMX enthusiasts. Although outside the Masterplan areas, the potential exists under a s106 agreement for the provision of a new BMX track/skatepark facility as part of the Meads Housing Development or there are also opportunities as part of Sittingbourne Community College through its bid for improved sports facilities to the My Place scheme.

8 Conclusion

Culture's contribution to drive and enrich urban regeneration is now widely recognised as a way of building sustainable communities and creating living places with measurable economic, social and cultural benefits.

Over the next ten years, as Sittingbourne develops and new residents arrive, a successful cultural infrastructure will be essential to bring people together and underpin a strong, cohesive community. FEI has in its report proposed a number of options for new cultural infrastructure in Sittingbourne Town Centre. The funding of these capital costs will depend largely on the development opportunities and partnerships that arise and this will no doubt drive SBC's priorities.

SBC is commendably integrating culture at an early stage of the regeneration planning process. However, ultimately to achieve success, it is essential SBC recognise that this planning and delivery process needs to encompass economic, social and cultural benefits, and not purely a financial return on investment, if people are to choose to live, work, visit and invest in Sittingbourne Town Centre.

9 Appendices:

9.1 Audiences Yorkshire Report - separate document attached

9.2 Brighton Jubilee Square Tender Document - separate document attached

9.3 Cultural Provision in Sittingbourne Questionnaire - separate document

9.4 List of interviewees

Interviews have been conducted and feedback taken from the following people:

Cllr Gerry Lewin, SBC
Cllr John Wright, SBC
Barbara Thompson, SBC
Ian Lewis, SBC
Catherine Herbert, SBC
Len Mayatt, SBC
Lyn Newton, SBC
Kieren Mansfield, SBC
James Freeman, SBC
Tony Turner, SBC
Emma Wilcox, KCC
Sally Staples, KCC
Sue Sparks, KCC Museums & Libraries
Stella Bellem, SEEDA
Lyn Brown, Canterbury College
Christine Pointer, Agenda UK
Kate Collins, Sheils Flynn
Peter Morgan, Sittingbourne Heritage Society
Neal Ashford, Lavender Blue Media
Jill Wickett, Dancing in Kent
Chris White, SCVS
Allison Sweeney, Joiners Shop
John and Monica McCabe, Sittingbourne Music Society
John & Liz Fuller, Bob Newcombe SKLR
Clive Reader and Bill Beresford, Dolphin Barge Museum
Local Engagement Forum, SBC
Swale Arts Forum
Sittingbourne Community College student focus group

9.5 Sources of desk research

The following documents have been reviewed:

Sittingbourne Town Centre and Milton Creek SPD (Consultation Draft)
Developer Contributions Supplementary Planning Document
Taking Part – Swale's Cultural Strategy 2008-2011
Shaping the Future of Swale - Corporate Plan 2007 – 2011
Priority Swale – Sustainable Communities Plan to 2016
Ambitions for Swale, Swales Sustainable Community Strategy
Swale Learning Strategy 2008 – 2011
Swale Forward Business Plan 2008 - 2011
Cultural Provision in Sittingbourne Town Centre Survey Results
Milton Creek Cluster Study and project report
The Milton Creek Framework: a Preliminary Report
Milton Creek Gateway Landscape Costed Draft Delivery Plan – Sheils Flynn
Kent County Council Cultural Service Plans
Kent County Council 2012 Strategy
The Kent Partnership - Vision for Kent and The Kent Agreement 2
Sustainable Culture, Sustainable Communities - The Cultural Framework and toolkit for Thames Gateway North Kent
Regional Economic Strategy October 2006 - South East of England Regional Development Agency (SEEDA)
Demonstrating the Case for Culture – South East of England Regional Development Agency (SEEDA)
Arts, Museums and New Development, A Standard Charge Approach - Arts Council England, and Museums Libraries and Archives Council
Museums, Libraries and Archives in the South East: Key Facts – Museums, Libraries and Archives Council, South East
Assessment of the Contribution of Museums, Libraries and Archives to the Visitor Economy– Museums, Libraries and Archives Council, South East
Great Art for Everyone - Arts Council England, South East
New Landscapes - Arts Council England, South East
Arts Audiences: Insight – Arts Council England
Sittingbourne Audiences Report – Audiences Yorkshire
Marketplace for the Arts – Swale Arts Forum
Valuing Culture in the South East – John Holden, Demos
Shaping Places in London by Culture - Living Places
Looking After Our Town Centres - Department for Culture, Media and Sport and Department for Communities and Local Government
Lifting People, Lifting Places - Department for Culture, Media and Sport

World Class Places - Department for Communities and Local Government
Consultation Paper on a New Planning Policy Statement 4: Planning for Sustainable Economic Development - Department for Communities and Local Government
The Demand for Training from Businesses in the Creative Sector in the Thames Gateway - Creative Way Lifelong Learning Network
Open Space Strategies - Commission for Architecture and the Built Environment (CABE)
New Things Happen, A guide to the future Thames Gateway - Commission for Architecture and the Built Environment (CABE)
The Cultural Heritage Blueprint, a Workforce Development Plan for Cultural Heritage in the UK - Creative & Cultural Skills Council
North Kent Culture and Creative Industries Study - David Powell Associates
The Creative City, Indicators of a Creative City: A Methodology for Assessing Urban Viability and Vitality - Franco Bianchini and Charles Landry, Comedia
Stronger Communities Through Culture - www.living-places.org.uk
Making Creative Workspace Work for Creative Communities - www.creativeworkspace.info
Town Centre Health Indicators 2007 - Sittingbourne

9.6 Cultural provision within a 30 minute drive-time of Sittingbourne

Rochester
Cineworld
Little Theatre
Guildhall Museum
Hundred of Hoo Swimming Pool
Unit 1 Skatepark

Chatham
Odeon
Kings Theatre
Central Theatre
Brook Theatre
Historic Dockyard
Kent Police Museum
Dickens World
AMF 10 pin Bowling

Canterbury
Odeon Cinema
Gulbenkian Theatre
Marlowe Theatre
Museum of Canterbury
Rupert Bear Museum
Roman Museum
Royal Museum and Art Gallery
Sidney Cooper Gallery
Castle Arts
Kingsmead Leisure Centre

Maidstone
Odeon Cinema
Hazlitt Theatre
Museum of Kent Life
Maidstone Museum and Bentlif Gallery
Liberty Gallery
Maidstone Leisure Centre &
Swimming Pool
AMF 10 pin Bowling

Gillingham
Royal Engineers Museum
Splashes Leisure Centre, Rainham
Black Lion Leisure Centre & Swimming
Pool
Strand Leisure Pool and Park
The Ice Bowl - ice rink

SWALE

Borden
Arthouse Gallery, Oad Street Centre

Bredgar
Bredgar and Wormshill Light Railway

Faversham
Royal Cinema
Arden Theatre
West Street Gallery
Fleur de Lis Heritage Centre
Chart Gunpowder Mills
Oare Gunpowder Works;
Maison Dieu and the Hospital of St Mary
Faversham Swimming Pool

Isle of Sheppey
Castle Gallery
Minster Abbey Gatehouse Museum
Guildhall Museum
Sheppey Leisure Centre

Teynham
Polka Dot Art Centre

9.7 Sittingbourne Cultural Facilities

Community Centres and Halls
Avenue Theatre
Bapchild Village Hall
Carmel Hall
Clock Tower Hall, Church Milton
Highstead School
Holy Trinity Church Hall
Iwade Village Hall
Kemsley Concert Hall
King George V Pavilion
Newington Hall
Phoenix House
Regis Manor School
Sittingbourne Community College
Sittingbourne Library
South Avenue Primary School
Swallows Leisure Centre - Wyvern Hall
Teynham Village Hall
Tunstall Village Hall
U.K. Paper Leisure Club
Upchurch Hall
Westlands School

Heritage Facilities
Dolphin Yard Sailing Barge Museum Trust (currently closed)
Sittingbourne Heritage Museum
Sittingbourne & Kemsley Light Railway (currently closed)

Sports & Leisure Facilities
Bayford Meadows Kart Circuit
Central Park Greyhound Stadium
Reynolds Health and Fitness
Rodmersham Sports & Fitness Club
Sittingbourne Community College Sports Centre
Swallows Leisure Centre
Unreal Skatepark (currently closed)

9.8 About the consultants

FEI Consulting was created in 2007 by senior executives from the Edinburgh and Brighton Festivals, and involving a number of Associates with many years experience of cultural venues and projects. It is currently working on festival projects in London, Birmingham, Winchester and Singapore. www.feiuk.com

David Powell Associates Ltd (DPA) is a research and project development company working in places where culture and regeneration can help build communities; where creative businesses, artists and cultural producers can contribute to local and regional prosperity; and where there is growth and rapid change. www.dpa-ltd.co.uk

William Culver-Dodds was Chief Executive of Harrogate International Festivals for 15 years until November 2008. He is a highly experienced cultural entrepreneur who combines creativity and enthusiasm with commercial realism.

William is Vice-Chair of the International Festivals and Events Association (IFEA) and is a past board member of the British Arts Festivals Association (BAFA). He is the Visiting Fellow of Festivals, Culture and the Arts at Leeds Metropolitan University, and is based in Harrogate.

David Powell set up DPA in 1991, building on earlier experience as one of the Directors of Inter-Action, the national arts, media and development organisation, and managing social, leisure and cultural infrastructure investment for London Docklands Development Corporation.

David is a Fellow of the Royal Society of Arts, Visiting Professor in Cultural Planning for London East Research Institute (LERI) at University of East London and Honorary Senior Visiting Fellow at Department of Cultural & Policy Management, at City University, London. He chaired Camden Arts Centre through a major rebuilding programme (1999-2007) and in on the Board of Film and Video Umbrella.

Nick Dodds was Chief Executive of Brighton Dome and Brighton Festival from 2000 to 2008 where he was responsible for the artistic and commercial operation of the annual Festival and the year round venues.

Nick is a Fellow of the Royal Society of Arts and past Chairman of the British Arts Festivals Association and the International Festivals and Events Association. He is a member of the Home Office Arts and Entertainment Task Force looking at Visas for overseas artists. Nick was previously Administrative Director of the Edinburgh International Festival for 10 years working with Festival Directors Frank Dunlop and Sir Brian McMaster.