

canterbury: city of imagination

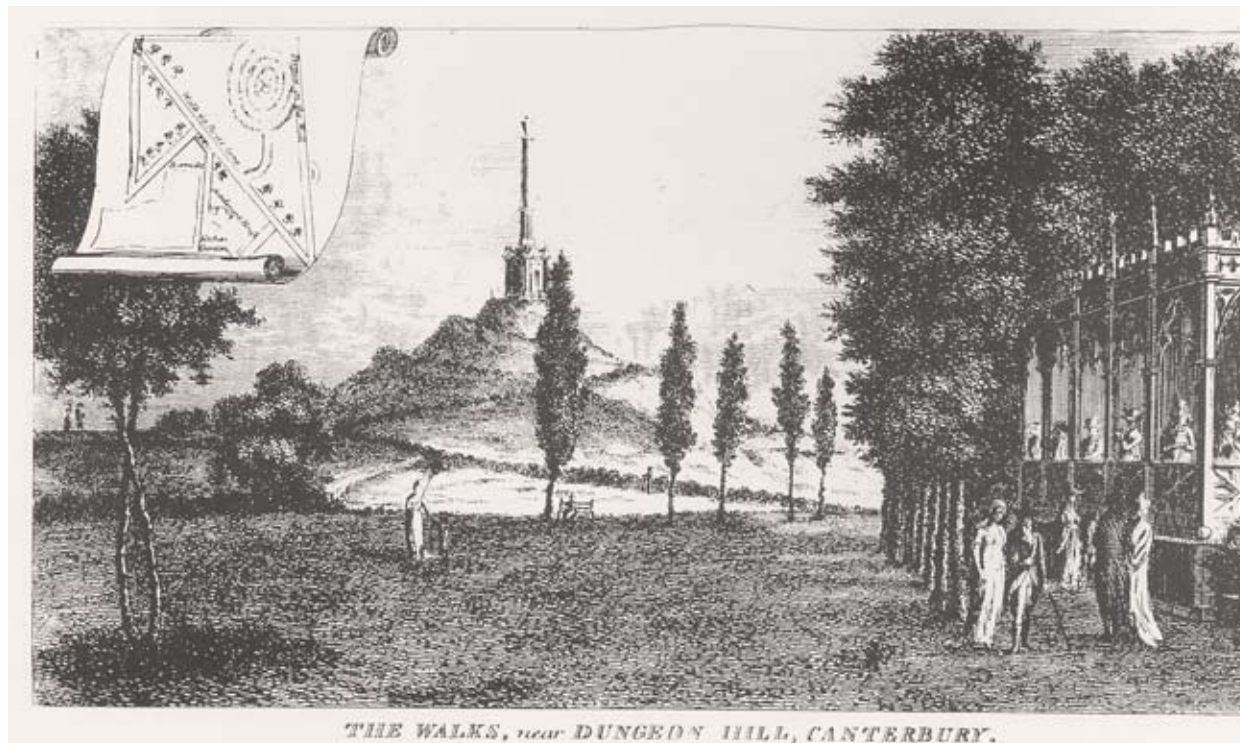
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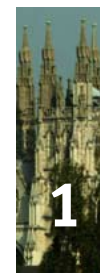


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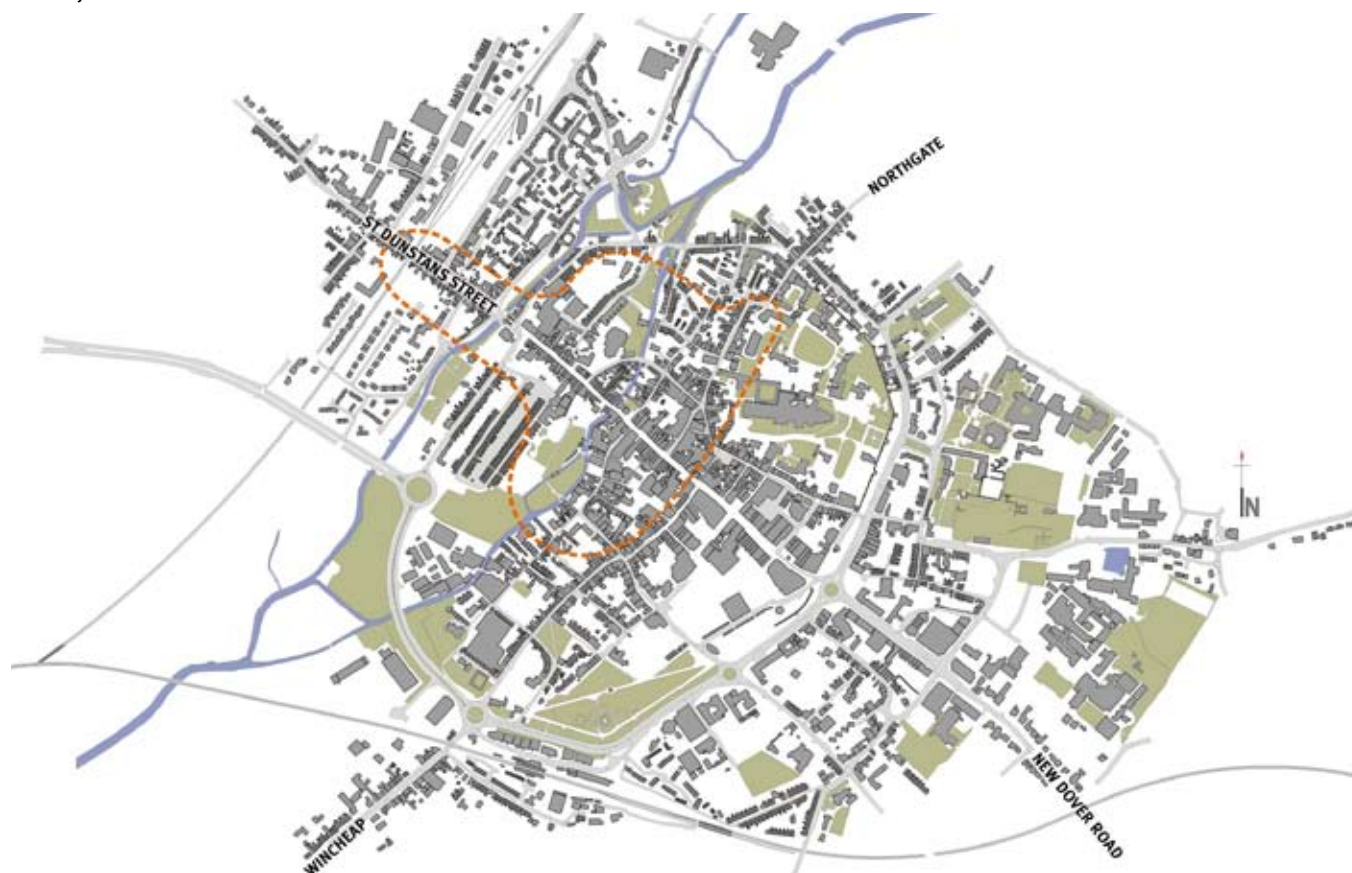
canterbury city of imagination

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introduction

core study area



1.1 In December 2004 Canterbury City Council commissioned yellow **book** to carry out a **concept study** of the proposed **creative and cultural quarter** (CCQ) in Canterbury.

1.2 An **interim report** was submitted in March 2005, and has been the subject of extensive discussion. Our **draft final report** was presented to elected members and stakeholders in May. This document takes on board the feedback we have received, and contains our updated conclusions and recommendations.

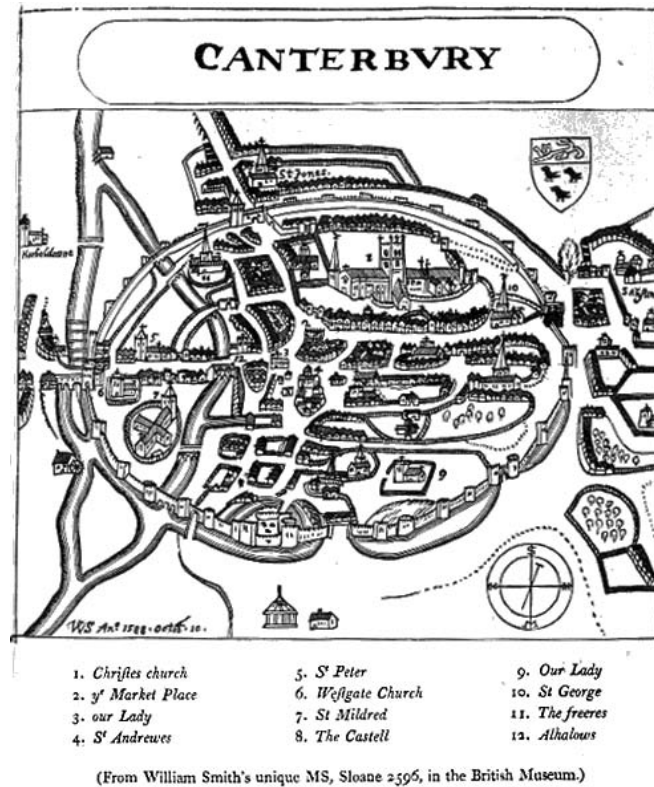
THE BRIEF

1.3 The brief identified the opportunity to use the prospective CCQ to drive the **renaissance** of an area in the historic heart of Canterbury. Although the brief stressed that the CCQ did not have fixed boundaries, a **study area** was identified, centred on the High Street – St Peter's Street – St Dunstan's Street axis, and comprising much of the west side of the medieval walled city.

1.4 This area encompasses many of the city's most important **cultural assets** including the New Marlowe Theatre, the Beaney Institute, the Sidney Cooper Gallery, Canterbury Environment Centre, the Westgate, Tower House and the Guildhall. In addition, this area is home to a number of private galleries, independent retailers, cafes, restaurants and bars.



- 1.5 Much of the cultural life of the city already focuses on the study area, and the brief also notes that the network of historic streets “provides an excellent canvas on which to develop... ideas for the quarter and provide an **urban space** unrivalled in this part of the south-east”.
- 1.6 However, the brief also reflected concern about the impact on the study area of the major **Whitefriars development**, which has shifted the commercial centre of gravity of the city centre, putting secondary retail locations under severe pressure.
- 1.7 Canterbury is one of the UK’s top **day trip** destinations, with the cathedral acting as the magnet for 3.6 million visits a year. But this market, though very large, has been in long-term decline; in some respects catering for a massive throughput of day visitors has had a negative impact on the city experience, and Canterbury has failed to capture the more lucrative **short break market**.
- 1.8 These are some of the issues that provide the backdrop for the present study, which also reflects the enthusiasm and awareness generated by the Canterbury in East Kent bid to become the **Capital of Culture 2008**.



WORK PROGRAMME

- 1.9 The consultant team’s work programme spanned three stages:
- first, an extensive programme of **research, consultations and site visits**, designed to test the case for designating, developing and promoting a cultural quarter in the heart of Canterbury
 - second, the development of a **strategic proposition** and priorities for action in the study area, and
 - finally, the preparation of a **10-year action plan**, including detailed proposals for key urban design interventions.
- 1.10 We have benefited from the active involvement of key **stakeholders**, many of whom attended a workshop held in February. We are particularly indebted to the city’s creative and cultural community, elected members and officers of the Council, and the Steering Group led by Ian Brown for their enthusiasm and interest.
- 1.11 Our approach has been **robust and challenging**, and we are grateful to the clients for their constructive support and open-mindedness. However, the responsibility for the conclusions and recommendations is ours.

KEY FINDINGS

- 1.12 The study has reviewed Canterbury's **rich cultural and historic legacy**, and concluded that the city is a **remarkable and memorable place**. However, we share the widespread sense that the city is **selling itself short** in some respects, and losing some of its distinctiveness, quality and competitiveness.
- 1.13 The **creative industries** are under-represented, while the **cultural offer** – though it has some high spots – is patchy and lacking in innovation and diversity. Overall, the **Canterbury experience** is disappointing: the quality of the retail and food offer is mixed and the city's hotels are generally poor.
- 1.14 Taking account of these factors we have concluded that designating all or part of the study area as a cultural quarter would be **unhelpful and counter-productive**.
- 1.15 However, creative and cultural industries are a key element of our proposed **strategy to enhance the quality and appeal of the city centre product**. The guiding principles of that strategy will be **quality, diversity, distinctiveness and authenticity**, and the key objectives are:
- developing and maintaining a **rich mix of activities** and land use in the historic city centre

the Cathedral at dusk



- establishing the study area as a growth pole for the **creative economy** in the south east
- creating an **outstanding urban environment**, and
- making Canterbury one of the UK's top destinations for **urban tourism**.

1.16 The focus on authenticity means moving beyond the simplistic and superficial conventions of the branded "quarter" – an increasingly dated concept - and instead adopting a more sophisticated **place marketing strategy**, provisionally entitled **Canterbury City of Imagination**¹.

1.17 We have devised an **action plan** for the next 5-10 years, and we propose the formation of a dedicated **delivery vehicle** to drive the project forward.

STRUCTURE OF THE REPORT

1.18 The report is in seven sections, with three annexes:

- Section 2 reviews the **policy context** for the study
- Section 3 contains a brief review of the **city economy**
- Section 4 documents our audit of the **study area**
- Section 5 reviews the **case for a cultural quarter**
- Section 6 sets out a **strategic proposition**, and introduces the action plan

¹ We are indebted to Bryan Hawkins of Canterbury Christ Church University College for this suggestion, and many other stimulating ideas.



- Section 7 contains recommendations on **delivering the strategy**
- Annex 1 contains the detailed **action plan**
- Annex 2 sets out specific proposals **for development zones** and **public realm initiatives**
- Annex 3 contains examples of UK and European **best practice** in urban renaissance.

ACKNOWLEDGEMENTS

- 1.19 The study has been project managed on behalf of Canterbury City Council by Ian Brown, Head of Regeneration and Economic Development. We are very grateful to Ian for his enthusiastic support, advice and guidance. Ian chaired a project steering group which also included Janice McGuinness, David Ford and Su Brown; we are indebted to all of them, and to Emma Janes and Hazel Levey who looked after the logistics of events and consultations. Many other Council officers assisted the consultant team by providing briefings, documents and data, and we thank them all for their contributions.
- 1.20 We had several valuable meetings with elected members of all parties, who were generous with their interest, knowledge and constructive criticism. In our experience, this level of involvement by politicians is unusual in a study of this kind, and we found it refreshing and wholly beneficial.

- 1.21 The study has received the enthusiastic support of Canterbury's creative and cultural community, and of partner organisations. Two meetings at the Westgate Hall were the "book ends" of our work programme, and both were very well attended. The first meeting (February 2005) was invaluable as a way of setting the agenda for the study, and identifying issues for further consideration. At the second meeting (in May) we presented the conclusions and recommendations of our draft final report. The thoughtful and enthusiastic response we received was very encouraging.

A WORD ABOUT CANTERBURY

- 1.22 Throughout the course of this study our clients and consultees encouraged us not to pull our punches. The result is a report which may sometimes make **uncomfortable reading**. To judge from the response we have received, people have welcomed this approach and endorsed our view that Canterbury has a long way to go if it is to become the dynamic, attractive and competitive small city described in this report.
- 1.23 However, our intention is to be **challenging but not negative**. We want to put on record our view that Canterbury is already **a city of great interest and appeal**, with a remarkable history and heritage, and enormous potential for the future. We also recognise that **a great deal has already been achieved**, and that Canterbury today is a more attractive and enjoyable place

than it has been for many years.

- 1.24 The round of consultations undertaken for this study has left us in no doubt about the **energy, commitment and imagination** of Canterbury's politicians, policy makers and creative community. We believe that there is a real **appetite for change** and a willingness to **work together** to make it happen.
- 1.25 The plan that follows is not an inflexible blueprint for the future, but it aims to provide a **framework for joint action** by:
- setting a **strategic direction** for the future
 - identifying **priorities for action**, and
 - setting out a first cut **action plan** for the next 10 years.



policy context

CULTURE

- 2.1 The backdrop to the present study is the Canterbury and East Kent bid to be the **Capital of Culture 2008**. Although the bid was not successful, the document submitted by Canterbury was well received and the bidding process **galvanised the creative and cultural community** in the city and the sub-region.
- 2.2 The bid objectives were to:
- improve the quality of life in East Kent
 - secure sustainable cultural development and develop capacity
 - promote and celebrate heritage and contemporary culture
 - increase participation in cultural activities
 - strengthen and create partnerships
 - boost and diversify the local economy
 - introduce a “fizz factor” to encourage investment
 - create opportunities for learning and development.
- 2.3 These objectives still fit comfortably with the local and regional policy context.
- 2.4 Following the bidding process, the East Kent Partnership and the East Kent Cultural Consortium published **Beyond the Vision**. This document shows how the partners intend to capitalise on the legacy of the Capital of Culture bid, with

- support from the **Urban Cultural Programme**. Canterbury is offering a programme of **make it real** events, running through to 2006 and beyond, and designed to reflect “real vision, real imagination and real inspiration”.
- 2.5 The 10 year vision set out in the City Council’s **Corporate Plan 2004-2008** anticipates a city with “a thriving cultural life with an international flavour”: culture is one of the seven aims of the plan, which states that Canterbury’s objective is “to become the **cultural centre of South East England** by improving...cultural infrastructure and building the capacity to secure sustainable cultural development”.

core study area



- 2.6 The Plan sets out a series of priority actions, the most relevant of which are summarised in Table 2-1 below:

Table 2-1 Corporate Plan priorities

Ref	Actions
3.1 i	Establish Canterbury Cultural Partnership
3.1 ii	Cultural initiatives building links with European and UK partners
3.1 iii	Joint initiatives with East Kent Cultural Consortium
3.1 iv	Provision of cultural facilities, cultural development and creative industry clusters
3.1 v	Coordinated marketing/promotion of cultural facilities and events
3.2 i	Redevelop Marlowe Theatre
3.2 ii	Improve and modernise museums and galleries
3.2 iii	Physical improvements to cultural facilities
3.2 vii	Transformation of public space through public art
3.3 v	Partnerships with culturally diverse groups
3.4 ii	Facilitate creative partnerships
3.4 iii	Maximise potential of transnational links

- 2.7 The Corporate Plan embeds the key themes of **Canterbury Culture**, the cultural strategy for the district, which identified five key areas for development:

- using the creative and cultural industries to **boost and diversify the local economy**, including tourism
- developing **bigger audiences** and encouraging **more involvement** in cultural activities
- using culture and sport to encourage **healthy lifestyles**



- using cultural projects to create opportunities for **lifelong learning**
- improving the links between **public art and regeneration** of the environment.

2.8 All these themes are relevant to the present study, but the brief places particular emphasis on **economic and social development**, arguing that culture can be “a strong force” for regeneration.

ECONOMIC DEVELOPMENT

2.9 The city’s cultural strategy is consistent with the objectives of the **Canterbury District Economic Development Strategy**, with its vision of Canterbury as: “...an excellent place to live, work, learn, visit and invest”.

2.10 The CCIs have the potential to make a **significant contribution** to all four themes of the strategy, namely:

- investing in infrastructure
- promoting a strong local economy
- investing in learning and skills, and
- investing in quality of life.

2.11 In particular, CCIs have a pivotal role to play in four key areas:

Dane John Gardens



- encouraging **enterprise and entrepreneurship**
- encouraging the development of **knowledge-based businesses**
- supporting **tourism development**
- improving the **vitality of town centres**.

2.12 The City Council has adopted a policy designed to **encourage the development of creative and cultural industries** in the district. Based in part on a study by the hub consultants (see Section 4), the report sets out key recommendations for growing the CCIs in Canterbury:

- an **internship programme**, providing graduate work placements with businesses and organisations in the CCIs
- small **interest free loans** to CCI businesses, especially those run by young people
- a **sponsorship fund** for young CCIs
- coordinated **information, support and networking** in the CCI cluster
- support packages for **specific CCI sectors**
- provision of **work space** for CCIs
- development of a **creative industries hub** for start-up enterprises.

2.13 These local priorities chime in with the **East Kent Triangle Area Investment Framework** action plan (updated July 2003). Priority D2: Culture as a force for regeneration describes

culture as a “potent way of **harnessing pride** in an area, **coordinating effort, changing perceptions** and bringing about **real change.**”

LOCAL PLAN

- 2.14 *Unlocking the Potential*, the Canterbury District **Local Plan** sets out policies relating to culture, the economy and regeneration.
- 2.15 The Plan supports the development of **knowledge-based industries**, highlighting the opportunities presented by Canterbury’s universities and colleges. The promotion of **cultural activities** will be achieved through “sustainable and accessible locations”, especially in town centres.
- 2.16 Focusing on Canterbury itself, the Local Plan aims “to encourage **renewal and renaissance** whilst preserving the qualities of the city’s environment”, but “traditional investment” based on retail, tourism, religion and education needs to be diversified.
- 2.17 A number of **regeneration zones** are identified. The area around Canterbury West Station forms part of the study area, and the local plan states that appropriate developments might include: housing, a farmers’ market, a hotel and other leisure uses, while safeguarding public car parking. The other

Whitefriars



designated zones (Kingsmead and Riverside, St George’s/ Canterbury East Station and Wincheap) adjoin the study area.

- 2.18 The plan contains a discussion about city centre **quarters**. The agreed study area contains all or part of:
- the **northern quarter**, which includes Palace Street and Northgate, and is described in the plan as the “bohemian heart and soul of the city”
 - the **southern quarter**, including Castle Street and Wincheap, which houses businesses and professional services, and
 - the **western quarter**, based on St Peter’s Street and St Dunstan’s, with its “thriving evening economy” and independent traders.
- 2.19 Policy TC18 aims to strengthen the **individual characteristics and distinctiveness** of these quarters.
- 2.20 The plan will encourage good **urban design**, described as the art of making places for people, and based on the principles of:
- character
 - continuity and enclosure
 - quality of the public realm
 - ease of movement
 - legibility



- adaptability, and
- diversity.

2.21 The plan stresses the importance of treating **public open space** as a connected system.

2.22 Policies on **heritage and conservation** aim to preserve and enhance the city’s rich architectural and cultural heritage, and to protect an “intricate web of features including buildings, structures, the street pattern, public spaces, trees and gardens, and alleyways”.

2.23 **New development** in historic locations should “reinforce or create a sense of place and...offer variety and visual interest”, while avoiding “confused and superficial reflections of existing historic buildings”. It should work with the grain of the street pattern, and reinstate what has been lost or damaged.

2.24 The study area immediately adjoins the **Canterbury World Heritage Site**, and includes part of the designated buffer zone described in the WHS Management Plan (2002).

TOURISM

2.25 The key objective of the **Canterbury District Tourism Strategy** is “to change visitor patterns, providing an “experience” to engage visitors, which will hold them...for a longer day trip, weekend break or holiday”.

2.26 Six of the strategy’s aims are directly relevant to this study:

- customer focused **visitor management**
- using **market intelligence** to identify gaps and new opportunities
- **sustainable development** of tourism and cultural industries, through regeneration, events, infrastructure, facilities and attractions
- using innovative **interpretation and technology**
- encouraging **urban renaissance** and improving heritage and local distinctiveness
- consolidating existing markets and developing new **niche markets**.

2.27 Table 2-2 summarises relevant features of the **tourism action plan**:



Thomas Sidney Cooper: Canterbury Meadows

Table 2-2: Canterbury tourism action plan (extract)

Ref	Action	Priority
V2	Navigation strategy, including quarters, signage, trails and mapping	3
	Orientation centre in Canterbury	3
	Heritage plaques for key buildings/sites	1
S4	Develop links between attractions to develop cultural tourism	2
S5	Build on existing events and festivals	3
	Implement new events to fill gaps in cultural mix	3
	Explore new venues for events and performances	2
	Capitalise on Canterbury’s literary reputation	1
	Develop Euromarket and British Food events	3
S6	Encourage 100-room budget hotel and 4-star hotel in city centre	3
	Identify gaps in the hotel sector	3
S7	Use Taste of Canterbury to promote local food	2
T1	City centre entry points	2
	Create attractive public spaces, including the riverside, and linkages	2
	Develop a lighting strategy	2
	Stimulate a lively evening economy	2
	Consistent and stylish street furniture	2
T2	Environmental improvements in Stour Street	2

Key: 1 = desirable, 2 = essential, 3 = high impact

2.28 The strategy identifies the district’s **target markets**, placing the emphasis firmly on staying visitors. **Cultural day-trippers** will be encouraged to stay longer and spend more.

The target markets are residents of the UK, France, Benelux and Germany in the following categories:

- **double income no kids** (Dinks), ABC1s aged 25-45
- **caring parents**, ABC1s aged 30-45
- **professional affluent singles**, aged 20-35, and
- **wealthy retired couples**, aged 55-75.

SUB-REGIONAL AND REGIONAL CONTEXT

- 2.29 This review of the local policy context for the study needs to be seen in the context of **planned large scale growth in East Kent** in the next 30 years. For example, plans to build 30,000 houses in Ashford in that period will create a town the size of Oxford on Canterbury's doorstep. This influx of new residents will provide opportunities for Canterbury to confirm its position as the **shopping, leisure and cultural heart** of a dynamic, expanding urban area.
- 2.30 An improved **rail service** will reduce journey times to London to under an hour by 2010. This can be expected to bring big benefits in terms of business investment and property development, and will make the area – at present something of a backwater because of poor communications – much more attractive to commuters. Improved connectivity will also link Canterbury to the massive investments planned for the **Thames Gateway**.

CONCLUSION

- 2.31 The City of Canterbury has worked up an extensive and internally consistent policy framework for action in the city centre and on the creative and cultural industries.

The **key themes** running through the various policy documents can be summarised as follows:

- Canterbury has **significant cultural assets** which can make a significant contribution to the renaissance and renewal of the city
- many of these assets are located in the city centre in an area of outstanding **architectural and townscape value**
- the **balance of the city centre** has been disturbed by the Whitefriars development and other social and economic drivers: the study area is going through a period of transition
- Canterbury's **economy** is under-performing, despite the presence of a number of HEIs; private sector knowledge-based industries are particularly weak, and demand for office space is frustrated by a lack of modern accommodation
- the challenge for **tourism** is to change the visitor mix, reducing dependency on short-stay day visitors, and developing the short-break market
- the **creative and cultural industries** have a key role to play

in **modernising the city economy, transforming tourism and regenerating the historic city**.

- 2.32 Stripped down to its essentials, this is a good framework for the present study, but our observation is that there is almost **too much policy and too many strategies**. Given the repeated observation that the city has limited resources to work with, and is not eligible for European Structural Funds there must be a concern that the various schedules of priorities and proposed actions are **wish lists** rather than realistic, practicable programmes.
- 2.33 The fast changing sub-regional and regional context referred to above will present **major opportunities** – as well as some challenges – for Canterbury. Planned residential expansion will increase the catchment population and the income base, and – just as important – East Kent, which has struggled to capitalise on the general prosperity and dynamism of the economy of London and the south east, can be expected to be an attractive **target for growth and investment** in the next 10 years.
- 2.34 Our approach, set out in sections 4 and 5 below, is to work with the grain of established policy, but to **pare down the strategy** to a small number of **key priorities** and a **manageable, integrated programme** for action.





city economy

3.1 Successive **Kent Economic Reports** prepared by Local Futures Group have highlighted the relatively **poor performance and prospects** of the Canterbury district economy. A report prepared by the City Council describes: *an economy of under-performance and unfulfilled potential*, characterised by:

- an **overall decline** in the numbers of local **employees and businesses**
 - Canterbury has not benefited from economic growth in the south east
 - a lack of economic dynamism and geographical peripherality blight performance
- **low earnings** and a **lack of economic diversity**
 - dependence on retail, tourism and public sector jobs
 - few higher paid job opportunities
 - knowledge economy under-developed, but capacity for growth
- **lack of capacity** to accommodate and attract office based jobs
 - Canterbury perceived to be an inadequate location for knowledge-based investment
 - unsatisfied demand for modern office space.

Local Futures Group analysis, but also shows that – compared with the rest of the district and East Kent – the city of Canterbury¹ has a **distinctive economic profile**:

- **employment** is dominated by public administration, education and health (41%) and retail/wholesale, hotels and restaurants (34%); the corresponding shares for East Kent are 33% and 29% respectively, and for England 25% and 25% (Figure 3-1)
- by contrast, banking, finance and insurance and manufacturing are both **under-represented**, although employment in the former rose by 17%, while manufacturing employment halved between 1998 and 2002 (Figure 3-2)
- at 3-digit SIC level, the **top employment sectors** are higher education (12%), human health (11%), specialised retail (10%) and non-specialised retail (8%)
- in all of these industries Canterbury has **high location quotients**, exceptionally so for higher education (6.7)
- the city has a high proportion of jobs in **knowledge-intensive (K1) sectors**, overwhelmingly in the public sector
- ...but employment in the **creative and cultural industries** (5.7%) is well below the English average (7.6%).

Figure 3-1: Employment by sector 2003

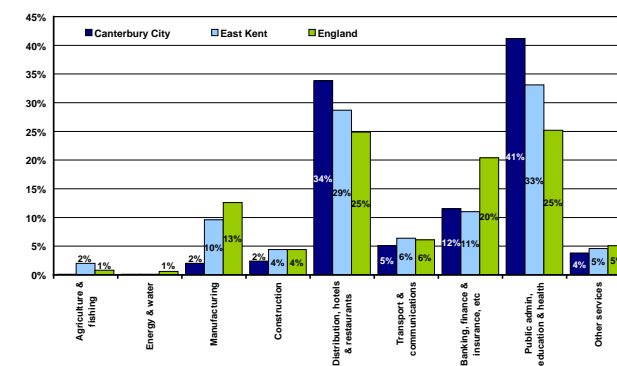
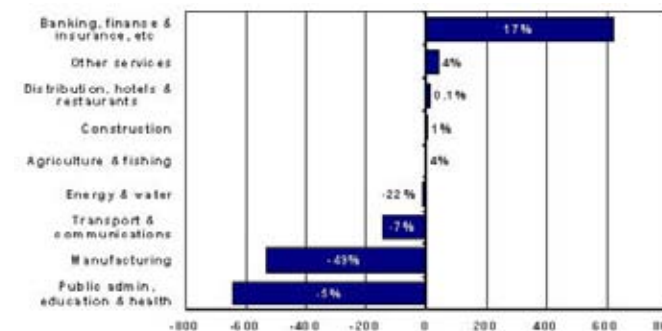


Figure 3-2: Employment change, Canterbury City 1998-2002



3.2 Research carried out by yellow book for this study confirms the

¹ Defined by the following wards: Barton, Blean Forest, Northgate, St Stephen's, Westgate and Wincheap.



3.3 This chimes with the analysis accompanying the **District Economic Strategy**, which highlighted challenges including:

- over-dependency on low wage jobs in **consumption-driven sectors** such as tourism and retail, and
- the **concentration of knowledge-based employment in the public sector**, and the corresponding weakness of the private sector.

3.4 A research study by ANGLE Technology on the knowledge-based economy (2002) notes that Canterbury has one of the highest ratios of students to permanent residents in the country, but states that:

“...a vibrant, knowledge-based economy has yet to emerge to provide high value jobs in either growing numbers of rapidly maturing small footprint high growth businesses, or significant inward investment. The effect so far has been to create a large number of relatively low paid service industry jobs”.

3.5 The ANGLE report describes the city’s **knowledge topography**:

- University of Kent at Canterbury (UKC)
- Canterbury Christ Church University College (CCCUC)
- Kent Institute of Art and Design (KIAD)
- Canterbury College, which is an associate college of UKC
- East Kent Hospitals NHS Trust

High Street



- a population of approximately 20,000 students in HEI
- Canterbury is the sub-regional centre for the professional services sector.

CONCLUSIONS

3.6 The brief highlighted the importance of treating the creative and cultural industries as **economic drivers**, while acknowledging the wider set of benefits they can offer. The available data and analysis confirm that most of the city’s knowledge assets are contained within the public sector institutions, and especially the HE sector. The private sector is heavily biased towards low-wage, low-skill consumer services, and the creative industries are under-represented.

3.7 This confirms our initial diagnosis that **Canterbury is a centre of cultural consumption rather than creative production**. Shifting that balance and **exploiting the research strengths and graduate output of the city’s HEIs** to generate jobs and wealth must therefore be a priority for the strategy.



study area appraisal

*...to Caunterbury they wende,
The hooly blisful martir for to seke.
That hem hath holpen whan that they were seeke.*

Chaucer, *The Canterbury Tales*, General Prologue¹



4.1 Canterbury is **one of Britain's most famous and important places**, a powerful symbol of Englishness and spirituality, rich in historic and literary associations. Every year millions of people come to the city to visit the great cathedral, to study and worship. Canterbury is **steeped in history and culture**, and it still retains the form of the walled medieval city, clustered around the inner sanctum of the cathedral and its precincts.

4.2 In the public imagination Canterbury is part of a small group of famous **historic English cities**, which also includes Bath and York. These places, with their rich history and heritage, are magnets for UK and international visitors. But the reality is that, despite its iconic status, **Canterbury lags behind this peer group**: in almost every respect, Bath and York offer a more attractive package for visitors and a richer **urban experience**. The latter is particularly important: a lucrative new market for short-break **urban tourism** has emerged in recent years, founded on a combination of culture, night life and shopping, which has almost completely by-passed Canterbury.

THE STUDY AREA DESCRIBED

4.3 Our analysis has focused on the **historic walled city** and **St Dunstan's**, an early suburb. Within the walled city, we

can identify three discrete functional/character areas:

- the **cathedral precincts**
- the **prime retail pitch**, based on Whitefriars, and – wrapped around these areas
- a dense, mixed-use area – the **old city** – ranged around the axis of St Peter's Street.

4.4 We have focused our attention on the old city, which comprises:

- an **outer circle** which is primarily **residential** in function, and
- an **inner circle** which contains a **rich mix** of retail, commercial, cultural and residential uses.

4.5 The character of **St Dunstan's** is **diverse**. The area comprises:

- a traffic dominated **high street** (St Dunstan's Street)
- a charming **residential suburb** on the west side of St Dunstan's Street, and
- to the east, a **fragmented area** of yards, sheds and car parks, on either side of the railway.

1

Many of the quotes used in this report are taken from Peter Brown, Stuart Hutchinson and Michael Irwin, *Written City: a literary guide to Canterbury* (revised edition, 1990)



EXPERIENCING CANTERBURY

...indeed it looks like a good City altogether which ever way you looke on it in the approach...

Cellia Fiennes (1662-1741)



Dane John Gardens

4.6 The three character zones in the walled city complement each other. The **cathedral** is a building of international importance, and the centrepiece of the World Heritage site. It is a great work of art and architecture, and it plays a vital role in the cultural life of the city. The precincts form a **semi-public enclave**, accessible to citizens and visitors (although the latter have to pay), and discreetly commercial. The cathedral close is animated by the life of the King's School and the International Study Centre, but the precincts are, appropriately, a **quiet and orderly retreat** from the life of the city.

4.7 If the cathedral is the attraction that brings tourists to Canterbury, **Whitefriars** is the key to the city's **commercial prosperity**, drawing shoppers and day visitors from a large area of Kent. The Land Securities development is a **model of its kind**: unlike the indoor malls which annexed so many shopping streets in the 1980s and 1990s, the new Whitefriars development retains a permeable street form and is integrated into the fabric of the city. There are inevitable reservations about the bland architecture and bloated scale of the buildings, but Whitefriars has attracted an impressive range of retail multiples, giving Canterbury a **range of quality shops** unusual for a city of its size. However, **while the cathedral precincts are distinctively "Canterbury", Whitefriars is glossy, anodyne and anonymous.**

- 4.8 What the cathedral and Whitefriars have in common is that they are **managed environments** where activities and uses are controlled, and events may be permitted but never spontaneous. These comments are not offered in a spirit of criticism - both the spiritual life of the cathedral and the commercial requirements of retailers require managed environments – but it does mean that the **informal, authentic, quirky and less-regulated character of the old city** is a particularly precious quality.

THE OLD CITY

There is no lovelier place in the world than Canterbury

Virginia Woolf, 1904

Palace Street



- 4.9 The old city – which includes the whole of the study area - is **small, intimate in scale and densely developed**, and it contains a tremendous **diversity of uses**:

- about 2,000 people live in its residential quarters
- rivers, gardens and orchards thread through the city
- an art school, other centres of primary, secondary and tertiary education, and student residences
- an extraordinary array of historic and listed buildings
- a popular theatre, small music venues, art galleries, museums and public halls
- dozens of restaurants, bars and pubs
- independent and speciality shops
- a cluster of professional service businesses
- hotels and guest houses.

This fine old town, or, rather, City, is remarkable for its cleanliness and niceness, notwithstanding it has a cathedral in it.

William Cobbett, *Rural Rides* (1830)

- 4.10 The best of the old city is **romantic, evocative, eccentric, bohemian and surprising**: a place to wander and explore, and unearth hidden jewels. Communities of residents, students, workers and visitors share the space. Parts of the old city are quiet and secluded, elsewhere it is lively

and – sometimes – noisy and unruly. Unlike the cathedral precincts and Whitefriars, this is **city living**, albeit on a small scale.

...an old, ugly mediaeval sort of town, not mended by large modern English barracks at the one end and a dismal dry Railway Station at the other end of the oldish thing

Karl Marx, 1866

- 4.11 The old city is important, not just because what it offers is **intrinsically valuable and appealing** (though it is), but because, uniquely for Canterbury, this area provides the right environment for the **development of a city centre economy** based on:

- arts and culture
- the creative economy and other knowledge based industries
- high quality independent shops and galleries
- a lively evening economy
- boutique hotels and quality restaurants.

CULTURAL ASSETS

- 4.12 The study area is the principal – but not the exclusive – **focus of Canterbury's cultural life**. The main cultural assets/ amenities in and around the study area include:



- **Canterbury Cathedral** provides a programme of music throughout the year, and is one of the principal venues for the Canterbury Festival; performances are held in the precincts, and the cathedral has also been the site of successful art and sculpture exhibits
- the **Marlowe Theatre** is a popular theatre serving Canterbury and the wider region: a receiving house, owned and managed by the City Council, the Marlowe provides a year-round programme of theatre, music, dance and light entertainment, and a summer programme of outdoor theatre in venues throughout the city
 - the **Gulbenkian Theatre** on the UKC campus offers a complementary programme of contemporary theatre, music, dance and comedy
- **art galleries**
 - Beaney Institute
 - Sidney Cooper Gallery
 - Herbert Read Gallery
 - a number of commercial galleries



left: the Cathedral above: Canterbury Heritage Museum below: the Castle Keep



the Marlowe Theatre



the Beaney Institute



- **museums and heritage attractions**

- Museum of Canterbury
- Roman Museum
- Westgate Museum
- Royal Museum
- Eastbridge Hospital
- Environment Centre
- St Augustine's Abbey
- Greyfriars
- the Castle keep

- **centres of learning/research**

- KIAD campus
- CCCUC (art school, St Gregory's Centre)
- UKC School of Drama, Film and Visual Arts
- Canterbury College
- King's School (art and music)

- various **small venues** in pubs, halls etc.

4.13 This is a substantial asset base, and confirms that – as well as a rich historic legacy – Canterbury has a lively **cultural scene**. The city's **cultural community**, traditionally somewhat fragmented, was mobilised by the



Capital of Culture 2008 bid, which created an appetite for a more ambitious cultural agenda and a new commitment to **working in partnership**.

4.14 The high point of the cultural calendar is the annual **Canterbury Festival**: the festival lasts for a fortnight in October, and offers around 200 events across all the art forms, with core strengths in classical music. There are a number of smaller scale events, including the successful **Canterbury People's Festival** and **Global Bandstand**, a 3-day world music event held in the Dane John gardens.

4.15 Major **investment** is planned for two key venues, the Marlowe Theatre and the Beane Institute, over the next 5 years:

- the new Marlowe Theatre will be the subject of a major internal and external refurbishment which will create a regional centre of excellence for the performing arts, with additional capacity in the main house, a second space seating 150 people, and improved catering and hospitality facilities
- the Beane Institute will become a modern art museum, with a permanent display of the outstanding art collections, a new gallery for temporary/touring exhibitions, a café bar and a shop.



4.16 Our **assessment** of the city's cultural offer is that:

- it caters primarily for a **local/regional audience**: there is very little in the cultural calendar which is likely to attract national critical attention or draw audiences from a wider catchment
- the audience for the **Canterbury Festival** is **loyal, mature and conservative**: efforts to diversify the customer base by introducing contemporary, challenging and innovative work have met with mixed success
- **music** is arguably the city's strongest art form, with a strong tradition in **classical, opera and choral music**, which is sustained largely by the cathedral and is the mainstay of the Festival programme; in popular music, Canterbury produced a number of influential groups and musicians in the 1960s and 1970s, and there is a healthy **contemporary** and **world music** scene across a range of genres, with a number of small performance venues
- there are two successful and complementary **performing arts** venues, the Marlowe and the Gulbenkian; these are both **receiving houses**, offering a relatively predictable diet of touring productions; with the exception of annual student

productions at the Gulbenkian and occasional amateur productions at the Marlowe, opportunities to present locally produced work are limited

Canterbury is full of famous churches and fascinating ecclesiastical architecture, but is otherwise not noticeably devoted to the visual arts.

Michael Powell, *A Life in Movies: an autobiography*, 1986

- the **visual arts** offer is modest: the Beany Institute has a valuable permanent collection which is inadequately displayed, and a space (the Slater Gallery) for temporary exhibitions: the planned investment in the gallery will provide a showcase for the visual arts, help to raise the profile of the Sidney Cooper Gallery and the Herbert Read Gallery, and create opportunities for collaborative programming; Corridor Arts is a valuable venue, especially for local artists, and there have been some successful public art events²
- the large number of **museums and heritage sites** reflects Canterbury's remarkable history; they form a valuable group but are of limited appeal to visitors, and some are in urgent need of investment to restore the fabric and improve displays
- Canterbury has a strong tradition in **arts education**: UKC's School of Drama, Film and Visual Arts has an excellent reputation for teaching and research; KIAD



above: *Mountain Man* by James Copper exhibited at Mooreinspired - a 2005 exhibition at the Sidney Cooper Gallery (below)



is a distinguished art school, with highly regarded schools of architecture and fine arts in Canterbury; CCCUC has media, art and design, and music departments offering undergraduate and postgraduate courses, as well as the Powell Research Centre.

4.17 Canterbury has a **rich and varied cultural life** for a small city with a population of around 40,000, and a significant **cultural community**, comprising:

- people working in the **arts and cultural industries**
- **cultural entrepreneurs**, such the owners of galleries, music shops and venues
- **students, teachers and researchers**
- practising **artists and craft workers**
- regular **audiences** for cultural events.

4.18 Despite this Canterbury does not have a reputation as a **city of culture**:

- the **performance** programme at the principal venues is (with some notable exceptions) unadventurous, and this is reflected in the Festival programme
- the core **audience** is white middle-class and middle-aged
- the scale and quality of **cultural production** in the city is limited, and there are few outlets for work

2

For example, the Whitefriars programme, Walking with Animals, Stamping Uncertainty.



“made in Canterbury”

- this is especially frustrating because Canterbury is very strong in **arts education**, across a range of disciplines.

CREATIVE INDUSTRIES

4.19 The city of Canterbury is an island of relative prosperity within an under-performing region. Unlike the Council area as a whole, the city proper has an above average number of jobs in **knowledge-based sectors**³. This reflects the high share of employment in local government, the health service and higher education.

4.20 However, employment in **private sector** knowledge-based industries is low, in line with the rest of East Kent, as is employment in the **creative industries**⁴. Research for the City Council by the hub identified about 90 creative industries businesses in the city, but almost all of these were micro-businesses, with a handful of employees and turnover of less than £500,000.

4.21 Enterprises were identified across a range of disciplines: the best represented sectors included architecture,

³ As defined by Local Futures Group: K1 sectors are those in which more than 40% of the workforce is educated to degree level or above.

⁴ As defined by Spectrum consultants in their research for the Department of Culture, Media and Sport.

Richards Records on St Peter's Street



design and artists/craft workers, which might be expected in any town of this size; more noteworthy is a cluster of **music-related businesses**, including recording studios, venues and specialist retailers.

SHOPPING

4.22 The study area offers a **distinctive shopping experience** in contrast to the standard multiple offer in the Whitefriars area. It contains a large number of independent/specialist stores selling, among other things:

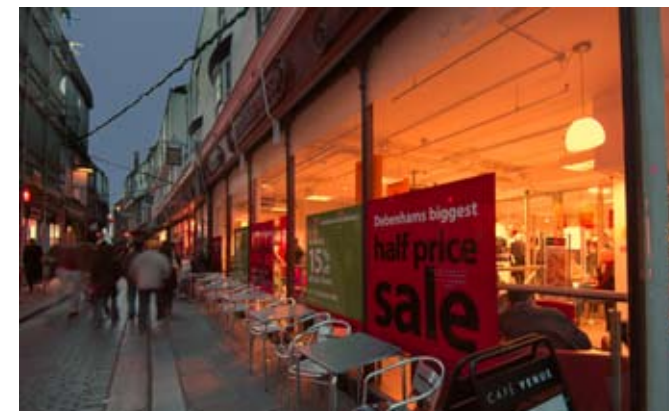
- antiques
- new and antiquarian books
- clothes
- records and CDs
- furniture and interior design
- arts and crafts
- gifts
- confectionery.

4.23 However, the shopping experience is disappointing because:

- retailers are scattered across the study area and

there is **no “must see” quarter**

- some streets such as Borough/Northgate are **not trading well**, and there are a number of vacant units
- some shops are attractively presented, but others are **tired and out of date**
- the complementary **food and drink** offer is undistinguished, and there is not enough outdoor eating and drinking
- city centre streets **lack vitality and “buzz”**: street surfaces and design are tired and outdated
- the quality of goods and services provided by **street traders** and the regular market is disappointing.



Canterbury shops - from second hand books, ghouls and kitsch to Tesco and Debenhams





CANTERBURY AND THE NEO-ROMANTIC IMAGINATION

*Canterbury venerable parent of men,
Generous immortal Guardian golden clad! For Cities
Are Men, fathers of multitudes.*

William Blake

Michael Powell's extraordinary 1944 film *A Canterbury Tale* "created an image of Canterbury that has last through the years and has become part of our inherited visual culture... the symbolic and cultural connections and connotations of Canterbury inspired Powell to make a film that re-invents Canterbury as a romantic city, a city of the imagination at the heart of Englishness and British culture."¹

¹ From *A Canterbury Tale: Michael Powell and the Neo-Romantic Landscape*, and essay by Bryan Hawkins of Canterbury Christ Church University College. The essay accompanied an exhibition held in the Sidney Cooper Gallery to mark the 60th anniversary of the premiere of *A Canterbury Tale*.



THE INTIMATE SCALE OF THE OLD CITY





...a romantic city

Bryan Hawkins rich and resonant essay traces the connections between *A Canterbury Tale* and the “*cultural, aesthetic and artistic environment*” created by the British Neo-Romantic artists. It describes the “dynamic and powerful collision” between modernism and the romantic tradition, and the impact of war on the artistic imagination.





The exhibition at the Sidney Cooper Gallery reflected the response to war and its aftermath by painters and other artists “who saw themselves actively re-casting the romantics in the spirit of the age of total warfare”. The results were often ambiguous and disturbing, with the war presented as “a struggle between a romantic utopia and materialistic dystopia, between the human being as a machine or as part of an organic nature...”

John Craxton, *Harvester and Bird in a Cornfield* (1945)



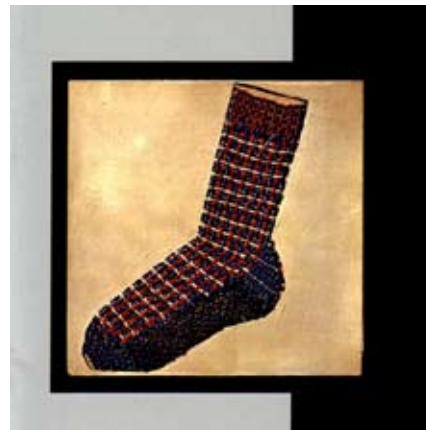
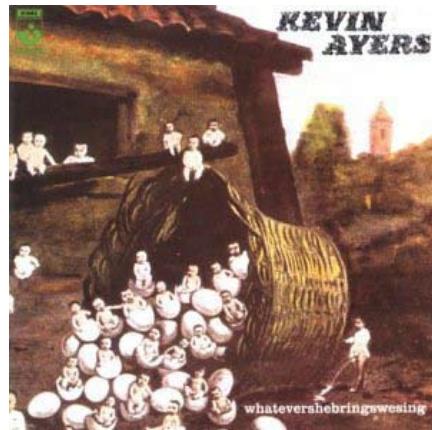
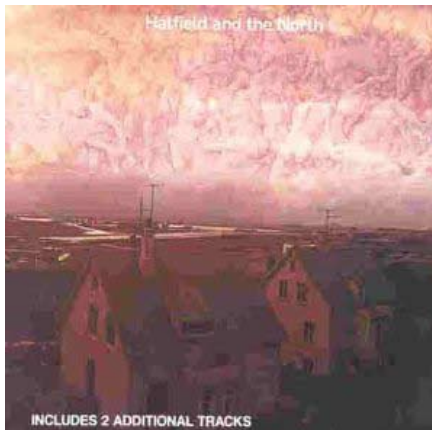
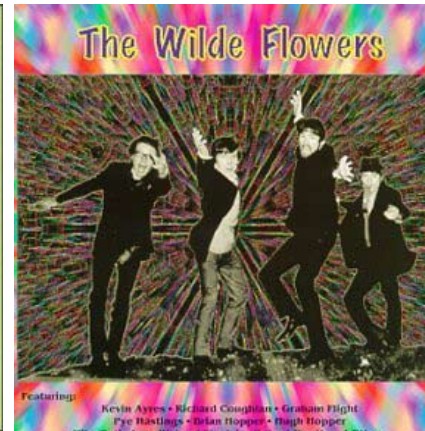
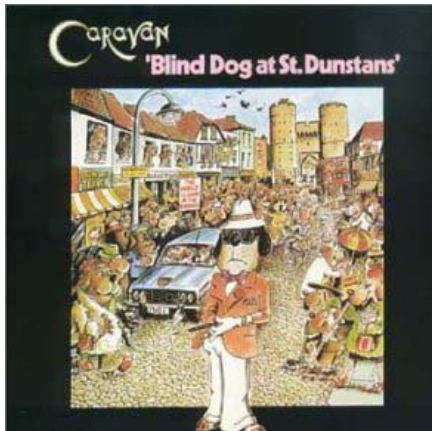
Walter Thomas Mannington, *Tempests Attacking Flying Bombs* (c1944)

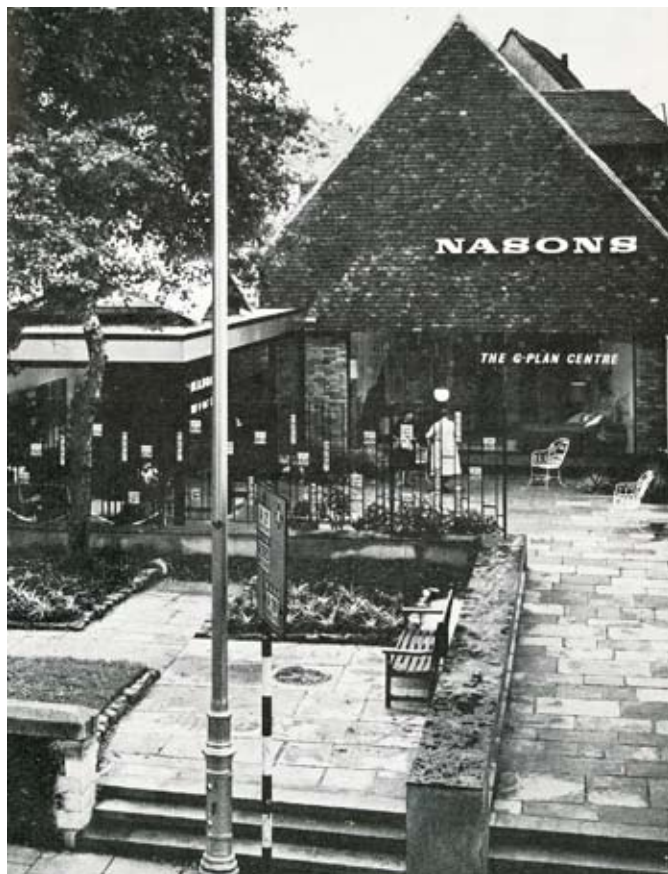


Graham Sutherland, *The Thorn Tree* (c1945)



1960s and 1970s bands with strong Canterbury connections: clockwise from top left:
Caravan, Gong, Soft machine, The Wilde Flowers, Matching Mole, Henry Cow, Kevin Ayers, Hatfield and the North





The Nasons shop (1960) and former David Greig shop (1953) - both by Robert Paine and Partners





EVENING ECONOMY

4.24 The **key locations** for Canterbury's evening economy are:

- St Peter's Street and St Dunstan's Street: restaurants and pubs
- the junction of St Margaret's Street, Watling Street, Castle Street and Beer Cart Lane: pubs and clubs
- a cluster of clubs beside the ring road.

4.25 The evening economy offer is orientated towards **young people**. In addition to the usual Friday/Saturday night peak, Mondays and Tuesdays are popular student nights.

4.26 The typical **pattern of activity** means that the city centre is quiet in the early evening after the shops close, before the restaurant trade starts to pick up. Some restaurants offer pre-theatre menus, but activity peaks as the pubs start to fill up later in the evening. In the late evening business transfers from pubs (which close at midnight) to clubs (which stay open until 2-3 am).

4.27 There is not a major problem with crime and violence, but the binge-drinking culture is a significant source of **nuisance and conflict** with local residents.

The streets are noisy in the small hours, and there is



some anti-social behaviour: this has a particular impact on people living in the Castle Street area.

- 4.28 Canterbury does not have a reputation for fine food, but its **restaurants** are improving. The Goods Shed is highlighted as a key strength in the tourism strategy SWOT analysis, and there are a number of other well-regarded restaurants and gastro-pubs. However, there are still too many chain restaurants and independents that are mediocre at best. The Produced in Kent campaign acknowledges the potential to capitalise on the county's fine produce, but the marketing material is dated.

ACCOMMODATION

- 4.29 The **poor quality and choice of hotels** in Canterbury is a long-standing concern. A number of the city's most famous hotels have been in long-term decline, and have grown tired and dated. Like too much of the Canterbury experience, the accommodation sector is still locked into a traditional British tourism model, and there is a **lack of distinctiveness and flair** on the one hand, and **modern facilities** on the other.
- 4.30 Among the conspicuous **gaps in the accommodation offer** are:

- a modern, branded **4-star hotel**,
- a **branded budget hotel**, and
- small **luxury/boutique hotels**.





URBAN CHARACTER APPRAISAL

- 4.31 We have already noted the **attractiveness and appeal** of the old city, its architecture, townscapes and green spaces. Yet, and this is a recurring theme, **the Canterbury experience does not live up to its full potential**. The inherent quality of the study area is not fully realised, and **parts of the study area are let down** by poorly maintained buildings, discordant shop fronts, low quality/cluttered streetscapes, sub-standard open spaces, gap sites and litter.
- 4.32 These problems are **most acute** on and around the St Peter's Street/St Dunstan's Street axis, in Northgate and around Greyfriars. By contrast, the residential quarters around St Mary's Street, St Peter's Street and King Street are a **delight**.
- 4.33 The historic **street pattern** of the city centre is remarkably intact, and significant stretches of the city walls survive, together with historic landmarks such as the Westgate, the *donjon* and the Castle. The study area contains many listed buildings, including medieval churches and other historic sites.
- 4.34 The city centre has **evolved and adapted** over the centuries without damaging the essential integrity of the



above: St Dunstan's Street | below: King Street | right: Northgate



city scale in Canterbury



above: bus station and Whitefriars | below: Rose Lane | right: Watling Street



urban form. The organic form and intimate scale of the street pattern and the **palette of traditional materials** (flint, brick, weather-boarding and tiles) give the city an enduring appeal. It is characterised by a tremendous **architectural diversity**. The city contains buildings from every era, from the medieval to the contemporary: ancient inns, Georgian town houses and vernacular buildings, Victorian banks and commercial premises and post war shops.

4.35 There is a substantial amount of **recent development** in the study area. The quality varies, and some developments descend into **pastiche**, but most new buildings have been **inserted tactfully** into the historic fabric of the city. Some vernacular buildings have been adapted successfully for new uses (for example, in King Street and Pound Lane), and some more ambitious projects have adopted **traditional forms for contemporary uses** (International Study Centre and Lanfranc House).

4.36 The essentially **conservative** character of these interventions is dictated by Canterbury's distinctive character and heritage, but it does mean that there are very few buildings in a modern idiom. The David Greig store in St George's Street is easily the best modern building in the city centre, and it is more than 50 years



old. Experience from other UK and European cities shows that it is possible to incorporate **contemporary forms in historic environments**, but this has not happened in Canterbury.

- 4.37 The branches of the **River Stour** (i) define the western edge of the historic city, and (ii) thread through the heart of the study area. The rivers are a huge asset, and provide charming views and spaces, but they have not been fully exploited.
- 4.38 The city's **open spaces** are of very variable quality. There are plenty of them, but they work as **individual focal points** rather than a coherent network of urban spaces. The Westgate and Dane John Gardens are outstanding: immaculately maintained and valuable settings for activities and events. Other open spaces are less successful: Greyfriars Garden is a particular disappointment: shabby and under-used, it is a site for drug abuse and aggressive begging (which is a general problem in the city).
- 4.39 The city's **public realm** is disappointing, given the inherent quality of Canterbury's townscape and architecture. The pedestrianisation of St Peter's Street/ High Street was completed more than 20 years ago, and the design is dated and in need of renewal.

residential scale in Canterbury



above and below: residential development off Stour Street | right: on Beer Cart Lane



small scale in Canterbury



above: Castle Row below: St George's Lane



above: Palace Street below: St Peter's Grove



DEVELOPMENT OPPORTUNITIES

4.40 The study area is **densely developed**, and many of the gaps in the urban fabric caused by wartime bombing and post-war clearances have been repaired. However, there are still some **soft spots** in the city centre where gap sites (especially surface car parks), redundant buildings and inappropriate uses create opportunities for **larger scale redevelopment**. We have identified four potential development zones:

- the area around the **Pound Lane car park**, which also includes the Westgate Hall, car showrooms/workshops, and the Marlowe Centre in St Peter's Lane
- the east end of **Stour Street**, Jewry Lane and White Horse Lane, and including the County Council offices
- the large surface car park at **Watling Street**/Marlowe Avenue, next to the Dane John gardens
- sites either side of the railway immediately south of **Canterbury West station**.

TRAFFIC AND PARKING

4.41 The key traffic issue relates to the **heavy flow of vehicles** between St Peter's Place and St Dunstan's Street,



passing through the Westgate. This section is an integral part of the city's road system and excluding through traffic is not a realistic option in the short term, although it should be a medium term goal. Starting in August 2005 and for a 6-month trial period, the area around the Westgate will be closed to traffic on Sundays.

4.42 At peak hours there is standing traffic throughout the section, and traffic backs up in St Dunstan's Street when the level crossing barriers are closed. The road has a **negative impact** on this part of the study area, creating a noisy, smelly and polluted environment for pedestrians and residents:

- the **quality of life and environment** in St Peter's Row is severely affected, and the impact is increased because the carriageway is raised at this point
- heavy traffic in St Dunstan's Street has a negative impact on the **business environment and pedestrian comfort**
- the road creates a problem of **severance** which discourages pedestrians from walking beyond Westgate, and leaves the Guildhall and Westgate gardens stranded on an island site.

4.43 There are a number of **surface car parks** in and around the study area, which serve a valuable purpose for shoppers,



traditional commercial quarters - above: Castle Street, below: Watling Street
right: concealed car parking at Rosemary Lane



Dane John



Churchyard of St Mildred with St Mary de Castro



Cathedral Precincts



St Mary's



workers and visitors, but erode the quality and integrity of the urban fabric.

CONCLUSIONS

- 4.44 Canterbury is **a remarkable and memorable place** and, though aspects of the city centre experience frustrate and disappoint, there is no doubt that **the city's assets outweigh the liabilities**.
- 4.45 However, it is – equally unmistakably – a place where **tradition prevails over modernity**. Given the city's extraordinary history, this is not surprising, but there is a sense that a necessary concern to **conserve** heritage has drifted into a more general **resistance to change**. The lack of good quality **contemporary architecture** is revealing and reflects a **lack of confidence** in the city's ability to create high quality new buildings.
- 4.46 This **conservation reflex** manifests itself in, for example, fussy “heritage” details in street furniture and (at worst) cynical pastiche architecture. Aspects of the **visitor experience** are equally “traditional”, with some hotels, cafes, shops and visitor attractions reflecting the **values of failed British resorts** rather than the expectations of an increasingly sophisticated and discerning society.



4.47 We share the concern that Canterbury may be **losing** some of its **distinctiveness, quality and competitiveness**. The experience for day visitors and tourists is too often **drab and tacky**, and seems to reflect **low aspirations and expectations**. The best of Canterbury reveals itself over time, but the city creates a **poor first impression** and does little to encourage repeat business. The study area may be losing some of its **richness and diversity** because, for example:

- the **mixed economy** of the city centre has been eroded by the loss of traditional industry and commercial activity, and their replacement by residential developments
- **independent traders have been squeezed** out by high street multiples – retailers and chain restaurants - threatening to turn Canterbury into another Clone Town UK⁵

4.48 The **cultural experience** offered to residents and visitors is often of good quality, but also **deeply conservative**, although there are pockets of innovation and diversity. This is puzzling, given the scale and quality of arts education in the city, and the energy and creativity of the cultural community.

One cannot conceive anybody living in Canterbury to have any

⁵ New Economics Foundation

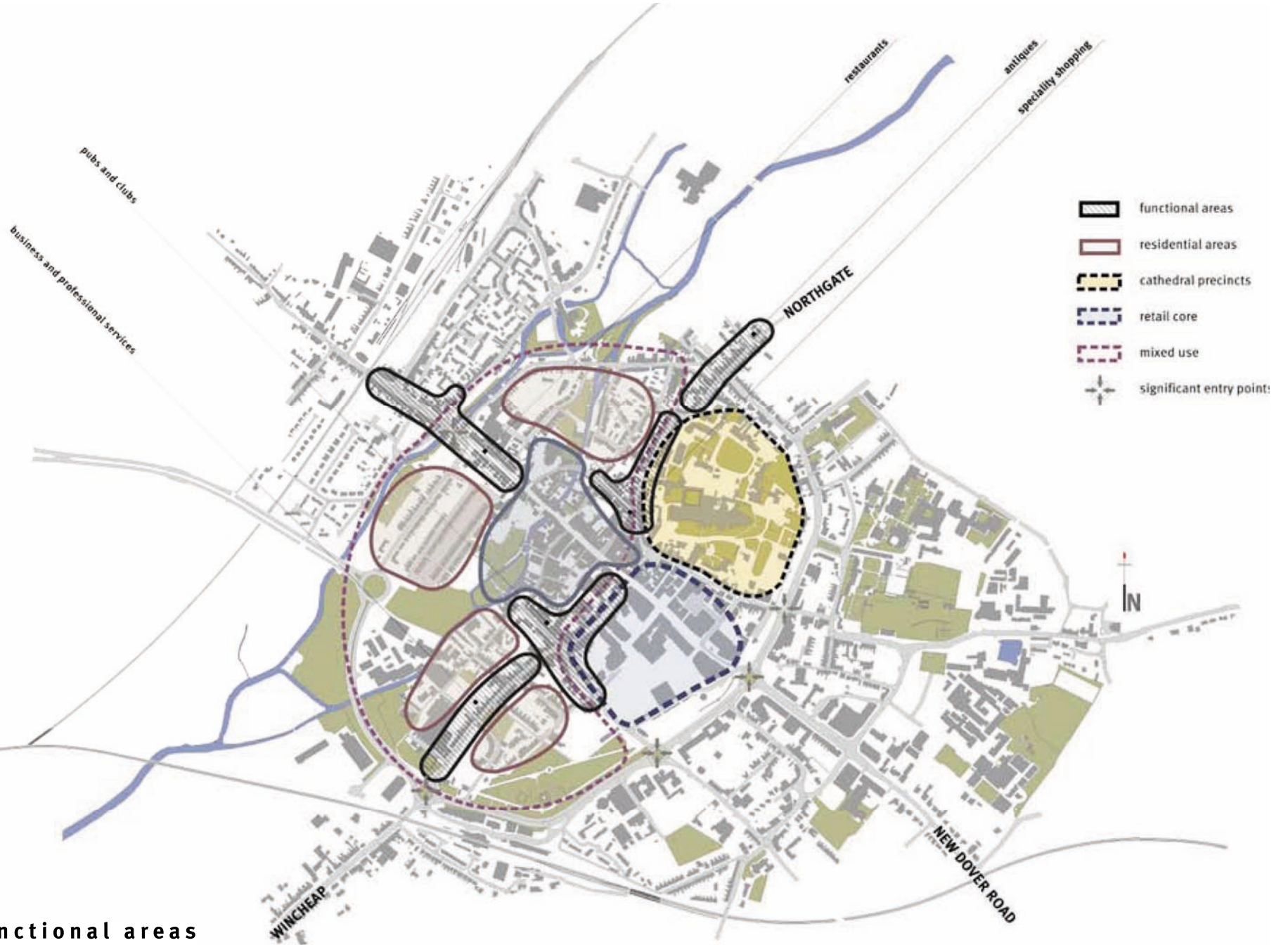




ideas of advance, or change, or anything in the world out of Canterbury

John Ruskin, 1854

4.49 The **creative economy** is seriously **under-represented**. In part, this is a function of a **property market** where land and property values are high, and residential and retail uses are threatening to squeeze out lower value uses. Whatever the causes, it contributes to the perception that Canterbury is primarily **a centre for cultural consumption rather than cultural production**. This is a marked contrast to the experience of **Folkestone**, where urban renaissance has been driven by the availability of low cost workspace for the creative and cultural industries.



analysis: functional areas



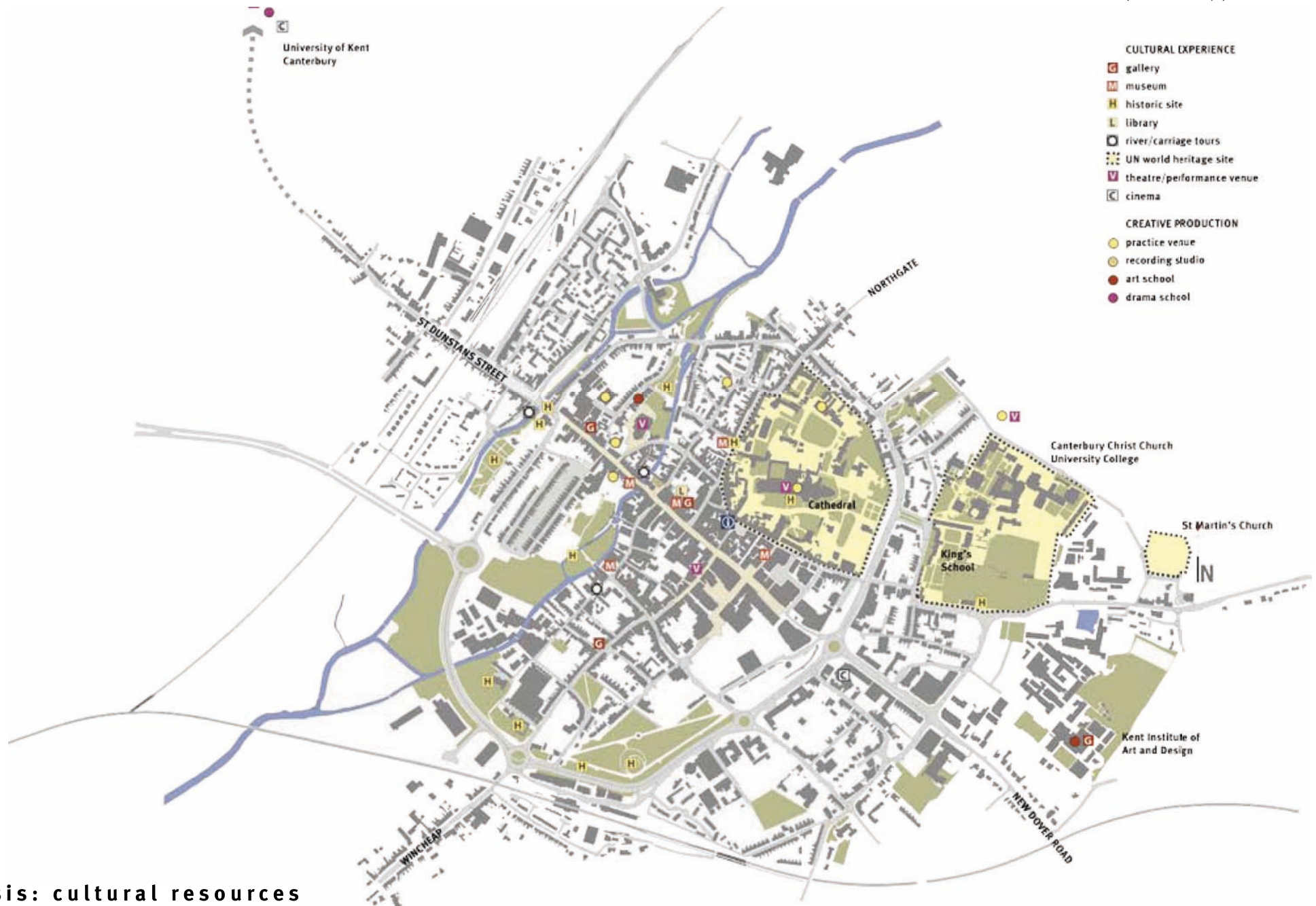
analysis: activity



University of Kent
Canterbury



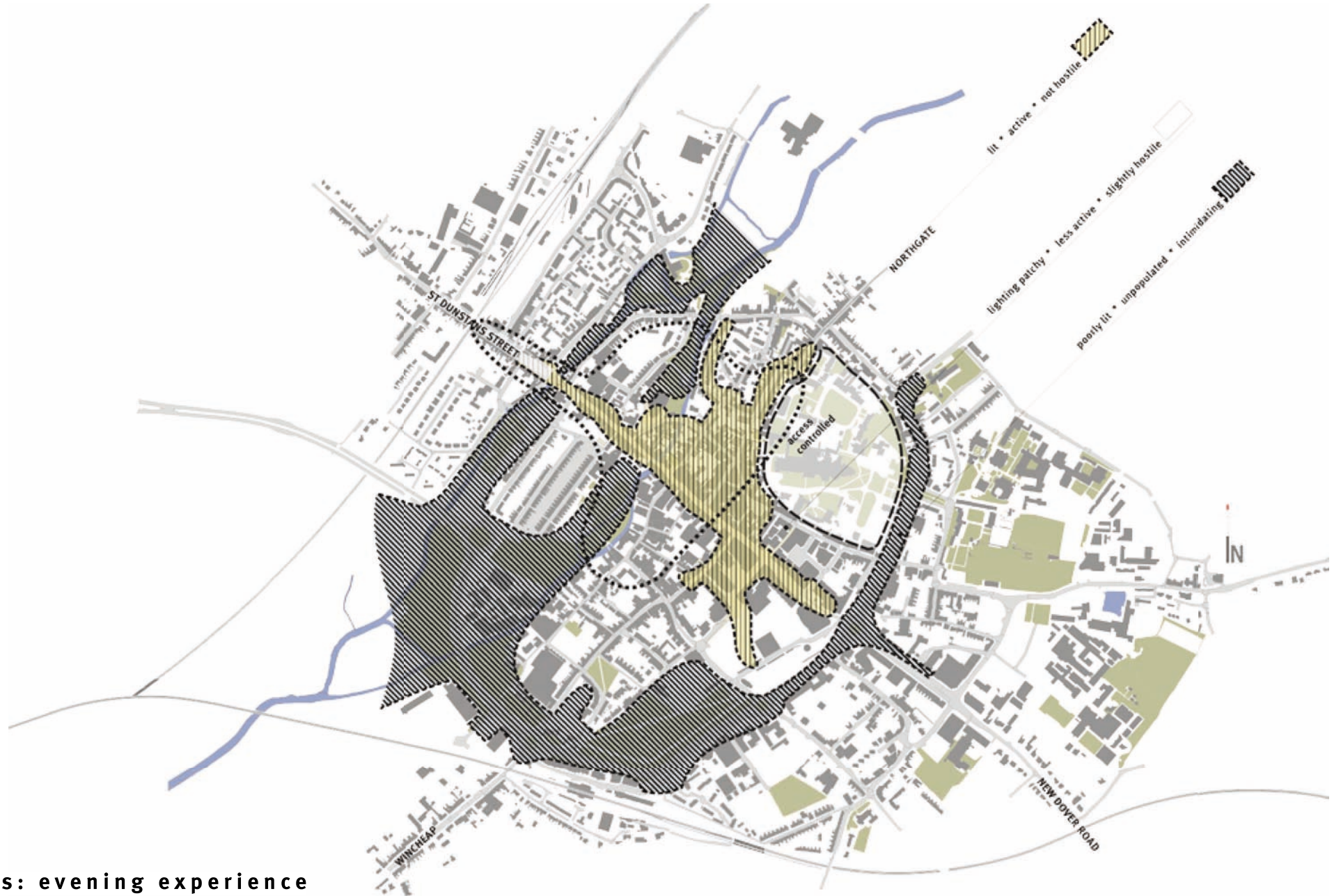
analysis: cultural quarter concept



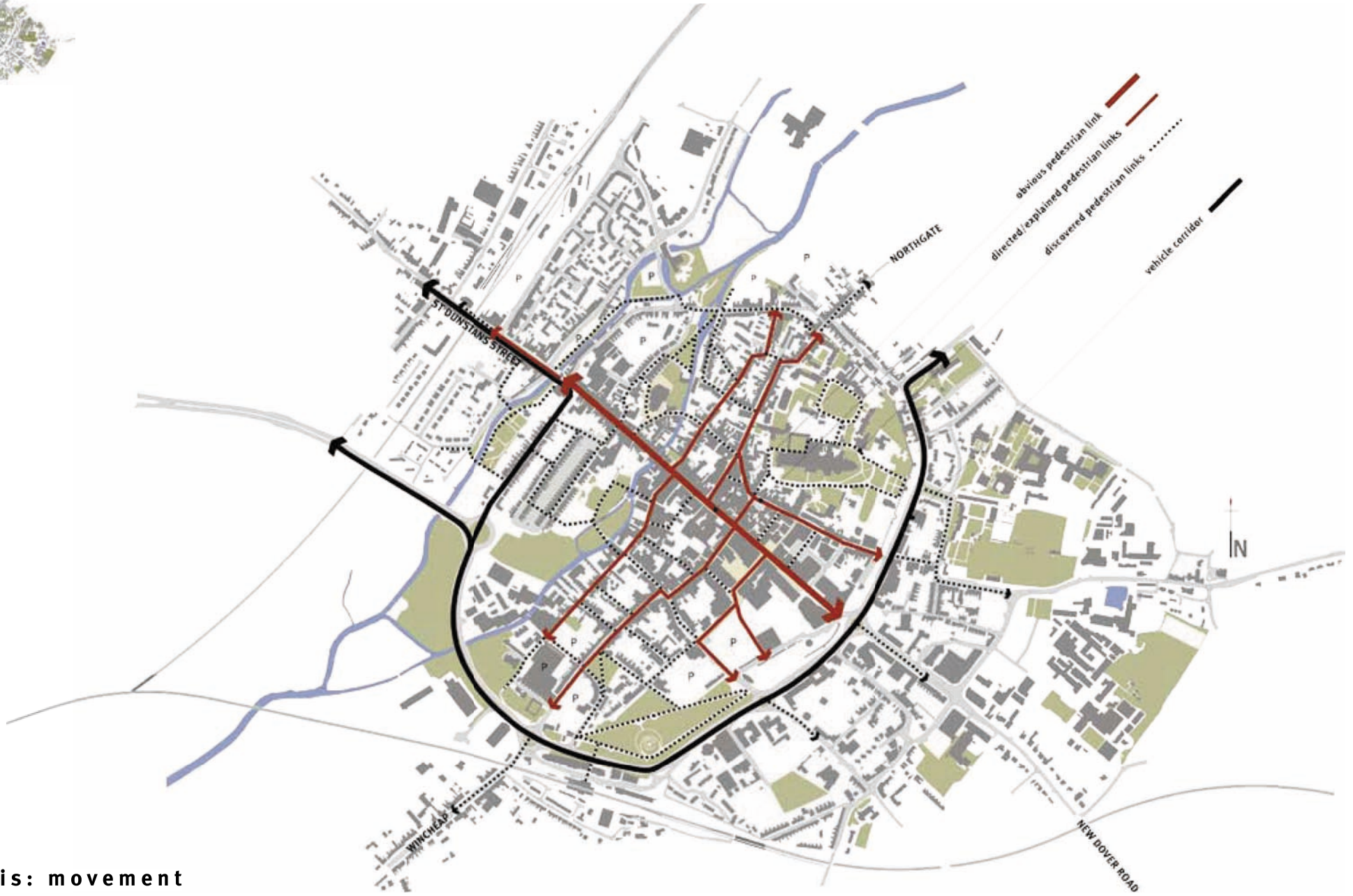
analysis: cultural resources



analysis: experience



analysis: evening experience



analysis: movement



the case for a cultural quarter

Dundee Contemporary Arts



5.1 The creative and cultural industries (CCIs) are at the heart of UK government policy on regeneration and urban renaissance. They are integral to the ODPM's vision of **sustainable communities**, and numerous policy statements emphasise their key role.

5.2 The DCMS consultation paper *Culture at the heart of regeneration* (2004) states that:

*"Culture can play a key role as part of the **economic pulling power** which is central to the transformation of an area..."*

*"...the **attraction and retention of skills** is key to the success of regeneration initiatives and quality of place... plays a key role in this..."*

*"...the **repopulation of run-down areas by clusters of creative industries** can have major regenerative effects"*

5.3 Culture South East, in its recent submission to the SEERA Select Committee on Regeneration and AIFs, states that "cultural activities are key drivers of prosperity and social cohesion", while the Core Cities Group argues that:

"Cultural attributes are increasingly being seen as



important assets which not only contribute to the ability of an area...to pull in tourists and day trippers, but also to the broader appeal of the locality for residents and/or employees”.

5.4 This growing consensus about the important role of CCIs has been beneficial, in as much as it has highlighted the role and contribution of previously unregarded sectors, but it is in danger of becoming a cliché. If every city has (or makes claims for) a cultural quarter, what benefits are likely to accrue from launching another one? The term has been devalued by over-use and fuzzy thinking, resulting too often in the resort to a “familiar formula...iconic gallery + loft apartments + university + creative cluster = urban renewal”.¹

5.5 The real challenge, in Canterbury as elsewhere, is to resist comforting platitudes, and to focus instead on how **particular local assets**, capacity and needs might create **specific opportunities** for growth and renaissance.

THE CREATIVE ECONOMY

5.6 The **creative economy** is dominated by a small number of **global cities** including London, which therefore exerts a disproportionate influence on the UK cluster. Despite

¹ Melissa Mean, “Boho boffins”, in Demos, Scotland 2020: hopeful stories for a northern nation (2005)

URBIS Manchester



this, there have long been significant secondary centres, mostly in regional capitals such as Bristol, Manchester, Leeds, Cardiff, Edinburgh and Glasgow. These cities typically have embedded cultural assets including:

- TV production centres generating regional and network output
- major regional newspapers
- repertory theatres and orchestras
- highly regarded universities, art schools and schools of music and the performing arts.

5.7 The **geography of the creative and cultural economy** in the UK regions has been largely determined by these institutional factors and by the role of a cohort of “regional capitals”. The rapid growth of the creative economy in the past 25 years has created an opportunity for other places to capture a share of the market, and become significant players. However, **London continues to dominate the cluster**, and this is a major factor for Canterbury. The major regional centres form a second division of “creative cities”, but – especially in the emerging digital media industries – the sheer pace of growth and the role of weightless technologies has enabled some **diffusion of activity** (though still for the most part of modest scale) to new centres such as Dundee, Middlesbrough, Sheffield and Nottingham.

CREATIVE MILIEUX

5.8 The creative and cultural industries have a powerful appeal for policy makers and economic developers because these activities tend to gravitate towards and thrive in particular *places* that provide a **creative milieu**:

*“...a **physical setting** where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers and students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions...”*

“‘Hard’ infrastructure is the nexus of...research institutes, educational establishments, cultural facilities and other meeting places...‘Soft’ infrastructure is the system of associative structures and social networks, connections and human interactions, that underpins and encourages the flow of ideas...”²

5.9 The creative industries are therefore characterised by **spatial clustering**. As Charles Landry has pointed out, a vibrant creative economy tends to seek out “characterful urban quarters where old industrial buildings can be



Shoreditch - organic cafe, urban open golf championship and restaurant



recycled”: places like Shoreditch in London, Spike Island in Bristol or Bold Street in Liverpool. Where the conditions are right for the development of the creative economy, **creative and cultural quarters emerge**. Policy makers and commentators have observed this process and noted its potential to contribute to the competitive and attractiveness of cities in at least three ways:

- by supporting and enabling **entrepreneurship and business growth** in key “new economy” industries
- by helping cities to attract and retain **graduates and creative talent**
- by promoting the **regeneration** of decayed inner city areas.



² Charles Landry, *The Creative City*, 2000



CULTURAL INDUSTRIES QUARTERS

- 5.10 These are big prizes and they represent a powerful incentive for (especially) post-industrial cities to seek to gain a foothold in the creative economy. The key question is whether, in the event of market failure, the public sector can **intervene to create successful cultural quarters**. In UK terms, Sheffield was the pioneer. That city's cultural industries quarter was formally launched in 1988, although the concept had been taking shape for 5 years before that.
- 5.11 **Cultural quarters/zones** have now been designated in many major UK cities, and the concept has spread to smaller cities such as Dundee, Wolverhampton, Stoke-on-Trent, and many others. The concept has now **filtered down through the urban hierarchy** to reach medium-sized towns and cities such as Lincoln, Folkestone, Northampton, Oldham and Oxford.
- 5.12 Although cultural quarters now form part of the common currency of urban regeneration practice, there is still a good deal of **fuzzy thinking** about the concept. In a recent academic paper on cultural quarters, John McCarthy of the University of Dundee's Geddes Institute highlights "confusion over basic aims and objectives, and ultimately, the underlying rationales and conceptual



Millennium Gallery, Sheffield

frameworks". The cultural quarter is a fashionable concept, which is being applied uncritically in some cases, suggesting "policy transfer...by anecdote rather than analysis".³

- 5.13 In Sheffield's Cultural Industries Quarter (CIQ), the focus was initially on creating the right environment for cultural **production**, with investment in projects such as recording studios, rehearsal space, artists' studios and workspace for digital media businesses. Performance

³ John McCarthy, "The Use of 'Cultural Quarters' for Sustainable Regeneration", Geddes Institute Working Paper, 2004

venues, galleries and speciality shops were encouraged once a critical mass of creative industry employment had been achieved. These facilities were seen as part of the process of creating an attractive and stimulating milieu for the creative economy – and of enriching the city's urban experience - rather than as visitor attractions⁴. The only major tourist attraction in the CIQ, the National Centre for Popular Music (NCPM), failed and was forced to close within a matter of months.

- 5.14 Despite the failure of the NCPM, Sheffield is generally considered to have been a successful example of public sector intervention helping to create the conditions for sustainable growth in cultural production. By contrast, some of the other designated cultural quarters have been focused primarily on cultural **consumption**: areas with a concentration of cultural facilities, co-located with entertainment venues, restaurants, bars and speciality shops.

CULTURAL QUARTERS AS DESTINATIONS

- 5.15 These centres of cultural consumption may be more or less well defined, but they are often the subject of **branding and promotional exercises**, designed to make

⁴ EDAW, Sheffield Cultural Industries Quarter: Strategic Vision and Development Study, 1998

them into visitor destinations in their own right and a distinctive part of the city offer. Dublin's Temple Bar is probably the best known example, and has been extensively documented. Indeed, the success of Temple Bar as an entertainment district drove up property values, displacing cultural producers who migrated to other more affordable parts of the city.

5.16 A better balance appears to have been achieved in Manchester's Northern Quarter, London's Hoxton Square and Brighton's North Laines all of which have become magnets for locals and visitors, without sacrificing diversity or excluding creative producers.

5.17 Nevertheless our experience confirms that there are often tensions between the demands of production-led and consumption-led strategies⁵. **Producers** (especially start-up and micro-businesses) tend to seek out **flexible, low cost workspace** and are tolerant of (indeed, may actively seek out) marginal areas with an urban "edge"; by contrast, the **commodification** of places to create destinations almost invariably involves **tidying up, homogenisation and gentrification**, which may result in the **displacement** of cultural production. These issues are currently being played out in Liverpool, where a major

mixed use development threatens to drive out long-established creative enterprises.

White Cube Gallery, Hoxton Square, London



WHAT IS A CULTURAL QUARTER?

5.18 The evidence base on the performance and impact of cultural quarters is thin, and it is hard to corroborate the large claims made for them in some places. An immediate difficulty is that there is **no clear agreement on what a cultural quarter is**. Cultural assets and creative enterprises cannot all be located in immediate proximity to one another, but we would argue that cultural quarters (CQs) occur when some or all of the following conditions are in place:

- a concentration of galleries, cinemas, performance spaces and other **cultural venues**
- centres of **education and research** in the arts and digital media
- clusters (including shared workspaces) of **creative enterprises** and **cultural organisations**
- **social spaces** (clubs, bars, cafes) frequented by the creative and community and cultural consumers.

5.19 These are the **core elements** of any meaningful cultural quarter, but CQs are also typically associated with a set of **place qualities/attributes**, which may include:

- speciality/independent shops
- a lively evening economy



CULTURAL QUARTER EXEMPLARS

Inverness Art Gallery



Sheffield Cultural Industries Quarter
Innovation Centre, Graz



Walsall New Art Gallery



Cod Steaks, Spike Island, Bristol

The Tramway, Glasgow





- a growing resident population and an active community
- a distinctive (possibly bohemian) character in contrast to the central business district.

5.20 Often, CQs are located in the city centre fringes, in **transitional areas** with an available supply of low-cost accommodation or buildings suitable for conversion.

5.21 There is admittedly a **“you’ll know it when you see it”** element to this discussion, but we hope that readers will recognise this description. Most large and medium-sized cities can point to an area that displays at least some of these characteristics, but the experience on the ground is very mixed: some CQs are vibrant, exciting and dynamic places, while others appear to be failing and forlorn.

5.22 There are at least three **critical success factors** for CQs:

- first, **size matters**: CCIIs thrive in London and the large cities simply because the scale of social, intellectual and commercial interaction stimulates innovation and opportunity; this process is not confined to CQs, but they can act as a focal point, and the best of them (such as Manchester’s Northern

Quarter) generate a buzz that is hard to replicate in small towns and cities

- second, **legacy matters**: CCIIs tend to do best in places like Bristol or Brighton which have a history of creative and cultural production; the proximity of creative/culture assets helps to ratchet up the benefits
- third, **specialisation matters**: the term creative and cultural industries is a flag of convenience which spans a wide range of economic and cultural activities; towns and cities need to play to their specific strengths and advantages (for example, animation in Bristol, TV production in Liverpool and digital media in Dundee); these will reflect the structure of the business base and the area’s intellectual assets.

5.23 As a general rule CQs are more likely to succeed if they are perceived by creative workers and visitors to be **authentic** and **credible**, and to reflect a city’s cultural vitality and creativity. The prospects for synthetic cultural quarters, like those in Stoke, Wolverhampton and Sunderland, are not promising. Sheffield’s public sector-led cultural industries strategy may be the exception that proves the rule, but had the advantage of being the first in the field.

5.24 We should also observe that, while the analysis above suggests that large city CQs have some inherent advantages, this does not preclude **successful cultural quarters in smaller towns and cities**. Indeed, places like Canterbury, Bath, York and Exeter fulfil more of the success criteria than many much larger cities.

North Laines, Brighton



THE FUTURE OF CULTURAL QUARTERS

- 5.25 Like most fields of public policy, urban regeneration has a **fashion cycle**. Cultural quarters reached a peak of popularity with policy makers in the late 1990s, when they became a more or less mandatory element of every local regeneration strategy.
- 5.26 As we have seen, the indiscriminate growth of putative CQs in even the most unpromising places, and a clear sense that (as McCarthy argues) policy has been made on the basis of anecdote rather than analysis, have resulted in the **devaluation** of the term.
- 5.27 For the avoidance of doubt, it is our view that:
- every community benefits from having a rich and diverse cultural life, and
 - the creative industries are vital to our future prosperity in a knowledge-based economy.
- 5.28 Encouraging culture and creativity are therefore **core activities** in any credible strategy for economic growth and urban renaissance. But the fact remains that some towns and cities enjoy **competitive advantage** in these fields, while others are lagging behind.

Dundee Repertory Theatre



- 5.29 Most of the towns and cities that enjoy competitive advantage in the CQs have always had “cultural quarters”, even though the label is relatively new. In Manchester, Brighton and Nottingham among others, the public sector has been able to work with the creative community and the private sector to **protect and enhance the distinctive qualities** of those places, making them more attractive to businesses, cultural organisations and visitors.
- 5.30 In these cases, CQs *appear* to have worked (there is a dearth of hard evidence) because they are based on an **authentic proposition**. For example, Dundee’s cultural quarter is small and low-key but it is founded on the solid base of an outstanding repertory theatre, Scotland’s most important contemporary art gallery, a growing digital media sector, and universities with highly regarded arts and digital media schools.
- 5.31 Attempts to launch cultural quarters in places (for example, Birkenhead, Oldham and Sunderland) where the cultural offer is thin and undistinguished and the creative industries are under-represented have not succeeded. People recognise these CQs for what they are: a **bureaucratic device** designed to impose a spurious identity on places that cannot sustain it.



DOES CANTERBURY NEED A CULTURAL QUARTER?

5.32 Canterbury can make a credible case for creating a cultural quarter, based on the **assets and attributes** described in section 4, including:

- the Marlowe Theatre and the Beaney Institute
- the Canterbury Festival and other events
- the Sidney Cooper Gallery and the CCCUC art school
- private galleries, speciality shops, bars and restaurants
- an outstanding historic environment, and
- historic buildings and attractions.

5.33 These assets need to be set against some identified **weaknesses**, including:

- the fragility of the creative economy
- limited cultural production
- variable quality of shops, restaurants and accommodation
- high land and property values make it hard to provide low cost workspace.

5.34 It is clear that, at least at present, the emphasis of a CQ in Canterbury would be on the visitor experience rather than the creative economy, which is relatively weak. It

Methven's Booksellers, High Street, Canterbury



would be branded and promoted to residents and visitors as an attractive centre for **cultural consumption, tourism and entertainment**. That would be a legitimate strategy, and our conclusion is that there is **a prima facie case for a CQ**, although we have observed – and the great majority of consultees have agreed – that **the city's cultural experience is not compelling**, and a good deal of work would be required to improve the depth and quality of the product.

5.35 However, having confirmed that Canterbury *could* decide to designate a cultural quarter, the question is **would that be desirable or sensible?** Now that there are so many CQs cities like Canterbury need to ask: **how are we likely to benefit from joining their ranks?**

5.36 We have framed our response to these questions at **two levels**: philosophical and strategic.

5.37 In the course of research for this project we have developed a great affection for Canterbury. We share the frustration of stakeholders with aspects of the city, but the historic centre of Canterbury is one the **richest** places we have ever worked, in terms of its **history, spirituality, cultural associations, topography and townscape**. It is a remarkable place, and a **vibrant community** – with

a growing resident population, schools and colleges, businesses and visitors.

In A Canterbury Tale [Michael] Powell referenced and re-worked Chaucer's great story and created an image of Canterbury that has lasted through the years and has become part of our inherited visual culture. Powell's film [A Canterbury Tale] marks the invention of Canterbury as a city of the imagination for the twentieth century. Powell's Canterbury lies culturally and spiritually at the heart of England and Englishness. Powell created in his film a new version of an old story and an enrichment of important myths of origin and continuity that have given Canterbury a special place in the British collective imagination.

Bryan Hawkins "A Canterbury Tale: Michael Powell and the neo-romantic landscape" (Exhibition catalogue 2004)

scenes from *A Canterbury Tale*



"Local identity, distinctiveness, sense of place and creativity are...essential to local economic revival and vitality".

5.38 Canterbury illustrates perfectly the core proposition of Chris Murray's important critique of place marketing practice, *Making Sense of Place*⁶:

"Places are cultural entities. People gather to work, live, build cities, to play. Their activity generates a way of life, a culture... [that] is the central feature and reason for gathering in the first instance.

5.39 Canterbury has an unmistakable (though complex) local identity, it remains remarkably distinctive and it has a powerful sense of place. These are the assets that the city should build on and nurture, and we believe that you should **avoid at all costs the bland, homogeneous conventions** of current place marketing practice.

5.40 Murray's review of **place marketing literature** shows that it is usually rooted in simplistic product marketing concepts, which cannot encompass the multi-faceted complexity of a city like Canterbury. The designation, branding and promotion of "quarters" is part and parcel of the process of **commodification**, carving the city up into safe, digestible segments which can be presented like attractions in a theme park. The city is diminished and parodied, and residents and visitors are infantilised.

5.41 This approach is outdated and self-defeating. Modern urban tourism is all about **authenticity**: the educated, high earning ABs who account for the majority of this lucrative market are not interested in artificial attractions like the Canterbury Tales. They seek out places which offer a **stimulating mix** of history and

⁶ Chris Murray, *Making Sense of Place: new approaches to place marketing* (Comedia, 2001)



contemporary culture, historic and contemporary architecture, intriguing shopping, markets, fine food (especially locally sourced) and distinctive/ memorable places to stay: **the city itself is the attraction.**

The search for the authentic has become pervasive as our sense of the 'real' or the local is dislocated by virtual or constructed worlds such as those of cyberspace, theme parks or standardised, global mass products with little link to a particular location...Standardised production methods for global markets can homogenise, resulting in an increasing group of consumers searching for the unique and the special...For cities, the issue emerges of how they can remain distinctive and different from neighbouring places and how the 'essence' of the place is not swamped by local brands.

Charles Landry, *Riding the Rapids: Urban life in an age of complexity* (2004)

- 5.42 We are concerned that the launch of a CQ may be seen by some people as a **quick fix**, which will solve all Canterbury's problems. This would be an illusion: the fact is that those problems reflect deficiencies in the city offer, not the absence of a cultural quarter. In the absence of a credible product *on the ground*, the putative quarter could only be an **artificial construct**, which would provoke **disappointment and cynicism** among customers.



Whitefriars and the Cathedral - clearly identifiable quarters



- 5.43 Our view is that, despite some undoubted successes especially in the big cities, there is **very little mileage left in cultural quarters, and no obvious advantage in joining their ranks at this late stage.** We think Canterbury should be among the first to **ride the next wave** rather than splash about in the backwash of the last.

- 5.44 Even if a CQ was a good idea in principle, other **practical considerations** argue against it:

- **the city centre is very small:** our other reservations notwithstanding, the designation of quarters (the museums quarter, China Town, the financial services district) can be a useful way of helping people navigate their way around a big city, but it is surely redundant here
- we have shown that the historic city centre already has **two clearly identifiable quarters:** the cathedral precincts and Whitefriars; the rest of the old city within the walls (including the study area) has a distinct character and – as described in Section 4 – considerable diversity; there is nothing to be gained from salami-slicing it into even smaller units
- there is some clustering of **cultural assets** in the

study area, but others are **distributed throughout the city centre** and beyond: branding the area proposed in the brief would exclude much of the best of Canterbury culture including, for example, the Cathedral, St Gregory's, the "bohemian" Northgate, speciality shops in Castle Street and Burgate and some of the city's best restaurants there is already a **nominal cultural quarter** on the Palace Street section of the King's Mile (another brand!) and it has had little or no impact; in the absence of any significant cultural assets or a programme of events, the description is meaningless, and the initiative has **undermined the credibility** of the proposed CQ.



Canterbury street scenes: High Street and Mercery Lane



- they a part of an old model of place marketing which commodifies the city, and reduces it to simplistic messages
- Canterbury has no identifiable cultural quarter: defining the boundaries of the CQ would exclude important assets
- the real challenge is to improve and enrich the city centre experience, to reflect its quality and diversity and fulfil its huge potential.

THE WAY FORWARD

5.47 Based on this analysis we recommend an approach based on the following **guiding principles**:

- develop an holistic **place-making strategy** for the old city, based on quality, diversity and distinctiveness
- treat the city as a **living community** of residents, students, businesses and organisations, not a theme park for visitors
- put **culture and the creative industries** at the heart of the strategy
- establish a **realistic, practicable action plan** for the next five years

CONCLUSIONS

5.45 Our strong recommendation is that **Canterbury should not designate a cultural quarter, although we believe that the creative and cultural industries have a pivotal role to play in reviving the fortunes of the city.**

5.46 The basis for this recommendation can be summarised as follows:

- CQs are a dated and devalued concept



- underpin the action plan with a modern **place marketing strategy** that will speak to residents, visitors and specialist/professional audiences.

5.48 The **place marketing campaign** is required to:

- reflect and celebrate the **rich diversity** of Canterbury's history and life in the city today
- develop a deep knowledge and understanding of the **urban tourism market** and the **competitive environment**
- articulate **key messages** and **brand values**, and identify **target audiences** (locals, tourists)
- help the city **play to its strengths** by identifying and promoting the **best of Canterbury**
- help to set an aspirational **agenda for change** in the city
- raise awareness of the Canterbury story and establish the city as an **attractive and fashionable** place.

5.49 Section 6 sets out a strategy and action plan based on these principles. The original **focus of this study** was the creative and cultural industries, and the measures we propose bears directly on that theme, even though we have argued against the concept of a cultural quarter.

5.50 The action plan therefore makes recommendations relating specifically to the CCIs, but also to:

- key **development sites** which present opportunities to develop CCIs and other knowledge-based industries
- enhancement of the **public realm** and built environment, and
- action to improve aspects of the **city centre experience** for residents and visitors.

5.51 We have adopted a **flexible approach** and – with the clients' encouragement – stretched the boundaries of the brief, but we have not attempted to offer a comprehensive strategy for the whole of the city centre. That would be well beyond the scope of the present study, although we hope that this report will encourage the City Council and others to revisit the **wider issues agenda**.

Buttermarket





strategy and action plan

6.1 The **overarching goal** of the strategy should be to **make Canterbury one of Europe's most dynamic, attractive and competitive small cities.**

6.2 The **four key objectives** for the study area should be:

- to develop and maintain a **rich mix of activities and land use** in the historic walled city
- to establish the study area as a growth pole for the **creative economy** in south east England
- to create an outstanding **urban environment**, and
- to make Canterbury one of the UK's top **urban tourism** destinations.

GUIDING PRINCIPLES

6.3 Cities – even compact areas like this – are **complex systems**, shaped by **driving forces** (social, technological and economic) that cannot be controlled by policy makers. We must understand these driving forces so that we can take advantage of the **opportunities** they present, and respond to the **threats** they pose.

6.4 That means ensuring that the **policy framework** for the study area and every planned **intervention** should contribute to the overarching goal and the four strategic objectives outlined above. They should also be informed

by a philosophy of **quality, diversity, distinctiveness** and **authenticity**:

- a commitment to **quality** – in design, materials, service, management and presentation - will reverse the drift towards the second rate noted in this report: it is better to **do a few things outstanding well** rather than many things indifferently well
- every effort should be made to nurture and increase the **diversity** of the city as a **living community**; the old city must continue to be a **place to live, learn, create and work as well as visit**: policy should focus on shaping the city offer so that it meets the needs of all these communities
- Canterbury is utterly **distinctive**, but recent developments (the Whitefriars development, the dominant role of chain pubs and restaurants, “heritage” architecture and design) have eroded its special character and sense of place
- the designation and branding of “urban quarters” is presented as a celebration of a city's distinctive qualities, but it is often no more than an exercise in **commodification**: it can work in single-purpose settings like shopping centres, but it can be a dead hand on a real, living urban area
- the study area should offer a rich, **authentic** and diverse city experience, and that should be the

keynote of the place marketing strategy: the **City of Imagination** campaign described in the action plan will expose discerning visitors to the best of Canterbury (and contribute to a process of continuous improvement) but it is not about offering the city in pre-packaged chunks.

PRIORITIES FOR ACTION

6.5 We propose a 10-year **action plan** based on **four key themes**:

- **Theme 1: Creative and cultural industries**
A package of measures designed to enhance the quality and appeal of Canterbury culture, and to promote the growth of the creative industries
- **Theme 2: Development zones**
Four locations offer opportunities for mixed use developments which will include CCIs and other knowledge based industries
- **Theme 3: Urban design and the public realm**
Proposals for intervention to improve the public realm and the built environment in key locations and to establish a rich network of routes, spaces and places



- **Theme 4: The Canterbury experience**

Priority actions to improve aspects of the Canterbury experience for local people and visitors, including an innovative place marketing campaign.

6.6 Action under each of these themes will contribute to the strategic objectives as shown below:

6.7 We have identified a total of **20 priorities for action** over the next 5 years (Figure 6-2). These are described in more detail in **Annex 1**.

6.8 Section 7 discusses issues relating to **implementation and delivery**.

Figure 6-1: Strategic objectives and themes

Objectives	Themes			
	Creative & cultural industries	Development zones	Urban design/ public realm	Canterbury experience
Rich mix	•••	•••	••	•
Creative economy	•••	•••	•	••
Urban environment	•	•••	•••	••
Urban tourism	•	••	•••	•••

Key: ••• major contribution; •• significant contribution; • complementary contribution

Figure 6-2: Priorities for action

Ref	Themes/priorities
1.	Creative and cultural industries
1.1	Flagship projects
1.2	Festival city
1.3	Culture hub
1.4	Creative education
1.5	Enterprise and commercialisation
1.6	Creative workspace
2.	Development zones
2.1	Pound Lane
2.2	Stour Street
2.3	Knowledge business locations
3.	Urban design and the public realm
3.1	St Peter's Street
3.2	Westgate
3.3	Marlowe theatre precinct
3.4	Networks and connections
3.5	Urban design principles
4.	The Canterbury Experience
4.1	City of Imagination
4.2	Shopping
4.3	Eating and drinking
4.4	Hotels
4.5	Events and festivals
4.6	Information and interpretation



management and delivery

7.1 The present brief does not extend to the production of a full business plan, but this section provides some **indicative guidance** on:

- developing the business plan
- delivering the work programme
- developing a funding strategy
- agreeing a performance framework

DEVELOPING THE BUSINESS PLAN

7.2 Following approval of this report the strategy and action plan will need to be worked up into a fully costed **business plan**. The clients will need to establish the relationship between these proposals and **existing plans** including those for the Marlowe Theatre and the Beane Institute, and the tourism strategy.

The business plan should avoid double counting and identify the **additional expenditure** associated with these proposals.

7.3 Some aspects of the plan may point to the need for a **review of other policies**, notably the tourism strategy, to ensure that they are mutually supportive and internally consistent.

7.4 The business plan should map out a **work programme** taking account of factors including:

- the **timing and sequence of events**: for example, the City of Imagination campaign should not be launched prematurely; significant improvements are required before it would be credible or effective
- potential to **synchronise implementation** with other planned investment in the flagship cultural projects, infrastructure works, housing developments, and so on
- realistic **lead times** for the planning and development of property and urban realm projects

7.5 The business plan should also identify opportunities to **contribute to other policy objectives**, although it is important to remain focused on the priorities for action. For example:

- the city's cultural strategy has already been the subject of consultations with the Community Panel, but the plan should identify opportunities to **engage with communities**, including young people and minority groups
- the major capital projects, including improvements to the urban realm, provide opportunities to negotiate local labour agreements, training

programmes and other **initiatives for unemployed local residents** and labour market returners.

DELIVERING THE PROGRAMME

7.6 Responsibility for the key elements of the proposed programme is shared between a number of departmental heads within the Council, and with key partners.

7.7 This study has been steered by an **officer group** which includes the Heads of Regeneration & Economic Development and Culture & Communications. We recommend that this group should **continue with a remit to oversee the development and implementation of the business plan**.

7.8 A review of the Council's Corporate Plan suggests that **the group should be extended** to include senior representatives of Development Services, Transportation & Engineering, and Environment & Street Scene¹.

7.9 Given the scale of the programme and the cross-departmental, multi-agency response it will require we believe it is essential that a senior manager should be nominated to act as **project manager**. This would be

¹ It will be particularly important to harmonise the recommendations in this report on the evening economy with the Council's licensing policy.



a part-time commitment (perhaps 50%) in the initial planning stages, but would become a full-time role in 2006-07, when a small project team may be required.

7.10 This will help the Council to mobilise its resources effectively and to achieve a coherent, joined-up approach. However, the success of the strategy will require the active commitment of the wider **Canterbury Cultural Regeneration Partnership (CCRP)**, which should act as an **advisory group**, monitoring progress, offering advice and direction, and acting as **champions** of the process and the City of Imagination brand. The project manager would act as secretary to the group.

7.11 Drawing on the positive experience of the February 2005 stakeholder workshop, we envisage that the CCRP will include a core group of Council officers and elected members as well as representatives of:

- HEIs
- arts and cultural organisations
- creative industry businesses
- independent retailers
- restaurants and the licensed trade.

7.12 Close collaboration, practical support and funding will be required from key **sub-regional, county and regional**

partners. The project manager should have the task of forging strong links with these bodies, to secure commitment to the strategy, get it high up partners' agendas and scope out potential funding packages and joint ventures. Key partners should be invited to attend CCRP meetings as observers.

7.13 We would also highlight the need to explore the role of the **City Centre Management Company (CCMC)**, and its relationship with the proposed project manager. The CCMC's principal (but not exclusive) focus is on the prime retail pitch, including Whitefriars and large multiple stores. The philosophy and approach required in the old city is very different, and balancing the demands of multiples and independent retailers will be a challenge.

FUNDING STRATEGY

7.14 The development of the business plan (see above) will require the preparation of fully costed proposals. We are not at that stage yet, but we can distinguish between **capital projects** and **revenue programmes**.

Figure 7-1: Capital projects

Ref	Themes/priorities	Category
1.	Creative and cultural industries	
1.1	Flagship projects	Cultural infra
1.3	Culture hub	Cultural infra
1.6	Creative workspace	Property devt
2.	Development zones	
2.1	Pound Lane	Property devt
2.2	Stour Street	Property devt
2.3	Knowledge business locations	Property devt
3.	Urban design and the public realm	
3.1	St Peter's Street	Public realm
3.2	Westgate	Public realm
3.3	Marlowe theatre precincts	Public realm
3.4	Networks and connections	Public realm

7.15 The capital projects fall into **three categories (Figure 7.1)**, each of which will require a different approach:

- cultural infrastructure
- mixed use property development, and
- public realm projects.

7.16 **Cultural infrastructure projects** will require public funding from the Heritage Lottery Fund, SEEDA, East Kent Partnership and other sources. We would encourage the City Council to revisit its capital expenditure priorities in

the light of the recommendations in this report. Because the flagship projects (Marlowe Theatre and Beane Institute) are pivotal to the success of the strategy, they have been included in the action plan, but our working assumption is that they will not require additional funding.

- 7.17 The new infrastructure project included in this package is the **culture hub**: we envisage that this will require a funding package in the order of **£1 million**, but that the services provided (throughout the year and specifically to the Canterbury Festival) can be expected to generate significant economic benefits.
- 7.18 The package includes four potential **mixed use property developments**, at Pound Lane, Stour Street, Canterbury West Station and Watling Street: illustrative concepts for the first three are included in Annex 2.
- 7.19 These will be multi-million pound schemes, requiring a mix of new build, refurbishment and restructuring of the urban form. Public sector intervention will be required in order to create **public goods** (for example, low-cost studio/work space², a replacement for the Westgate Hall, reconfigured streets and spaces) that would not

otherwise be delivered by the market mechanism. The four packages should all be framed to ensure that commercially viable elements are maximised, consistent with the strategy.

- 7.20 We would expect these projects to be delivered through **joint ventures** between the City Council (whose land assets will form an important part of the package), SEEDA/EKP and the private sector. We recommend **early engagement with SEEDA** to secure their active support for a detailed joint appraisal of the four proposed projects, with a view to developing a **funding package** for a Creative Canterbury proposition to take to the market. More detailed guidance is contained in Annex 1, ref 2.1.
- 7.21 The **public realm projects** form a cohesive package which will address the degraded condition of the principal St Peter's Street – Westgate axis, and reduce the impact of traffic around the Westgate; at the same time, implementation of the networks and connections package will improve the Canterbury experience for residents and visitors (on foot and on bikes).
- 7.22 Our proposals are illustrative only: they present a suggested approach to the public realm interventions which will need to be worked up into detailed designs. **Doing nothing is not an option**: the poor quality of St

Peter's Street and the hostile pedestrian environment around Westgate detract significantly from the experience of local residents, day visitors and tourists; street surfaces are deteriorating and (if nothing else is done) the cost of repairs and maintenance will continue to rise.

- 7.23 In broad brush terms, we estimate that the total cost of implementing the public realm programme will be in the order of **£5-6 million**. This assumes that you adopt our recommendations and use high quality natural materials. Resources are constrained, but we recommend strongly that you should adopt a policy of **upgrading smaller areas to a higher standard** rather than the opposite.
- 7.24 Our proposals for St Peter's Street (project 3.1) identify potential **early action projects** which will address priority sites and buildings, and can be used to set the quality benchmark for subsequent stages. A **£1 million** programme would enable you to deliver early wins to boost confidence in the renaissance of the old city. There may be an opportunity to agree a programme of works (and to secure a contribution to costs) in partnership with Transco, who will shortly be starting work on replacing gas mains in and around the High Street.

² We assume that much of the creative workspace described in measure 1.6 will be delivered in the development zones, but this does not preclude opportunities in other locations such as St Dunstan's.



7.25 This report presents the City Council with some tough choices. This study began with a relatively simple proposition about branding a cultural quarter, and has ended up with something far more **challenging and complex**. Reactions to the study suggest that our analysis and prescriptions command broad support, but the Council and its partners now need to decide whether they are willing to back up the strategy with medium to long-term **commitments on staffing and revenue**.

7.26 Successful implementation of the projects summarised in Figure 7-2 will require a combination of financial expenditure and the commitment of skilled, knowledgeable and enterprising people, in the City Council, the private sector and other organisations. In our experience there is no shortage of talented people in Canterbury, but there is a need for **leadership, a shared sense of direction and sustainable funding** to underpin the programme.

- aspirations and expectations
- a bundle of measures relating to **retail, the evening economy and accommodation**: the City Council can use its planning and licensing powers to shape and direct these key activities, and – by sending a clear signal to the private sector – it can offer positive leadership that treats developers and investors as valued partners in the development process.

7.29 The proposed **revenue programmes** will require a range of funding packages and partnership arrangements.

7.30 Core funding for the **Canterbury Festival** currently totals about £110,000, of which about 40% is contributed by South East Arts, 28% by the City Council, 26% by the County Council and the balance by the Dean and Chapter of the Cathedral. This is clearly inadequate, even more so in the light of the Festival City proposals (project 1.2). If our proposals are adopted, a detailed business plan would need to be prepared for the period 2006-2011: as a guide, we believe that core funding will need to increase to at least **£250,000**.

7.31 Measures designed to promote **creative and cultural education** (undergraduate and graduate) in the city, and to encourage **enterprise and commercialisation** (measures 1.4 and 1.5), should be promoted by a

7.27 The projects/priorities in Figure 7-2 fall into two categories:

- policy initiatives** and measures to influence the market: there may be some modest revenue expenditure, but these measures essentially require people rather than financial resources
- revenue programmes** with some associated one-off expenditure – for example, for printing and publicity.

7.28 The **policy initiatives** include:

- adopting the recommended **design guidance**: the City Council must demonstrate its commitment to design excellence and quality materials by adhering to the guidance: this sends an important signal to visitors, developers and investors about the city's

Figure 7-2: Revenue programmes/policy initiatives

Ref	Themes/priorities	Category
1.	Creative and cultural industries	
1.2	Festival city	Revenue
1.4	Creative education	Revenue
1.5	Enterprise and commercialisation	Revenue
3.	Urban design and public realm	
3.5	Urban design principles	Policy
4.	The Canterbury Experience	
4.1	City of Imagination	Revenue
4.2	Shopping	Policy
4.3	Eating and drinking	Policy
4.4	Hotels	Policy
4.5	Events and festivals	Revenue
4.6	Information and interpretation	Revenue

partnership including the City Council, the HEIs, SEEDA and Business Link.

- 7.32 The launch of the **City of Imagination** initiative needs to be timed to coincide with tangible improvements in the city product. It will also require effective partnership with the Kent Tourism Alliance. There will be significant one-off costs to establish the brand and produce a family of literature and other materials, as well as an ongoing revenue funding commitment (much of this expenditure will be committed under measure 4.6).
- 7.33 We are conscious that the various measures proposed under the Canterbury Experience banner read across into the **city tourism strategy**. We have confined our proposals to issues that bear directly on our brief, but we hope and expect that the recommendations contained here will prompt a review of the tourism strategy and of the approach to city centre management.
- 7.34 The strategy cannot **defy gravity**: the City of Imagination initiative needs to be synchronised with the programme of action described in this report – and complementary tourism and other initiatives. A sophisticated and creative marketing strategy will not succeed unless the **product** is right, but this does not mean that you have to fix everything before you start: **imperfections and rough**

edges are an inherent – and welcome – part of the urban condition.

- 7.35 There are potential tensions here: our emphasis on **distinctiveness, authenticity and complexity** is a direct challenge to the anonymity, banality and low aspirations of much of the city centre offer. On the other hand, our approach is entirely consistent with the **best of Canterbury**:
- the grandeur, mystery and spirituality of the cathedral
 - the energy, creativity and excellence of its centres of learning
 - the dense, layered urban form of the old city, and
 - the city's rich historical, artistic and cultural associations, from Chaucer, through Blake to Michael Powell and Soft Machine.
- 7.36 Our proposals on **events and festivals** (measure 4.5) will also have significant revenue implications, and every effort should be made to maximise sponsorship opportunities.
- 7.37 It is clear that a lot of detailed project development work will be required to establish the **costs of the proposed programme**. However, as an order of magnitude guide we

would estimate the likely **costs of the programme to the public sector** as follows:

- **capital programme: £8-10 million over 5-7 years**
- **revenue expenditure: £500-750,000 per annum.**

PERFORMANCE FRAMEWORK

- 7.38 Expenditure of this scale can only be justified if it generates **measurable benefits** linked to the objectives of the strategy. A typical set of **performance measures** might include:
- **economy**
 - an above average increase in employment in the city centre
 - increase in the scale and value of the creative industries and other knowledge-based businesses exceeding the overall growth rate
 - an increase in the number of creative industries spin-offs from HEIs in Canterbury
 - improved new firm formation and survival rates
 - an increase in footfall and consumer expenditure in the study area
 - improved customer satisfaction levels among local/Kent residents



- **culture**
 - an increase in attendances at the Canterbury Festival, the Marlowe Theatre and other events/venue, including increases in target markets (overnight visitors and non-traditional audiences)
 - an increase in the volume and quality of local cultural production
- **tourism**
 - an increase in the number and value of overnight/short-break visits to Canterbury
 - improvements in customer satisfaction levels among visitors from the target markets.

7.39 The City Council should commission a review of the available data (which may need to be complemented by original research) to establish the **baseline position** and frame a **“policy-off” scenario** (targeted resident/visitor surveys may be required). **Performance targets** can then be established, together with a regular **monitoring and reporting** regime. The programme should be the subject of an **interim review** after 2-3 years, and a full **evaluation** after 5 years.

7.40 These hard measures might be underpinned by **qualitative research** relating to, for example:

- the critical reputation of the Festival and other cultural events
- the quality of the food, shopping and accommodation offer
- personal safety and security
- the maintenance and cleaning of streets, public spaces and parks
- pedestrian-friendliness.

yellow **book**

Willie Miller Urban Design

TTC International

June 2005



annex 1: action plan

Theme / Priority	Description
1.0 Creative and cultural industries	
1.1 Flagship projects	<p>Top priority should be given to the delivery of the city's two flagship cultural projects: (i) a major investment in the Marlowe Theatre, including the provision of a 100-seat studio theatre, and (ii) the redevelopment of the Beaney Institute to create an outstanding permanent art collection and a space for touring exhibitions. These two venues will be the city's principal cultural magnets.</p> <p>The physical redevelopment of the two facilities should be accompanied by a review of programming and curatorial policies respectively:</p> <ul style="list-style-type: none"> the Marlowe will continue to be a receiving house, providing popular mainstream entertainment for the regional audience, but it should also embark on a process of community engagement and audience development (in partnership with the Canterbury Festival and others) to introduce more challenging contemporary and international work; more innovative programming should attract audiences from London and the wider region, and attract national media coverage; the new second space will be a valuable new outlet for local productions and experimental/minority interest performance

Theme / Priority	Description
1.0 Creative and cultural industries	<p>quality setting for the display and interpretation of Canterbury's valuable art collections; the modern exhibitions space should enable the development of an exciting programme of temporary and touring exhibitions, and for creative joint programming with the Herbert Read and Sidney Cooper galleries.</p>
1.2 Festival city	<p>The Canterbury Festival has a new director, and a renewed sense of energy and direction, but it remains an under-exploited and under-funded asset. The development strategy should aim, among other things, to:</p> <ul style="list-style-type: none"> raise the Festival's national and international profile continue to strengthen the quality of the Festival programme across the art forms develop a more diverse audience raise the Festival's year-round profile in the city through, for example: <ul style="list-style-type: none"> participation in educational programmes and partnerships with other cultural organisations introduction of a week-long spring festival, and development of a dedicated Festival Club venue (see below)



Theme / Priority	Description
1.0 Creative and cultural industries	
1.3 Culture hub	<p>Canterbury's cultural life is rich and diverse, but fragmented. Except during the Festival, it is hard for visitors and residents to keep tabs on what is going on, and collaboration between arts organisations is limited. We recommend a detailed feasibility study for the creation of a shop window for the arts and culture in the city. We envisage that the culture hub will be a joint venture between the Festival and City Council. It might provide:</p> <ul style="list-style-type: none"> • offices for the Canterbury Festival and the City Council's culture team • information on the city's cultural calendar, including publication of a bi-monthly listings magazine • a box-office for all events/venues in the city (see below) • a small exhibition area with a high quality presentation on aspects of the city's cultural history and practice (see also Priority 4.1, City of Imagination) • a stylish café-bar, operated by a franchisee, to generate income and footfall and act as a late night club/informal performance venue during the Canterbury Festival and other events and festivities

Theme / Priority	Description
1.0 Creative and cultural industries	<p>We recommend that the culture hub should be located in the heart of the old city, close to the new Marlowe Theatre. There may be an opportunity to convert and adapt the Friary Motors showroom.</p> <p>Pre-conditions for the success of the hub include:</p> <ul style="list-style-type: none"> • development of an effective partnership between all the city's cultural venues and organisations so that details of all events and activities are notified to the hub and publicised in print and on a Canterbury Culture website • procurement of a shared ticketing system so that seats for all venues and events can be purchased (in person or by phone) from the hub or on-line.

Theme / Priority	Description
1.0 Creative and cultural industries	
1.4 Creative education	<p>Canterbury has a strong tradition of arts education. CCCUC's art school is located in the heart of the study area, at the Sidney Cooper Gallery and in St Peter's Lane, with a small outpost in Pound Lane. The St Gregory's Music Centre is located just outside the study area, close to the main campus. KIAD is a famous art school, and its fine art and architecture schools are located at New Dover Road. The University of Kent Canterbury's School of Drama, Film and Visual Arts also has a fine reputation, notably for its post-graduate teaching and research. The King's School has music and art facilities in the study area.</p> <p>These are valuable resources and a rich source of creative talent, though there is a lack of outlets/support to help graduates to develop careers/new businesses in Canterbury (see 1.5 below). Every effort should be made to encourage CCCUC and other HEIs to maintain their presence in the city centre. A key issue relates to the St Peter's Lane site, which requires replacement and is the subject of a proposal (supported by SEEDA) to create live-work space; this is a welcome development (see 1.6), but not if it results in the departure of the art school for another location. We would urge the City Council to work with CCCUC to try to secure a new art school as part of the proposed redevelopment of the area around Pound Lane car park (see 2.1).</p>

Theme / Priority	Description
1.0 Creative and cultural industries	
1.5 Enterprise and commercialisation	<p>Though Canterbury has a strong tradition of arts education, and a significant (and improving) set of cultural venues and events, the city's creative economy is weak and fragmented. A recent audit identified more than 90 cultural enterprises in the city, but the evidence suggests that most are micro-businesses selling services to local markets and making very little contribution to GDP. However, there is a clear opportunity to capture talent and creativity by providing opportunities for graduates to practise in Canterbury, and to form new businesses. This will improve graduate retention and help to maximise the economic impact of the HE sector.</p> <p>We recommend a targeted initiative led by the City Council in partnership with the HEIs (including UKC's Enterprise Unit) and Business Link, to encourage entrepreneurship among students across the arts disciplines, to support the formation of creative and cultural enterprises in Canterbury by graduates, and (in a small number of cases) to assist commercialisation and new product development. Opportunities to establish an enterprise gateway for the creative industries should be explored.</p>



Theme / Priority	Description
1.0 Creative and cultural industries	
1.6 Creative Workspace	

A major constraint on creative enterprise in Canterbury (see 1.5 above) is the lack of suitable affordable workspace in the city centre. Demand for land/buildings for residential development and commercial leisure is squeezing out the lower value uses that give the study area its individuality and distinctiveness. This is a classic market failure, which has led to SEEDA's decision to support the development of live-work space in St Peter's Lane.

Although further detailed research would be required to establish the level of demand for space by creative producers, there is a prima facie case (based largely on the city's annual graduate/post-graduate output, and the presence of 90 micro-businesses) for intervention to create a supply of creative industries workspace in the city centre.

We envisage the development of a ladder of provision, reflecting different stages in the creative industries production system, for example:

- basic, very low cost studio and rehearsal space, perhaps temporary accommodation in a redundant industrial building such as the Freeman, Hardy, Willis depot in St Dustan's

Theme / Priority	Description
1.0 Creative and cultural industries	

- affordable, no-frills accommodation for start-ups
- serviced workspace in a dedicated creative industries centre (similar to Seabraes Mill, Dundee and the Workstation, Sheffield) with access to broadband services and specialist advisers.

Theme / Priority	Description
2.0 Development zones	
2.1 Pound Lane	

The study area is intensively developed and, although there are a number of surface car parks and other gap sites, opportunities for major redevelopments are limited. The area around the Pound Lane car park, including the Westgate Hall, is one of the most conspicuous soft spots in the urban fabric and therefore a major redevelopment opportunity. Redevelopment of the area would also provide an opportunity to replace the car showroom and workshops at the corner of St Peter's Street/Pound Lane, with a high quality landmark building.

The development of Pound Lane should reflect the scale, quality and character of the surrounding area. A key challenge would be to deliver a high quality building on the garage site next to the Westgate. The new development should incorporate (underground or multi-storey) replacement parking.

This would, of course, be an attractive location for residential development, which would form a key element of a mixed use package. Intervention may be required to secure other elements of the programme which might include a new art school for CCCUC and student accommodation (for all the city's HEIs), as well as prime sites for retail/restaurants at the top end of St Peter's Street. The Westgate Hall though dated and

Theme / Priority	Description
2.0 Development zones	

in need of repair, is a valuable city centre asset and a useful location for public meetings, antique fairs and similar events: the City Council should seek to replace it with a modern facility, either by a complete refit of an existing public hall, or a new build at Pound Lane or elsewhere.

Securing a quality mixed-use development on this key site will be a complex process. We recommend that, as a first step, all the proposals contained in this section of the action plan should be the subject of a facilitated working meeting between the City Council, SEEDA and the East Kent Partnership. The purpose of this meeting should be to establish a set of common goals, aspirations and development principles. Following this, a development appraisal should be commissioned to establish the economics of the proposed scheme, assess developer/investor interest, and scope out the role of the public sector bodies. Once an agreed development model has been established, the partners need to make an in-principle commitment to proceed. They should then prepare a development brief for the sites, and (through competitive tendering or by competition) appoint architects/urban designers to design a scheme.

See Annex 2 for illustrative schemes. p85-86



Theme / Priority	Description
2.0 Development zones	
2.2 Stour Street	

This key location at the north end of Stour Street includes Jewry Lane/White Horse Lane, with access to the river and Greyfriars. At present this location is in transition, with underused and vacant buildings. Nevertheless, it is a key site close to the King’s Bridge and the junction with St Peter’s Street and Best Lane, and the area has a strong character, with a number of traditional industrial buildings. There are already a number of creative and other businesses, a popular wholefood café and shop, and a Vietnamese restaurant, giving this small pocket of the city a faintly bohemian character.

The recent sale of the County Hotel to new owners (including, we understand, land on the west side of Stour Street) should be a catalyst for change, and we recommend that the Council should commission a detailed master plan (reflecting the principles set out in this report) to guide future development.

Existing owners will want to realise the market value of their land and premises, so public sector funding may be required to secure a range of uses and other public goods. Key objectives should include provision of: start-up and/or serviced studio/workspace for the creative industries; conversion of existing buildings to create loft apartments; active ground floors uses in all major buildings, including restaurants/bars and (possibly) market place shopping for fashion, food, crafts etc.

Theme / Priority	Description
2.0 Development zones	

The development should also contribute to the “rediscovery” of the city’s pedestrian network, and help to revive Greyfriars as a garden in the heart of the city.

See Measure 2.1 above for advice on delivery.

Theme / Priority	Description
2.0 Development zones	
2.3 Knowledge business locations	
	<p>Canterbury's status as a business location has declined sharply in recent years, and the lack of modern office supply has only served to compound the problem. We recognise that it will be difficult to accommodate large scale office development within the city walls, but – and subject to detailed market appraisal – Canterbury has the potential to create a new generation of small/medium scale, high quality office space for the knowledge industries. Planned reductions in rail journey times to London will enhance the city's attractiveness to investors, and present new opportunities to make commercial capital from the city's universities and knowledge workers.</p> <p>We have identified two key office locations, which might be developed as modern business quarters:</p> <ul style="list-style-type: none"> • sites either side of the railway close to Canterbury West station, on Station West Road and Roper Road, and • the surface car park at Watling Street, facing the Whitefriars development <p>Both these areas require regeneration: the former will be a prime location when the high speed rail service is in operation, while the latter provides an opportunity to revive an existing</p>

Theme / Priority	Description
2.0 Development zones	
	<p>but diminished office district and to repair a gap in the urban fabric.</p> <p>See Measure 2.1 above for advice on delivery. While Measures 2.1 and 2.2 are seen as mixed use developments, these are essentially mainstream commercial office developments designed to capture new opportunities created by the improved rail service. The expectation should be that they are self-financing, but public sector intervention may be required to accelerate development and/or overcome perceived risk; clawback clauses should be negotiated.</p> <p>See Annex 2 for illustrative scheme for the West Station site. p87</p>



Theme / Priority	Description
3.0 Urban design / public realm	
3.1 St Peter's Street	

St Peter's Street is the principal street of the old city, and is part of the NW-SE axis that bisects the walled city from Whitefriars to Westgate. The street was pedestrianised in the 1980s and it attracts heavy footfall, especially during the working day. St Peter's Street functions as a key pedestrian route and its combination of historic buildings (with Westgate as a destination), shops and restaurants make it an important – if secondary – part of the Canterbury experience for day visitors.

The quality of the retail and food/drink offer tails off on the W side of the King's Bridge: despite some evidence of recent investment, the street also contains an undistinguished mix of charity shops, dated cafes and some residual convenience shopping. The redevelopment of Whitefriars has undoubtedly put St Peter's Street under strain, but the short to medium-term prospects are reasonably good.

The streetscape and built fabric are in urgent need of renewal. The original pedestrianisation scheme is typical of its time: the design, the materials and the workmanship all fall short of the quality required in the historic city; and fussily designed lighting, CCTV cameras, signposting and waste bins add to the general clutter. At the same time, many of the buildings lining

Theme / Priority	Description
3.0 Urban design / public realm	

the street are in a poor state of repair, especially the upper floors, and – despite some recent improvement – there are too many poorly presented premises and discordant shop fronts.

We propose that a comprehensive streetscape scheme should be prepared for the full length of St Peter's Street, from Westgate to the Stour Street/Best Lane junction. The programme will replace surfaces and street furniture and introduce new lighting. Implementation of the scheme should be complemented by guidance of the treatment of buildings, including a palette of heritage colours, and the pro-active promotion of a building improvement scheme.

See Annex 2 for illustrative scheme. p88

Theme / Priority	Description
3.0 Urban design / public realm	
3.2 Westgate	
	<p>The Westgate is perhaps Canterbury's most striking and recognisable building after the Cathedral, and it is surrounded by a cluster of important and attractive buildings: the Guildhall, Tower House, Westgate Gardens, Sidney Cooper Gallery and the old police station. Despite this the Westgate area is a sad disappointment, dominated by the noise and smell of traffic, and further diminished by barriers, signs and poor quality surfaces.</p> <p>Our proposals (see Annex 2) are predicated on the assumption that (with the exception of temporary enclosures) the section between St Peter's Place and St Dunstan's Street, through the Westgate, will continue to be a major distributor road for the foreseeable future.</p> <p>Our key recommendations are linked to our proposals for the redevelopment of the Pound Lane area (Priority 2.1) and St Peter's Lane (3.1):</p> <ul style="list-style-type: none"> re-locate the Environment Centre (Priority 4.6) and possibly the Buffs Regimental Museum in the former police station, which should become the visitor entrance to the tower

Theme / Priority	Description
3.0 Urban design / public realm	
	<ul style="list-style-type: none"> commission high quality maps, photography and graphics for Westgate Tower, to improve the interpretation of the historical development, architecture and townscape of the city redesign the area around Westgate as a city square, with a new traffic management regime (see below); the new scheme will clear unnecessary signs and street furniture, and create a sociable, high quality public space on the SE (city) side of the gate, for markets, performances and outdoor cafes; the scheme will create a more dignified setting for the Guildhall and point of entry to St Dunstan's; it will encourage access to Westgate gardens, and create a high quality riverside walk on the site of the North Lane car park introduce a new traffic management regime, which will: <ul style="list-style-type: none"> use direction signs to discourage through traffic from passing through Westgate introduce temporary closures and, subject to appraisal, aim to increase their frequency and duration (on the lines of the recent High Street Kensington scheme) reduce vehicle speed by removing traffic signals and barriers and introducing shared surfaces for vehicles and pedestrians

p89



Theme / Priority	Description
3.0 Urban design / public realm	
3.3 Marlowe Theatre Precincts	

The public spaces around the new Marlowe Theatre are pivotal; the new theatre and the proposed culture hub will make this area the focal point for the cultural and social life for the city. We endorse the principles contained in the recent report by David Pratley Associates and Mark Foley Architects, namely:

- enhancing the permeability and connectedness of the theatre site by:
 - o improving the pedestrian link between the Friars and St Peter's Lane
 - o creating a green link between the Friars and Solly's orchard
- creating a high quality, traffic-free public space in front of the theatre.

The Marlowe will be one of the key nodes in a wider network of pedestrian links (see 3.4 below); the site connects the busy commercial axis of St Peter's Street with the green/riverspace network, and is also an important landmark on routes through the city, connecting Northgate to the new Tannery development and the development zones at Pound Lane and Stour Street.

See Annex 2 for illustrative scheme. p90

Theme / Priority	Description
3.0 Urban design / public realm	
3.4 Networks and connections	

The city centre has an extensive but fragmented network of streets, footpaths and green/riverside spaces for walkers and cyclists, reflecting the dense and intricate form of the historic city. Parts of the network have been interrupted by development, gap sites or the intrusion of traffic; elsewhere, concerns about safety, lighting and anti-social behaviour deter users and create no-go areas, especially after dark. Some of these issues are addressed by the City Council's Open Space Strategy and Place Making Strategy.

Developing a network strategy will create opportunities for a high impact early action plan which may include interventions linked to priorities 3.1 – 3.3 above.

The most effective way to revive the walking networks is to maximise foot traffic by establishing a route network for residents and visitors:

- for residents, the network should establish a comprehensive network of useful connections between residential enclaves, shops, cultural venues and car parks
- for visitors, the network should reveal and celebrate

Theme / Priority	Description
3.0 Urban design / public realm	

aspects of Canterbury's distinctive history and topography: the walk around the walls, history/culture/shopping trails.

Increased footfall is the best guarantee of comfort and safety; the message can be underlined by other measures, including:

- effective - not excessive – lighting
- improved management and maintenance
- visible park officer presence
- pro-active policing of begging, drink and drug abuse

We also recommend measures to improve the quality and attractiveness of the green network, to provide a mix of formal and informal spaces all maintained to a high standard. This will involve:

- landscape design/planting schemes for sub-standard/underperforming spaces, including the Greyfriars garden and Solly's orchard

Theme / Priority	Description
3.0 Urban design / public realm	

- improving the accessibility and legibility of the network, including projects to replace missing links
- discreet and elegant signposting

We propose a park life initiative to animate the green spaces in the evening, for example:

- a romantic summer café, housed in an elegant temporary structure, with regular (non-amplified) music and performance
- winter evening events, including a festival of lights as part of the Christmas festival.

See Annex 2 for illustrative scheme. p91



Theme / Priority	Description
3.0 Urban design / public realm	
3.5 Urban design principles	

We have set out basic principles which will provide a platform for the development of detailed architectural and design guidance for the study area. (see Annex 2 p 92-93)

Canterbury's approach to conserving and enhancing its historic townscape has been highly conservative: almost all development in the past 20 years has taken the form of more or less convincing pastiche. Some of this has been successful, but the architecture of Whitefriars and the United Reform Church in Watling Street is crude and inept. Much of the modern streetscape is fussy and dated. Canterbury needs to have the confidence to develop a more contemporary image without doing fatal damage to its built heritage. This can be done, and our guidelines will encourage:

- elegant, timeless streetscape solutions, stripping out frills and clutter, and based on durable, quality materials
- catering for an increasingly discerning and sophisticated customer base, from the local market and visitors
- the introduction of high quality contemporary architecture (of appropriate scale and form), especially in the development zones and new residential developments.

Theme / Priority	Description
4.0 Canterbury experience	
4.1 City of Imagination	

Canterbury City of Imagination (COI) is a working title for a modern place marketing initiative designed to enthuse and engage residents of Canterbury and Kent, and to attract sophisticated, high spending cultural tourists to Canterbury for all day and, especially, short break visits. Although aspects of the Canterbury experience disappoint, there is already a lot to enjoy, and implementation of this action plan will help to improve the product in the short to medium-term, and stimulate future investment. But the campaign will only be viable if there are tangible improvements in the Canterbury experience and visitor management, including the measures proposed under priorities 4.2 – 4.6 below.

The success of the campaign will depend on securing a high level of cooperation and active participation between the public sector bodies and the private sector. It will require the selection of an independent panel to identify the best of Canterbury, based on agreed criteria for quality, distinctiveness and service: participating businesses and services will be selected and only those that meet the COI standard can use the logo, which should be a badge of exclusivity and excellence (based on quality not a price).

Theme / Priority	Description
4.0 Canterbury experience	

The City of Imagination mark will be granted to visitor attractions, cultural venues, historic buildings, parks, shops, restaurants, hotels and guest houses which meet the expectations of the target market, typically ABC1s, aged 25+. The selected venues/attractions will form the core of the COI package, which should be promoted through high quality brochures, advertising in selected print media, and a dedicated website.

The website should enable advance booking of travel, accommodation, meals and (through the Culture Hub) events and performances. Before their trip visitors will be mailed a high quality guide to the City of Imagination, highlighting Canterbury's cultural connections (modern as well as historic), walks and architectural trails.

The City of Imagination proposition needs to be worked up in more detail, and timing is key. A premature launch of the brand could fatally undermine the concept and result in an expensive failure. Especially in the early stages it will be vitally important to protect the integrity of the brand, and to avoid dilution. As the brand gains credibility and economic value, operators who do not meet the COI standard may seek a free ride.



Theme / Priority	Description
4.0 Canterbury experience	
4.2 Shopping	

The city has an interesting, but dispersed, range of speciality shops/galleries, with particular strengths in art, crafts, antiques, antiquarian books and music. Some individual shops already distribute leaflets, of varying quality, to the TIC and other outlets, and there is a useful – but amateurish – leaflet for the “Canterbury Antiques and Arts Trail”. The best shops (in these and other sectors) will receive the COI mark, and qualify for inclusion in print and electronic listings, with links as appropriate to internet market-places such as Abe Books.

The public sector partners cannot dictate to the market, but they should seek to establish a policy environment – backed up by practical support and services – that encourages and nurtures the quality independent sector. The Council should indicate that (in contrast to Whitefriars and the prime retail pitch in and around High Street/Parade) the study area is an “independents preferred” retail area; it should work closely with property owners/letting agents to secure their support for this policy. There may be an opportunity to develop a business support package for retailers, offering business advice, access to COI marketing and promotions, and small grants for property upgrades.

Theme / Priority	Description
4.0 Canterbury experience	

The quality of street trading and markets is a particular problem, with Parade/St George’s Street in particular offering a depressing “festival of tat”. There should be a pro-active regime in the study area, designed to:

- encourage the development of the new Westgate “square” as a year-round weekend market place, with high quality demountable stalls, offering a rolling programme of (for example) farmers’ markets (in collaboration with the Goods Shed), book and antique fairs
- permit an appropriate level of trading in St Peter’s Street, taking account of its limited capacity
- make licences subject to rigorous standards for the quality of goods and services.

Theme / Priority	Description
4.0 Canterbury experience	
4.3 Eating and drinking	

Canterbury's food offer is undistinguished, although there is some encouraging evidence of improvement. Canterbury could not credibly describe itself as a food town, but the evidence from places like Ludlow, Padstow and Cork (not forgetting Whitstable) is that the combination of a high quality market and a few serious food shops and eating places can act as a magnet for food lovers and new restaurateurs.

Canterbury must therefore support and actively promote the best of its food offer (the unique Goods Shed, quality food shops, Kent produce and the few quality restaurants) as part of the COI experience. The highly successful Eurofair should be positioned as a flagship event in the city calendar, symbolising the commitment to fine food. Word of mouth fuelled by effective press and public relations can help to make to grow Canterbury's reputation: good food can help to make city fashionable and newsworthy.

The city's night life is concentrated in a cluster of pubs around the junction of St Margaret Street, Beer Cart Lane, Castle Street and Watling Street. Although the area is often noisy, especially on Friday and Saturday nights, serious disorder is rare and it is valued by young people – locals and students – on a night out. The problem is that this evening hot spot is a one-dimensional

Theme / Priority	Description
4.0 Canterbury experience	

binge drinking experience for young people. Older residents and visitors find it unattractive and even threatening, and it may constrain the development of a richer and more varied leisure/cultural economy.

Our recommended approach is based on the use of licensing policy for management and containment. Large late night pubs and clubs should be confined to this preferred location, but not allowed to creep out into St Peter's Street and other areas, where small bars, restaurants and cultural venues should be the rule.



Theme / Priority	Description
4.0 Canterbury experience	
4.4 Hotels	

Canterbury's hotel problem is widely recognised. The study area contains a number of traditional hotels, but long-term under-investment has resulted in an increasingly shabby and dated offer that falls far short of the expectations of discerning and sophisticated customers; a number of small hotels and guest houses are an unwelcome throwback to an earlier era.

This is not a competitive offer, but the COI exercise will identify a number of hotels and bed and breakfast establishments where facilities and service are of a high standard, and which are in good decorative order. These should be the bedrock of the short-term effort, and a business development initiative could be considered to help independent hotels and guest houses to raise their game and cater more specifically for the cultural tourism market.

In the short to medium-term the City Council's aspiration to attract a boutique hotel to the city is absolutely right, and the proposed site next to the Tannery development in Stour Street would work well, although other options could be considered. If the city sets out on the direction of travel recommended in this report its attractiveness to operators will grow, especially if the City of Imagination brand is adopted and implemented effectively.

Theme / Priority	Description
4.0 Canterbury experience	
4.5 Events and festivals	

Canterbury is already building a reputation for its programme of events and celebrations, especially in the local and sub-regional market. That will continue to be important, but we recommend that – in addition to the Canterbury Festival – a programme of high profile regional and/or national events should be developed as an integral part of the City of Imagination programme, acting as seasonal anchors for the new urban/cultural market¹

What follows is indicative only, but a typical annual programme might comprise:

- spring: International Theatre Festival
- summer: Summer in the Gardens
- autumn: Canterbury Festival (see Priority 1.2)
- winter: Festival of Lights

¹ These recommendations should be read in conjunction with the hub report, Supporting Arts Festivals in Canterbury, Whitstable and Herne Bay (February 2005)

Theme / Priority	Description
4.0 Canterbury experience	
4.6 Information and interpretation	
	<p>The COI brand must be nurtured carefully, and it must not be allowed to be diluted; businesses must earn the right to be included, although the selection process must be transparent as well as independent.</p> <p>The quality theme must be reflected in the production of a family of high quality materials, in print and on line. Individual businesses/attractions will, of course, continue to compete and advertise on their own account, but they should be encouraged to raise the quality standard, with design guidelines for the use of the COI logo.</p> <p>Prospective visitors will be able to request publications online and by phone (see Priority 4.1). As well as a substantial City of Imagination brochure, special interest leaflets should be available on eating out, accommodation, events and attractions and cultural associations, as well as maps and walking tours.</p> <p>New photography and graphic images should be commissioned, for inclusion in COI publications, but also for displays at the Culture Hub and Westgate Towers. The latter offers a fine view of the city, and the adjoining police station might be the ideal venue for a new display on the development of Canterbury, as a successor to declining Environment Centre</p>

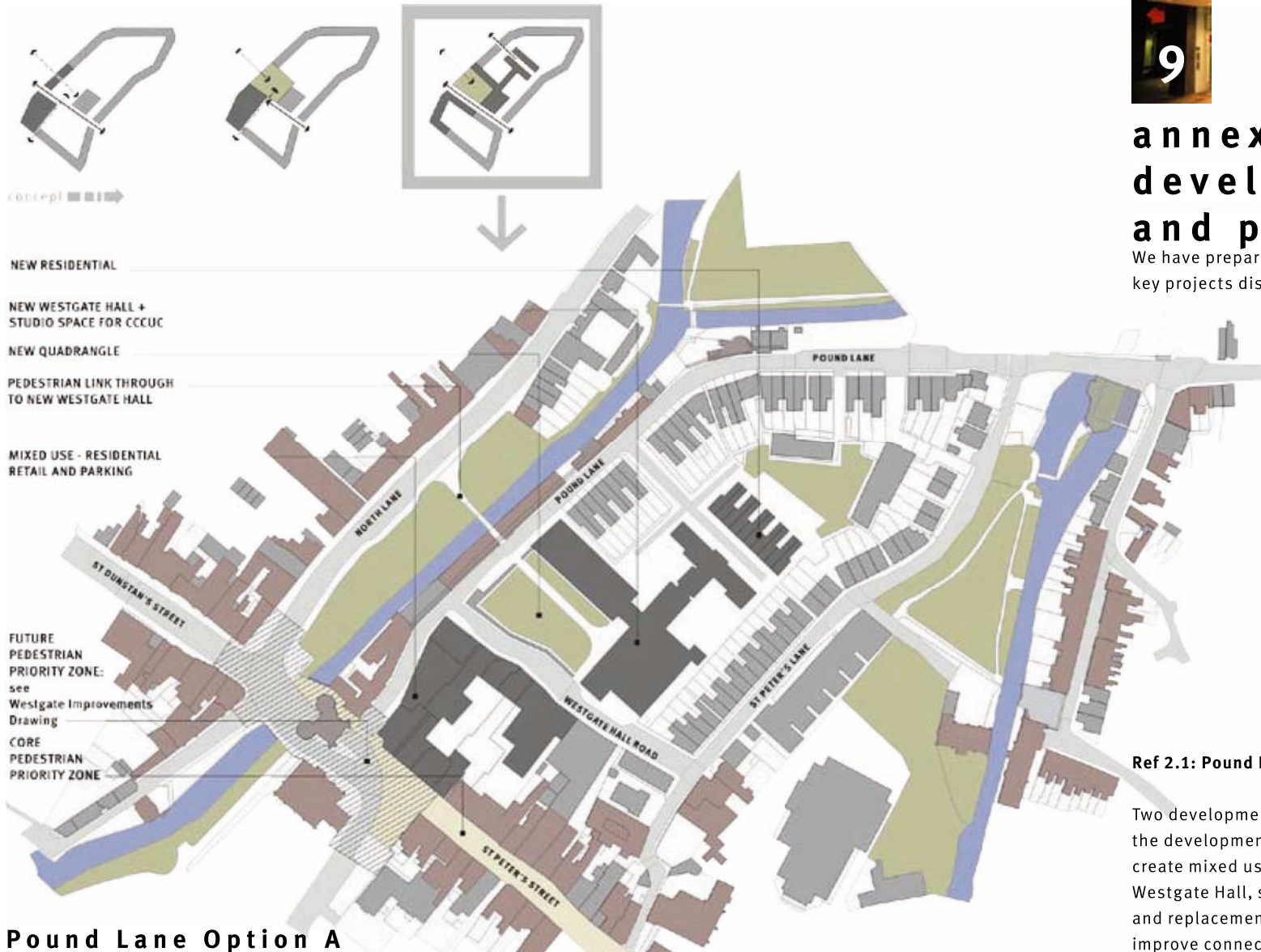
Theme / Priority	Description
4.0 Canterbury experience	
	<p>in St Alphege's Church.</p> <p>The intention is to stimulate the interest and imagination of potential visitors, encouraging them (as they would for visits to other great cities) to plan in advance and travel in anticipation. We are confident that an effective programme of early action would ensure that, within 3 years, the expectations of demanding visitors would be met; by 2010 the City of Imagination should exceed visitors' expectations and be a source of pride and pleasure for the citizens of Kent.</p>





annex 2: development zones and public realm

We have prepared illustrative/schemes concepts for some of the key projects discussed in the action plan (Annex 1).

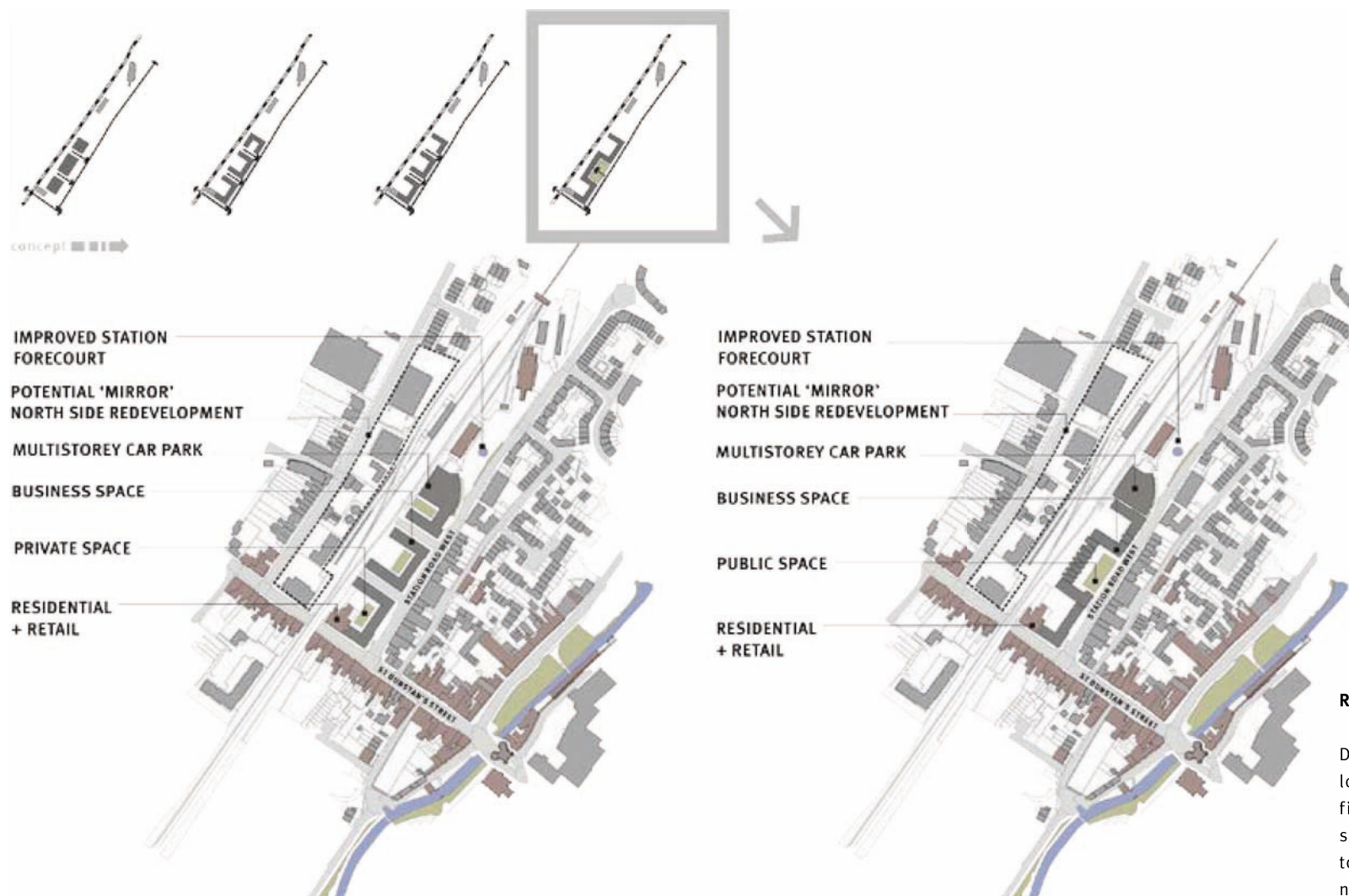


Ref 2.1: Pound Lane

Two development concepts showing alternative approaches to the development of the Pound Lane site. Both concepts aim to create mixed use developments, providing a replacement for the Westgate Hall, space for the creative industries, teaching space and replacement parking. They would repair the urban fabric and improve connections through the area.



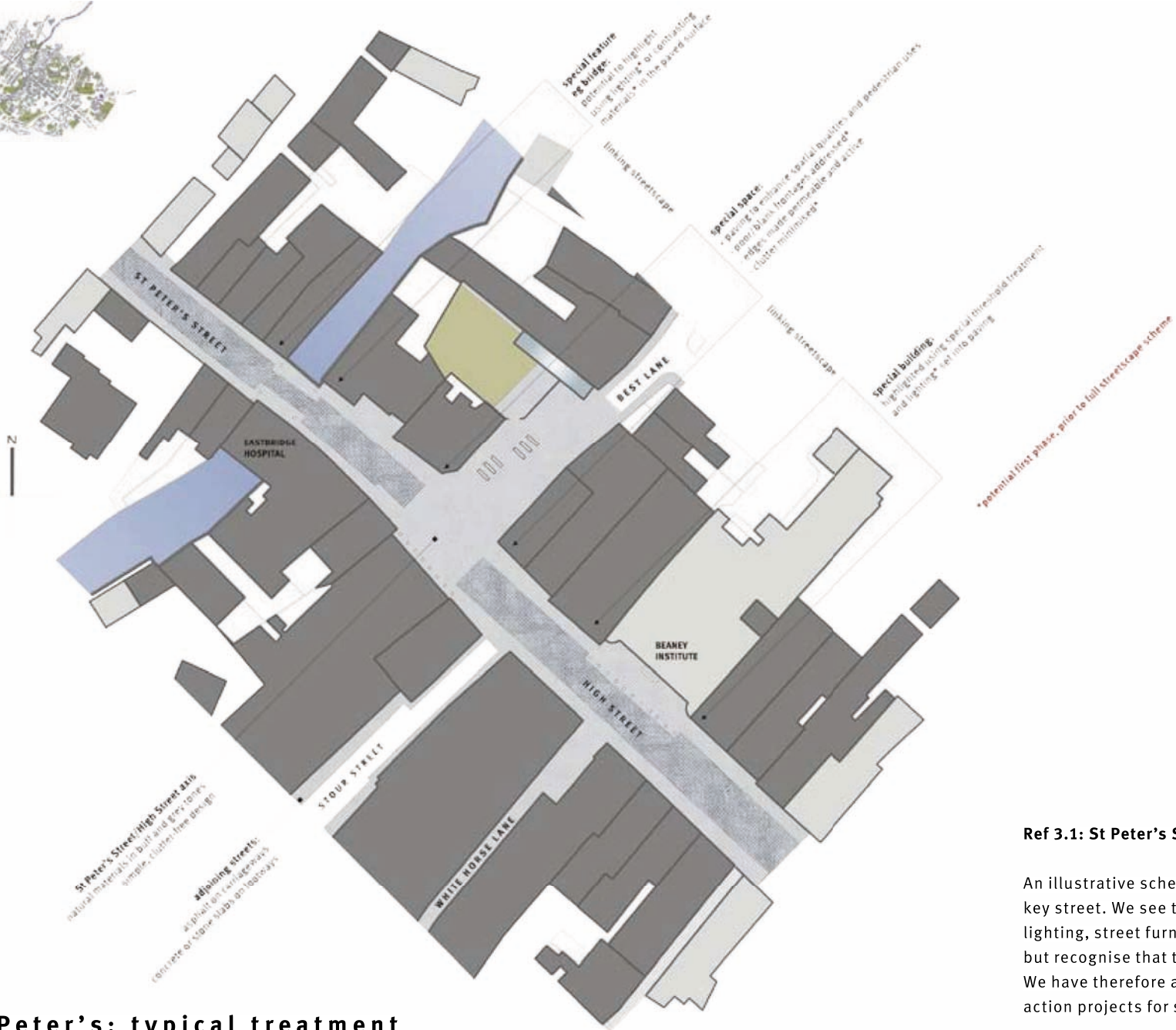
Pound Lane Option B



Knowledge Business Locations

Ref 2.3: Knowledge business locations

Development concepts for a new business location next to Canterbury West station. The first phase of development would be on the south side of the railway, with the potential to create a mirror image development on the north side.



St Peter's: typical treatment

Ref 3.1: St Peter's Street

An illustrative scheme for upgrading the public realm in this key street. We see the complete upgrading of street surfaces, lighting, street furniture and signage as a medium term priority, but recognise that this will require a major capital investment. We have therefore also identified a number of potential early action projects for special buildings and places.



Westgate indicative treatment

Ref 3.2: Westgate

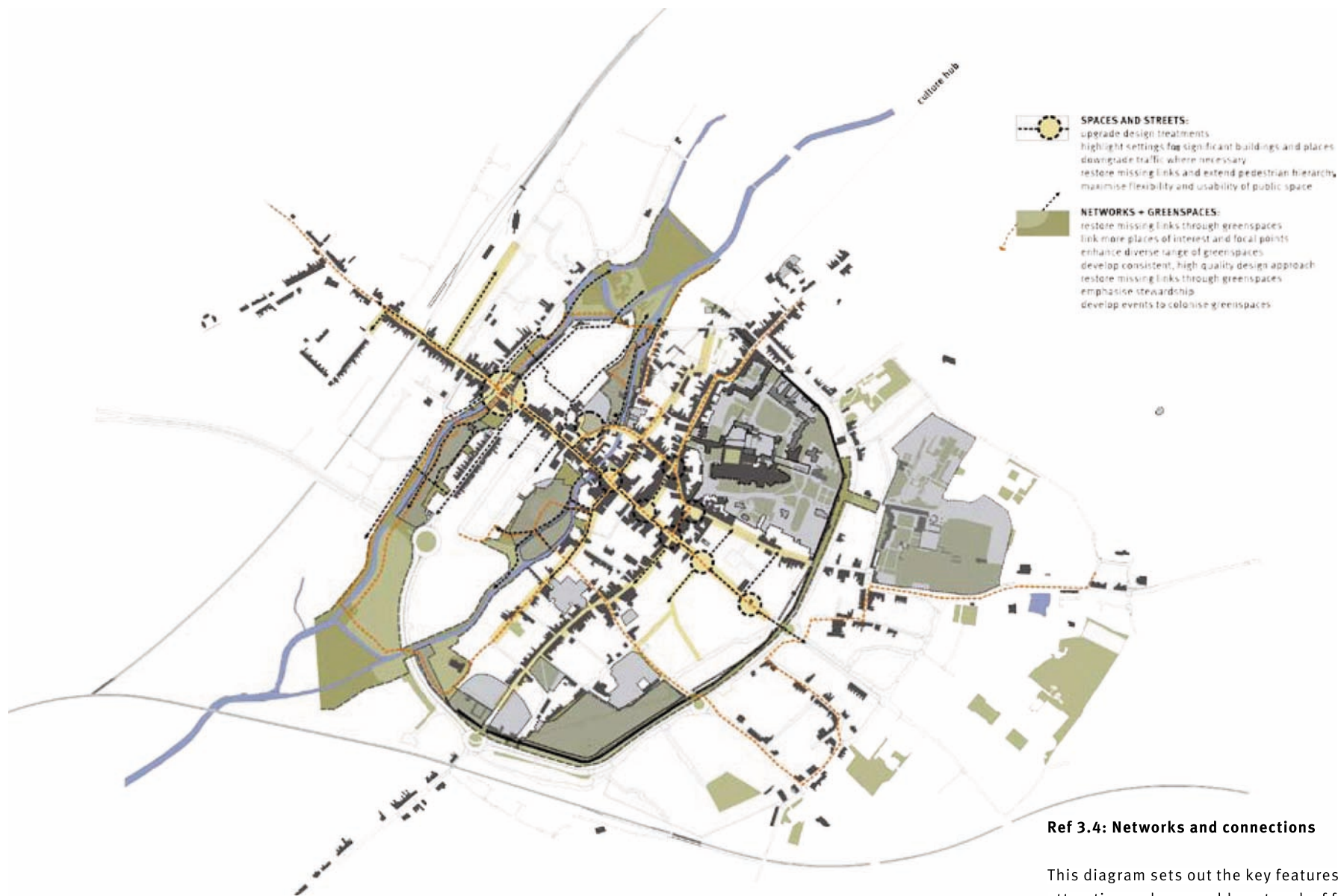
An illustrative scheme for upgrading the area around Westgate, by removing barriers and visual clutter and creating an attractive public space.



Marlowe Theatre Precincts

Ref 3.3: Marlowe Theatre precincts

Building on the work already undertaken for the Marlowe Theatre study, this is a proposal for creating attractive public spaces around the theatre, and linking it into the wider pedestrian network.



Networks and Connections

Ref 3.4: Networks and connections

This diagram sets out the key features of a strategy to create an attractive and permeable network of footpaths, public spaces, green space and riverside walks.



Ref 3.5: Urban design principles

These illustrated sheets set out some recommended guiding principles for creating a quality public realm, with specific advice on paving, street furniture, lighting, planting and public art.

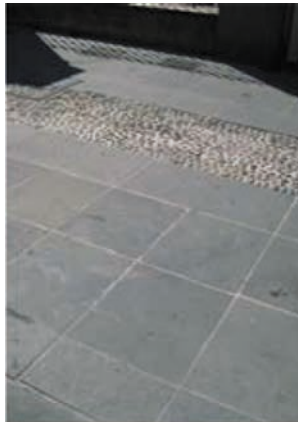
Paving

The floorscape should generally be visually recessive to the surrounding buildings. It should be kept simple to act as part of the setting for the buildings and a 'stage set' for the people and activities that occupy it. In general, paving patterns and textures should be minimised and used only where important to highlight spatial qualities or patterns of use in the space.

Historic stone paving or other artefacts should always be protected and where they exist, adjoining new paving should be selected from colour ranges that will tone with the traditional materials - generally this should be in the buff, brown and grey colour ranges.

Both natural and manmade materials may be used for paving in the city, but the key streets and spaces should always be surfaced in stone, partly for aesthetic reasons but also because natural materials will provide a more resilient and sustainable surface for areas of highest use. In general, stone should be used throughout the network of pedestrianised streets and spaces; other materials such as timber, glass or metal may have a role as embellishment or trim over very small areas.

Secondary streets should be treated simply and functionally. They may have stone or good quality concrete flags on the footways and high quality asphalt is a practical and appropriate finish for most carriageways.



Small scale concrete or clay units are unlikely to be appropriate in any public street or space. As paving laid in a grid tends to highlight any irregularity in the surface, slabs should be generally be rectangular and laid with staggered joints.

Street furniture

The primary objective should be to provide amenity whilst minimising clutter. In particular, the unnecessary duplication of elements should be avoided so, for example, walls should double up as seats, signs, lighting and security equipment should be mounted on single poles and parking regulations should be fixed to walls or bollards.

Street furniture should be selected to complement the patterns of use and architectural surroundings of individual spaces, but it is desirable at the same time to retain a degree of cohesion throughout the city centre. Although different styles of furniture may be used, cohesion should come through a consistent approach to the design quality and siting of the furniture as well as the use of a restricted palette of colours.

Styles of furniture should be selected that are contemporary but that will stand the test of time; where overtly 'fashionable' furniture is considered desirable, it may need to be considered as having a restricted lifespan (ie it may need to be replaced after 5-10 years). 'Permanent' furniture should be of a 'classic', timeless design. In all cases, robustness and quality of design

timeless design. In all cases, robustness and quality of design and construction are as important as style. Rural or faux historic styles should be avoided.

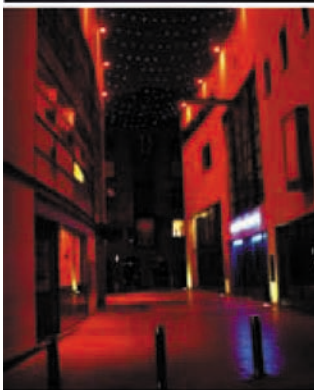
Lighting

The creative use of lighting, both functional and aesthetic, could make a substantial impact on the character and ambience of the city centre, whilst helping to improve the sense of safety.

Lighting design should aim to provide a level and colour of light that improves amenity for pedestrians, rather than exclusively for motorists, and it should be used in a versatile and innovative way to:

- highlight special features, buildings or spaces
- extend the hours of commerce by creating a safe and attractive evening ambience
- develop a stronger identity for distinct neighbourhoods, streets or spaces

As well as conventional street lighting, innovative lighting should be considered for localised areas including, for example, lights set into the floor surface, uplighting of trees or building elevations, down-lighting of shop signs or images projected onto gable walls. In key public locations, provision for temporary festive lighting for special occasions should be integral to the design.



Planting

Shrub planting can be unattractive over the winter months and costly to maintain in the sort of condition that is appropriate for high profile urban areas. Generally therefore, planting should be restricted to street trees which will bring useful elements of scale, greening effects and seasonal variation to the city centre.

Street trees should be used in a structural way - ensuring that species have a bold and even shape and are neither too small nor delicate for the surrounding context. The trees should always be planted in pits in the ground rather than in planters. Species should be selected not only for their form and colour but also for their nature conservation potential.

Art/features

Public art should not be seen as 'decoration' but as a means of contributing to the cultural significance of the city, reinforcing the sense of identity or image, and increasing the sense of community ownership. For this reason, and to ensure that it contributes to the wider urban design objectives for design quality and integrity, public art initiatives should be integral components of wider community, architecture or landscape project





annex 3: best practice exemplars

This annex reviews some examples of **best practice** in the regeneration of towns and cities in the UK and Europe. Where possible we have cited examples from small historic cities.

Canterbury's **flagship projects** – the Marlowe Theatre and the Beany Institute - will enhance important cultural assets, but they should also create **meeting places** for residents, workers and visitors. Two of most successful arts buildings in the UK in recent years contribute to the liveliness and sociability of Dundee and Peebles respectively.

left: Dundee Contemporary Arts

below: Eastgate Theatre, Peebles





We have proposed the development of the **culture hub** as a permanent home for the Canterbury Festival and a focal point for the arts and culture in Canterbury. Edinburgh's the hub is a popular and successful example.



the hub, Edinburgh

The provision of **creative workspace** should be an integral part of developments at Pound Lane and Stour Street. There are numerous examples of dedicated studio/office developments across the UK including the Creative Enterprise Centre, Caernarfon, the Creative Business Depot, Leicester and – on a smaller scale – Blackfriars Road, Salford.

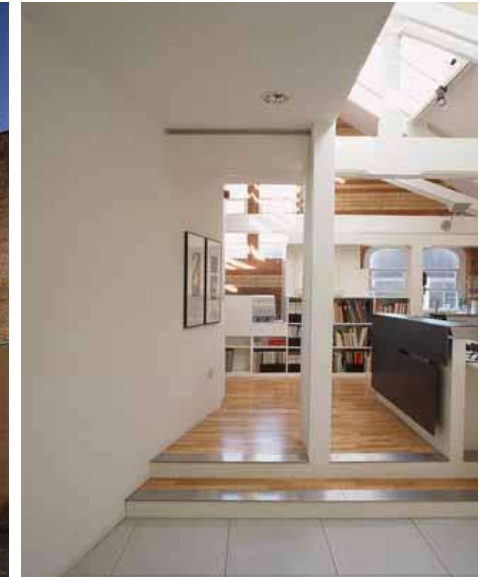
Creative Enterprise Centre, Caernarfon



Leicester CBD



Blackfriars Rd, Salford



We have also recommended the development of **modern office space** at Canterbury West Station and Watling Street. These new knowledge business locations should provide high quality environments for leading edge companies. Recent exemplar developments include Chiswick Park, London and Seewurfel, Zurich.



Chiswick Park



Seewurfel

The **proposed mixed use developments** at Pound Lane and Stour Street should be exercises in working with the urban grain to create a rich mix of uses and activities at high density. Best practice in mixed use development has been documented exhaustively¹, and many of the most notable examples are in large cities (for example, the Northern Quarter (Manchester), Merchant City (Glasgow) and Bold Street (Liverpool)). Other highly regarded schemes include Bede Island (Leicester) and Charter Quay (Kingston-upon-Thames). **Masterplans** of relevance to Canterbury include recent proposals for Scarborough, Clerkenwell and York.

Northern Quarter, Manchester



Merchant City, Glasgow



¹ See, for example, Office of the Deputy Prime Minister, Mixed use development, practice and potential (2002)



Successful examples of high quality **streetscape improvements** include recent schemes in Fakenham, Graz (Austria), Kalmar (Sweden), Leiden (Netherlands), Bristol and Sheffield



Fakenham town centre



Graz public square



Kalmar



Leiden street scene



Bristol Canon's Marsh



Ballingdon Bridge, Sudbury

One of the most successful recent projects to create **pedestrian routes and linkages** is in Bristol; the Mall in Armagh is an award winning scheme that has reclaimed an **urban green space**, and the Hidden Gardens, Glasgow is one of a new generation of urban parks ; the **lighting** of Ballingdon Bridge in Sudbury, Suffolk has helped to reclaim a neglected pedestrian route.



Bristol Queen Square



The Mall, Armagh



Hidden Gardens, Glasgow

Glasgow car park



High Street Kensington



The benchmark for the new generation of **traffic management** schemes in the UK is High Street, Kensington, where the recently completed scheme has stripped out much of the intrusive clutter and signposting.

Jersey Archive, St Helier



German car park



The problem of surface **car parks** – which are unsightly and undermine the fine grain of historic places – has been tackled successfully in a number of mixed use schemes: underground parking is popular throughout Europe, and multi-storey car parks have been given stylish new built forms, as in Glasgow and Germany.

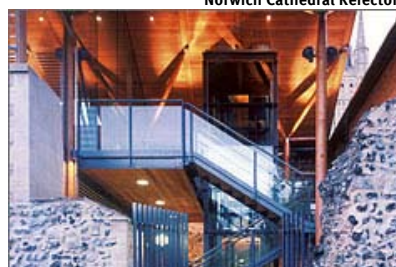
Ljubljana City Museum



Graz Folk Museum



Norwich Cathedral Refectory



We have recommended that Canterbury should encourage more **contemporary architecture**, learning from successful interventions in historic cities such as these examples from Norwich, Graz (Austria), Ljubljana (Slovenia) and St Helier (Jersey).



Mixed use developments create opportunities to experiment with stylish and attractive high density **housing** such as these examples from Amsterdam, Norwich and Edinburgh, and **sustainable housing** forms like the acclaimed BedZED development in Sutton, Surrey.



Amsterdam Eastern Docks



Abode housing, Norwich



Newbattle Terrace, Edinburgh



Bar Library, Belfast



BedZED, Sutton

Mixed use developments may also incorporate high quality **public and civic buildings** such as the Bar Library, Belfast, a new school in Devonport, Plymouth and a nursery school in Edinburgh; a small office building in Tubbercurry is one of a number of outstanding new civic buildings in Ireland.



Devonport High School



Cowgate, Edinburgh



Tubbercurry council offices

Zero Degrees, Bristol



Severn Shed, Bristol



Lighthouse, Glasgow



Smithfield Market, Manchester



There are also opportunities for the reclamation and re-use of **historic buildings** such as the Smithfield Market in Manchester, the Lighthouse, Glasgow and successful insertions into the urban fabric such as these in Bristol.

Inverness Bookshop



St Helier Indoor Market



Hasselt, Belgium



Quirky **speciality shopping** plays a key role in the renaissance of historic towns and cities; one of the best examples we have seen is Hasselt in Belgium which has a national reputation for its fashion stores; distinctive, high quality shops create a counter-attraction to the high street multiples.



High quality **places to eat, drink and stay** are key elements of the city package: the Goods Station is one of Canterbury's high spots; these images show popular bars and hotels in the UK, Barcelona, Ljubljana and Rotterdam.

right: middle left: middle right: far right:

We have proposed an innovative **place marketing strategy**, the City of Imagination. This aims to break away from the dumbing down typical of most place marketing practice in the UK. This is not a copycat proposal, but we have drawn on the lessons from some of the more creative campaigns in recent years, including the Huddersfield Creative Town initiative, the 1999 Inspirational Cornwall campaign, and campaigns in Bristol and Sheffield that spoke to local and well as external audiences.

Outdoor café, Dunfermline



Silver Darling, Aberdeen



Barcelona



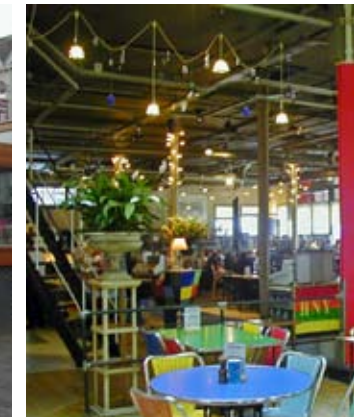
Ljubljana



Kiosk, Leiden



Hotel New York Rotterdam



yellow **book**
willie miller urban design
ttc international



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