PORT MOODY – CITY OF THE ARTS? CULTURE AS THE CATALYST FOR REGENERATION IN INLET CENTRE

by

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RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF URBAN STUDIES

in the
Urban Studies Program
Faculty of Arts and Social Sciences

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SIMON FRASER UNIVERSITY
Summer 2012

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**Abstract**

In recent years, the popularity of cultural planning in Canada has soared. Proponents emphasize that cultural planning strategies lead to a variety of economic, social and cultural benefits and stress the importance of utilizing an integrated and cultural approach to urban planning. However, despite the growth of cultural planning since the 1980s, there has been little research dealing specifically with implementation and outcomes. This Research Project investigates the implementation and outcomes of cultural planning in the Inlet Centre neighbourhood of Port Moody, British Columbia, which has been oft cited as an example of a highly successful neighbourhood and town centre, and which the City has designated as a cultural precinct. The research seeks to determine whether or not there is a relationship between Port Moody’s cultural planning efforts and Inlet Centre’s success.

In the first phase of analysis, Port Moody’s plans and strategies are analysed in relation to cultural planning concepts and theory. In the second phase, a range of data including City documents, Census data, websites and key informant interviews specific to Inlet Centre are analysed in relation to a set of culturally relevant characteristics. In the third phase, information pertaining to the development review process for two Inlet Centre land developments is analysed in order to determine whether or not a cultural lens has been utilized through the implementation and development of Inlet Centre. The findings indicate that while Port Moody has succeeded in achieving progress toward its economic, social and cultural goals, it has not succeeded in moving toward a more integrated and cultural approach to urban planning.

**Keywords:** arts; culture; creative city; creativity; cultural planning; urban planning; cultural regeneration; Port Moody, BC.
Acknowledgements

Firstly, I would like to thank Dr. Meg Holden for her support throughout the execution of this Research Project, and for pushing me to make connections and think about the bigger picture. Special thanks also goes to Dr. Karen Ferguson, who provided me with guidance, encouragement and motivation in developing a Research Prospectus. I would also like to thank the faculty, staff and students of the Urban Studies Program for helping me to achieve my academic and career goals.

Thank you, Eric Vance, Gaetan Royer, Devin Jain, Mary De Paoli, Elizabeth Keurvorst and Helen Daniels for taking the time to participate in an interview. You have all provided me with important information and insights that have helped to guide my research.

I would like to acknowledge Emaar Canada, the Local Government Management Association (LGMA) and the City of Surrey for their financial support.

Finally, I owe special thanks to my parents for always supporting me, and to my partner, Chris Lerch, for always being there for me.
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<td>Affordable Housing Strategy</td>
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<td>CSP</td>
<td>Cultural Strategic Plan</td>
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<td>EDSAC</td>
<td>Economic Development Strategy for Arts &amp; Culture</td>
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1. **Introduction**

In recent years, the terms ‘arts’, ‘culture’ and ‘creativity’ have increasingly been included in the visions, and central to the plans and strategies, of cities around the world. This trend can be traced back to the 1980’s, when cities in the Western world began to experience important shifts in the way they function. Starting in the 1970s and 1980s, cities began to experience shifts from industrial to post-industrial economic development models, from production to consumption within commodity chains, and from a managerial governance model to an entrepreneurial governance model. In the face of dramatically declining industrial sectors, and the coinciding decline of urban economies and city centres, cities began to change their governance role and act more entrepreneurially in order to attract investment, businesses, capital and people, in an attempt at urban regeneration. It is within this climate of rising inter-city competition and entrepreneurial governance that culture has dramatically elevated in importance, as it is often seen as a key ingredient to successful urban revival and regeneration (Clark *et al.*, 2002). Coinciding with this rise in the importance of culture, there has been immense growth in the field of cultural planning since the 1980s. Whether it is a culture-led regeneration project, a creative city strategy, or an overarching four-pillar sustainability plan, more and more cities are emphasizing arts, culture and creativity in their planning efforts.

While there is no one definition of cultural planning, it is “commonly defined as a cultural approach to planning and policy; it is a process that involves leveraging cultural assets to support social and economic development goals, and integrating culture across all facets of municipal planning” (Kovacs, 2010, p. 210). Proponents emphasize the importance of utilizing a cultural planning approach to achieving economic and community development goals; one of Canada’s foremost cultural planning consulting firms, AuthentiCity, explains:

Creativity, culture and quality of place are increasingly important drivers in local and regional economies in Canada and internationally. To leverage these assets more and more municipalities and larger regions across Canada and internationally are turning to municipal cultural planning and cultural mapping as powerful tools to support economic and broader community development agendas (AuthentiCity, n.d.).
Advocates of cultural planning claim that utilizing a cultural planning approach can help combat the “geography of nowhere”\(^1\) (Kunstler, 1993) and that “the implementation of cultural development goals outlined within cultural plans can help foster a climate for greater internal and external investments in the community (i.e., the creative class and creative industries), thus spurring economic growth (i.e., the creative economy)” (Kovacs, 2010, p. 210). However, despite the growth of cultural planning since the 1980s, there has been little research specifically dealing with the implementation and outcomes of cultural planning initiatives, especially in Canada (Kovacs, 2010).

1.1. Research Topic

The City of Port Moody, British Columbia, is a small suburban municipality within the Metro Vancouver region. Port Moody, like so many other cities, has focused on culture in order to transform and regenerate its economy, image and identity, while also increasing quality of life. Inlet Centre is a new neighbourhood in Port Moody, which has rapidly developed over the past two decades. It has become Port Moody’s new downtown, and the focus of both private and public investment in the City. Inlet Centre is complete with a new City Hall, theatre, library, and recreation facility. The majority of Port Moody’s mixed-use, high-density development is located in Inlet Centre. The City has designated Inlet Centre as one of two cultural precincts within the City; Port Moody’s Cultural Strategic Plan (CSP) (2001a) identifies Inlet Centre, as well as another neighbourhood, Moody Centre, as cultural precincts within the City, with a vision:

To set Port Moody apart by acknowledging its strong arts and culture base. By coordinating the existing significant cultural resources and supporting the development of cultural precincts in Moody Centre and Inlet Centre, Port Moody will uniquely position itself in the region and will stand out from other communities as a City of the Arts (p. 2).

Culture has played a role in the planning for Inlet Centre since the early planning stages in the 1990s. In 2001, when the City adopted its CSP, the importance of culture in Inlet Centre became

\(^1\) The ‘geography of nowhere’ is a term coined by James Howard Kunstler in his book with the same name. It refers to the sameness of America’s built environment, which is depicted as sprawling, ugly, and culture-less.
increasingly entrenched. Port Moody's interrelated plans and strategies envision Inlet Centre as a cultural and creative place, and provide a number of cultural, economic, and community development related goals. However, an analysis of the implementation and outcomes of Port Moody's cultural planning efforts in Inlet Centre has not been conducted. It is clear that Port Moody has emphasized the importance of culture in its interrelated plans and strategies. However, the integration of culture into the implementation process and the effects of culture on the outcome remain unclear and require further investigation.

1.2. Research Question

In consideration of the above, the intent of my Research Project is to answer the following question:

_How has Port Moody's focus on culture, as manifested in the City's suite of interrelated plans and strategies, contributed to the successful development of its new town centre and official cultural precinct, Inlet Centre?_

In order to systematically answer my research question, I have developed three sub-questions, which guide my research:

1. _How have the concepts of cultural planning been embedded into Port Moody's interrelated plans and strategies?_
2. _Taking into consideration cultural planning concepts and Port Moody planning practice, how has Inlet Centre developed into a cultural precinct?_
3. _How were cultural planning objectives integrated into the planning process through the implementation and development of Inlet Centre?_

The intent of my research is to attempt to establish connections between (1) Port Moody's plans and strategies and cultural planning concepts and theory, and (2) between Port Moody's cultural planning efforts and Inlet Centre's success. The analysis strategy I have undertaken to answer my research question and sub-questions is outlined in detail in Chapter 3. Moreover, my Research Project seeks to understand how cultural planning in Port Moody has affected the implementation and outcome of the Inlet Centre cultural precinct. In Chapter 2, I analyse cultural planning theory and provide a conceptual cultural planning framework. In Chapter 4, I situate Port Moody's plans and strategies within the conceptual framework established in Chapter 2, and establish a Port Moody cultural planning framework. In Chapter 5, I provide a broad overview of the outcome of the Inlet Centre neighbourhood, in order to understand how Inlet Centre has developed into a cultural
precinct. In Chapter 6, I undertake a more focused analysis of the implementation of Inlet Centre by investigating one specific aspect: how cultural planning has been incorporated into the private land development process.

Significantly, Inlet Centre has been developed in coordination with the private sector; the neighbourhood would not exist – as a town centre, a cultural precinct, or otherwise – without private sector developers purchasing and developing land in the area. One of the City’s main roles was to work with these developers in order to implement its plan for the Inlet Centre neighbourhood. The City understands its function “as a catalyst, by providing direction and focus for the vision, and as a facilitator, by ensuring that the right climate is created in Port Moody to allow the market to respond to the vision” (City of Port Moody, 2001b, p. 21). In line with this, Port Moody’s cultural planning efforts are inherently tied to land development. Stanborough (2010) explains, in reference to her experiences as a municipal planner in Kelowna, BC:

The majority, but certainly not all, of the best practices for tying culture to development at the municipal level are through land use practices. This can range from locating art in public rights of ways, to providing wide sidewalks that support community activity, to exchanging increased density in new developments for the provision of cultural amenities such as community meeting spaces (p. 96-97).

I am especially interested in exploring the connections between cultural planning and urban planning, and in exploring how cultural planning has played a role in the land development process in Port Moody. It is understood, however, that there are other aspects to cultural planning in Port Moody, such as coordinating with and providing support to local community cultural groups, which are also important, but are analysed in less detail. Port Moody indicates in its CSP vision that in order to “stand out from other communities as a city of the arts” it will support “the development of cultural precincts in Moody Centre and Inlet Centre” (City of Port Moody, 2001a, p. 2). Arguably, the City has had the greatest opportunity to develop a cultural precinct in Inlet Centre, because since 2001 most of Port Moody’s growth has been concentrated in this area. Furthermore, because the City has limited financial resources to publicly fund cultural facilities and improvements, it has had the greatest opportunity to develop cultural resources in coordination with the private sector, through the land development process.
1.3. Justification & Scope of Analysis

Many cities have, in recent years, adopted cultural plans and strategies, believing that the promotion and fostering of arts, culture, and creativity is crucial for the city's ability to diversify and prosper, while at the same time increasing livability and quality of life. While there is no shortage of literature written on this topic, there is a gap in knowledge on the impact of cultural plans and strategies. Markusen & Gadwa (2010) explain, in reference to cultural planning strategies and initiatives, "Despite this interest and momentum, cultural planners are functioning without the benefit of evidence of what approaches work and at what urban and regional scales" (p. 388).

In response to this gap, my research intends to investigate the impact Port Moody's cultural planning efforts have had on the ground. Importantly, Port Moody took an early interest in cultural planning, relative to many other cities – especially small suburban ones. Because of this, there is an opportunity here to investigate the impacts and successes of cultural planning within a suburban context. While case studies of this nature cannot be universally generalized, the information gained is intended to enrich the cultural planning dialogue.

In the Canadian context, there has been a recent surge of interest in municipal cultural planning; many cities have recently adopted, or are in the process of adopting, cultural plans and strategies. Kovacs (2009) explains, "Remarkably little attention has been paid to cultural planning as it is now being interpreted and practiced in Canada ... there is both a practical and theoretical need for this issue to be examined more fully" (p. 10). As more and more cities adopt cultural plans and strategies, this type of research is increasingly important. Planners and policy-makers need to understand the successes and failures of other places when looking to implement similar initiatives. Further, while the spaces colonized by cultural planning strategies are most often depicted as “abandoned brownfields, waterfront and other inner city areas”, this research also intends to fill a gap by providing a case study of a suburban experience with cultural planning (Freestone & Gibson, 2006, p. 39).

Kovacs (2009) explains, “Although the first cultural plans in Canada were developed in the mid and late 1990s (e.g. Kitchener, St. Catherines), cultural planning only began to receive considerable attention in recent years” (p. 21). Port Moody's cultural plan was developed not long after those of the City of Kitchener (1996) and the City of St. Catherines (2000), in 2001.
The field of cultural planning continues to evolve over time. As I will demonstrate in the next chapter, cultural planning has traditionally been most heavily focused on economic development and can be seen as a manifestation of the entrepreneurial city. However, cultural planning proponents have also stressed importance of culture within urban planning, and the need to “root urban planning within a cultural sense of place” (Montgomery, 1990, p. 20). Proponents such as Montgomery (1990) explain that culture should be integrated into a more holistic urban planning process, in order to provide an “ethical corrective” to “an overly land-use focused profession” (Kovacs, 2009, p. 85). Greg Baeker, a leading Canadian cultural planner, explains:

the instrumental and technocratic traditions of local planning, with their focus on land use and the efficient delivery of public services, cannot address the complexities of modern urban life ... planning has proven unable to address the needs of cities as cultural entities, places where people meet, generate meaning, negotiate and re-negotiate identities, and create wealth in the expanding economy of cultural products and services (1999, p. 10, in Kovacs, 2009, p. 89).

So, my Research Project intends to investigate whether the City of Port Moody has moved beyond an entrepreneurial and economic development focused cultural planning framework, toward a more integrated, holistic, and cultural approach to urban planning.

1.4. Port Moody and Inlet Centre in Context

As is the case with many North American cities, the City of Port Moody was originally an industrial town. Starting in the late-1980s, the City began to experience a decline in its heavy industry and manufacturing sectors, and with them, a large proportion of its local employment and tax base. In order to regenerate, Port Moody has attempted to foster and develop a more arts- and culture-based identity and economy.

As previously mentioned, the City of Port Moody is a small suburban municipality within the Metro Vancouver region, which has, over the past two decades, undergone some rapid and significant transformations to its urban form and character, its economy, and its identity. Port Moody grew 15.5% between 2001 and 2006 and 19.9% between 2006 and 2011, making it one of the fastest growing cities in the Metro Vancouver region between 2001 and 2011 (Metro Vancouver, n.d.a). The majority of this growth occurred in the City’s new downtown, Inlet Centre. Inlet Centre is a Municipal Town Centre in Metro Vancouver’s Livable Region Strategic Plan (1996) and recently adopted Regional Growth Strategy (2011) (Figure 1).
Up to the mid-1990’s, Port Moody had developed in a typically suburban fashion, with single-family subdivisions dominating the landscape. In the mid-1990’s, the City began to resist suburban sprawl and promote higher-density, more compact urban development. The majority of this new form of development was to occur in the City’s new downtown, Inlet Centre, located at the tip of the Burrard Inlet (Figure 2). By the mid- to late-1990s, some civic and provincial investments had already been made in this area of the City, including the new City Hall, community theatre and library complex, and Eagle Ridge Hospital.

The City’s original Development Permit Area Guidelines for Inlet Centre were approved by City Council in 1994, which envisioned Inlet Centre as, “a major focus of commercial, institutional and higher density residential development” (City of Port Moody, 1994). The objective of this plan was to, “create an environment of mixed land uses of high-quality design, which will contribute to the creation of a cohesive, identifiable town centre with a strong pedestrian orientation” (City of Port Moody, 1994). This vision of Inlet Centre as Port Moody’s mixed-use, pedestrian oriented downtown was evident as early as 1994 in the City’s planning documents.
In November 2000, Port Moody City Council approved a new Official Community Plan (OCP). The vision of the City's new OCP was:

Port Moody is a safe, vibrant, waterfront city with a strong sense of neighbourhoods that value:

- Protecting, remediating and enhancing the community's environmentally sensitive resources, recreation areas and heritage assets for public use and enjoyment;
- Maintaining the ‘small town’ character of the community;
- Encouraging developments that respect the community and are functional, universally accessible, architecturally sympathetic and environmentally sound;
- Encouraging physical development and cultural activities that enhance the sense of community in the City thus distinguishing Port Moody from its neighbours;
- Encouraging and maintaining a strong and diversified economy and tax base; and
- Supporting community involvement and input when determining future directions of the City (City of Port Moody, 2000a, p. 17).
This OCP similarly envisions Inlet Centre as a “vibrant, complete community” (p. 70). At this time, Inlet Centre had not yet been designated as a cultural precinct. However, the 2000 OCP outlined a number of studies and plans that were to be undertaken after adoption of the OCP (City of Port Moody, 2000a). One of these plans was the City’s Cultural Strategic Plan (CSP), which was endorsed by Port Moody City Council in April 2001. Port Moody's CSP vision is noted in Section 1.1; the plan emphasizes the development of cultural precincts in Moody Centre and Inlet Centre, and focuses on three strategic directions: “integrate the arts into everyday life”, “contribute to the economic life of Port Moody”, and “build on our strengths” (City of Port Moody, 2001a, p. 2). These strategic directions are intended to enhance the image of Port Moody, the quality of life of its residents, and the local economy. As will be discussed in more detail throughout this Research Project, the vision and goals of the CSP are consistent with the goals and purported benefits of cultural planning.

When Port Moody endorsed the CSP in April 2001, it also endorsed an Economic Development Strategy for Arts & Culture (EDSAC). The EDSAC was intended as a companion document to the CSP; the CSP explains, “Economic Development is a vital and important component of this strategy and it is for this reason that a separate report entitled, ‘City of Port Moody: Economic Development Strategy for Arts & Culture’, has been developed by Eric Vance & Associates and is a companion document for this strategy” (City of Port Moody, 2001a, p. 1). The EDSAC explains the impetus for cultural planning in Port Moody; “As the role of the City in arts and culture grows, there is a need to ensure that available resources are used as efficiently and effectively as possible” (City of Port Moody, 2001b, p. 1). The City recognizes that there are economic benefits to cultural planning and the promotion of arts and culture, and explicitly state that, “One of the issues of particular interest to the City is ways in which arts and culture can make an even greater contribution to Port Moody’s economic development” (City of Port Moody, 2001b, p. 1). The EDSAC (2001b) emphasizes Port Moody's positive attributes and assets, such as its ‘small town feel’, heritage, waterfront and high quality of life, and explains that in order to be competitive and encourage economic development, it needs to find “a niche where it can effectively compete for economic development opportunities” (p. 11). The “Port Moody – City of the Arts” theme was chosen in order to “uniquely position Port Moody and make it stand out from other communities” (p. 12).
1.5. Establishing Success

Over the past two decades, Port Moody’s Inlet Centre has rapidly developed into what the City believes to be an example of a highly successful compact, complete community. The City of Port Moody describes Inlet Centre as, “a compact, urban, mixed-use environment serving the needs of a dense local population. Inlet Centre is often cited as one of the most successful examples of a complete and compact urban development in Metro Vancouver” (2011a, p. 53). In the City’s most recent Official Community Plan (OCP), which was adopted by City Council on January 25, 2011, Port Moody re-commits to its “City of the Arts” branding and the promotion of its cultural precincts. Port Moody subscribes to a creative city model; it states in its OCP update, “The City is actively pursuing an economic development formula to build a creative city that will make Port Moody more attractive to knowledge-based, employment intensive industries and their employees” (City of Port Moody, 2011a, p. 53).

The City of Port Moody, and also Inlet Centre private development projects, has won numerous awards over the years. In 2004, the City won two United Nations sponsored International Awards for Livable Communities (LivCom Awards). Port Moody was a Silver Award winner and placed third in its population category.³ Further, Port Moody placed first overall in the “Planning for the Future” category, “beating out cities such as Honolulu, Seattle, Prague and Westminster” (City of Port Moody, n.d.g). The City explains in the “Planning for the Future” section of its LivCom submission:

Successful growth is based on Port Moody’s strengths – its beautiful natural setting, its values-based approach to urban development and the high value residents place on the arts ... Port Moody’s journey to livability has spanned only a few years, but it has taken a significantly integrated approach that involves political, administrative and community vision” (City of Port Moody, 2004c, p. 19).

Port Moody has also won accolades from the non-profit organization Smart Growth BC, which selected Port Moody in 2004 to “present its story as a case study in liveable communities”, and also

³ There are five population categories for the LivCom awards: up to 20,000, 20,001 – 75,000, 75,001 – 150,000, 150,001 – 400,000, and over 400,000 (International Awards for Livable Communities, n.d.).
“ranked Port Moody as second only to Vancouver, BC on their economic vitality index”\(^4\) (City of Port Moody, 2004c, p. 3). Undoubtedly, a big part of Port Moody’s journey to livability has been through the development of Inlet Centre.

Inlet Centre developments Newport Village, Suter Brook Village, and Klahanie have also won awards for their achievements. Newport Village won an Urban Development Institute (UDI) Pacific Region Award for Excellence in the Urban Design and Planning category (Sharpe & Diamond, n.d.). Klahanie won a UDI Award for Excellence in 2010 in the Best Master-Planned Development category (Urban Development Institute Pacific Region, 2010). Further, the “Cityhomes” at Suter Brook Village won a Georgie Award\(^5\) in 2008 in the “Best Townhome” category (Onni Group, n.d.). These awards are indicative of the recognized success of Inlet Centre developments.

In addition to being a leader in planning for the future and achieving liveable communities, the City of Port Moody is also a pioneer in cultural planning. As noted above, Port Moody adopted the CSP and EDSAC in 2001, making it one of the earliest adopters in Canada of a cultural plan and related culturally focused economic development strategy. More recently, Port Moody's sustainability checklist, which utilizes a four-pillar model of sustainable development (the fourth pillar being culture), has led to Port Moody being cited as an example of a community which is “experimenting with a variety of planning processes to include culture within municipal and community systems” (Duxbury & Jeannotte, 2012, p. 17). Because Port Moody was an early adopter of a cultural plan, enough time has passed (10 years) to analyse the impacts of the City’s cultural planning efforts. As aforementioned, this Research Project explores whether or not there is a link between the City’s cultural planning efforts and the success of the Inlet Centre neighbourhood.

\(^4\) Smart Growth BC published the *BC Sprawl Report* in 2004. It explores the “relationship between urban form (density and integration of land uses), on the one hand, and livability and economic vitality, on the other” (Smart Growth BC, 2004, p. i). The study uses three indices (urban form, livability, and economic vitality) to explore the relationships between these themes, and ranks BC cities accordingly. The Economic Vitality Indicators include, for example, “number of businesses per 1,000 people”, “incorporations per 10,000 people”, and “education index (number of people with a Bachelor degree or higher)” (p. 17). Port Moody ranked second on the Economic Vitality Index with a score of 62.45 out of 100.

\(^5\) Georgie Awards are awarded to builders/developers by the Canadian Home Builders’ Association of British Columbia (CHBA BC) (Georgie Awards, n.d.).
2. **Cultural Planning Conceptual Framework**

The purpose of this chapter is to unpack and make sense of the paradigms of cultural planning, in order to understand its conceptual underpinnings. This conceptual framework is an essential starting point to understanding cultural planning in Port Moody.

Finding a universally recognized answer to the question “what is cultural planning?” is an impossible task. As Kovacs (2009) explains, “the field has suffered from divergent notions and vague ideas about what cultural planning should be about” and there is “weak conceptual and definitional clarity that has hindered the initiative” (p. 12). I will explain the evolution of, and rationales for, cultural planning in this chapter. I contend that cultural planning emerged in the 1980s and the 1990s as a result of government and economic restructuring, in which cities had to act entrepreneurially in order to encourage growth and economic development. Since the 1980s, there have been three dominant paradigms in cultural planning: *culture in urban regeneration, creative cities, and sustainable cities* (Freestone & Gibson, 2006; Evans & Foord, 2008). As will be discussed in more detail later in this chapter, economic development has remained the most dominant objective in the majority of cultural planning initiatives from the 1980s to the present time.

Just as it is impossible to find a universally recognized answer to the question “what is cultural planning,” it is also impossible to find one answer to the broader question “what is culture.” Just as the cultural planning field is evolving over time, so too is the concept of culture. Duxbury and Jeannotte (2010) describe four different conceptual threads for understanding culture’s role in planning in relation to sustainable communities in particular:

(1) culture as capital, (2) culture as process and way of life, interacting with an environment, (3) culture as a central binding element providing the values underlying sustainable actions, and (4) culture as creative expression providing insights on environmental/sustainability concerns (p. 14).

Cultural capital is defined as “traditions and values, heritage and place, the arts, diversity and social history” (Roseland *et al.*, 2005, p. 12). Duxbury and Jeannotte (2010) explain, “Although the value of cultural capital may not always be measurable in terms of money, both tangible and intangible cultural assets are considered as capital that has value” (p. 15). Arguably, the concept of culture as
capital is the dominant one within the *culture in urban regeneration* and *creative city* cultural planning paradigms. With the trend toward the *sustainable cities* paradigm, the concept of culture has increased in salience and is increasing in complexity. The conceptualization of culture will be discussed in more detail in the later sections of this chapter. However, I am most concerned with the first two conceptual threads of culture: culture as capital and culture as process.

### 2.1. Cultural Planning Origins & Evolution

Many cultural planning academics and practitioners emphasize that there has been a “cultural turn” in urban planning, which occurred in the late 1980s and early 1990s (Mercer, 2010; Baeker, 2010; Freestone & Gibson, 2006). Freestone & Gibson (2006) explain, “The current cultural turn may be explosive, but it is not sudden; indeed, the interlocking of cultural institutions and urban development is time-honoured” (p. 22). Freestone & Gibson (2006) provide a historical overview of cultural planning paradigms from the 1900’s onwards. They provide a useful table for understanding the evolution of cultural planning paradigms, which I have included as Table 1. This table was adapted by Evans & Foord (2008), who added sustainable communities to the list of paradigms noted. This addition has been provided in the table below.

**Table 1. The Evolution of Cultural Planning Paradigms**

<table>
<thead>
<tr>
<th>Period</th>
<th>Paradigm</th>
<th>Theorists &amp; Practitioners</th>
<th>Places, Plans, Exemplars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900s-1910s</td>
<td>City as a work of art</td>
<td>Daniel Burnham</td>
<td>The models of Paris and Vienna; city beautiful movement; Plan of Chicago; Plan for Canberra</td>
</tr>
<tr>
<td>1910s-1950s</td>
<td>Cultural zonation</td>
<td>Harland Bartholomew; Patrick Abercrombie</td>
<td>Civic-cultural centres; neighbourhood civic facilities; city functional and post WWII master plans</td>
</tr>
<tr>
<td>1960s-1970s</td>
<td>Flagship facilities</td>
<td>Robert Moses</td>
<td>Lincoln Centre; JFK Centre; Sydney Opera House</td>
</tr>
<tr>
<td>1960s-1970s</td>
<td>Cultures of communities</td>
<td>Jane Jacobs</td>
<td>Community arts facilities; heritage movement; community cultural development; social planning</td>
</tr>
<tr>
<td>1980s-1990s</td>
<td>Culture in urban regeneration</td>
<td>Progressive city administrations; Pasqual Maragall; Sharon Zukin</td>
<td>Cultural regeneration and cultural industries strategies; festival marketplaces; local economic development; European Capital of Culture; Barcelona; Bilbao; Baltimore; Glasgow; Manchester</td>
</tr>
<tr>
<td>1990s-2000s</td>
<td>Creative cities</td>
<td>Charles Landry; Richard Florida; Allen Scott</td>
<td>Arts and cultural planning strategies; urban design; cultural precincts; cultural tourism; Huddersfield; Helsinki; Berlin</td>
</tr>
</tbody>
</table>
### Table

<table>
<thead>
<tr>
<th>Period</th>
<th>Paradigm</th>
<th>Theorists &amp; Practitioners</th>
<th>Places, Plans, Exemplars</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000s</td>
<td>Sustainable cities</td>
<td>Compact city; high density; New Urbanism; Design Quality (CABE)</td>
<td>Culture and quality of life; livability; place-shaping; creative clusters; living places</td>
</tr>
</tbody>
</table>

Adapted from Freestone & Gibson, 2006, p. 23; Evans & Foord, 2008, p. 23

While Freestone & Gibson (2006) contend that cultural planning has a long history, tracing it back to the turn of the twentieth century, Kovacs (2009) argues that while earlier paradigms are important in establishing a historical context for cultural planning, “the initial body of literature dealing with something specifically called “cultural planning” only began to emerge in the late 1980s and early 1990s” (p. 11). The surge of interest in cultural planning during this time period is not surprising. The places where cultural planning strategies were gaining momentum, including the United Kingdom, Europe, Australia and North America, were also dealing with industrial decline, globalization, economic and governmental restructuring. Arguably, cultural planning strategies, as will be discussed in the next sections of this review, are most often manifestations of the entrepreneurial city context that began in the 1980s in the Western world. As such, while cultural planning strategies may have a wide variety of objectives (including community development, social planning, and arts and culture sector planning objectives) they are typically focused primarily on economic development (Kovacs, 2009); “Actual forms of cultural-based planning often remain a continuation and adaptation of 1980s models” (Freestone & Gibson, 2006, p. 36), with a focus on economic development, and on culture as capital.

#### 2.2. Entrepreneurial Cities

I have made the argument that cultural planning can be seen as a manifestation of urban entrepreneurialism. Therefore, I must start with an explanation of the entrepreneurial city. The 1980s marked a period of shifting economies and governmental functions in the Western world. In the United Kingdom, Europe, North America and Australia, where cultural planning has become a well-established policy field, this was a period of transition, from industrial to post-industrial economies, and from managerial to entrepreneurial governance models (Harvey, 1989; Kovacs, 2009). These shifts were in large part the result of economic recession, a dramatically declining manufacturing and industrial base, and a coinciding rise in unemployment (Bell & Jayne, 2004). David Harvey (1989) has been oft cited in explaining the shift from the industrial to the post-
industrial city, and the coinciding shifts in urban governance models from managerial to entrepreneurial. He explains:

In recent years, urban governance has become increasingly preoccupied with the exploration of new ways in which to foster and encourage local development and employment growth. Such an entrepreneurial stance contrasts with the managerial practices of earlier decades which primarily focused on the local provision of services, facilities, and benefits to urban populations (p. 3).

The entrepreneurial city is a quintessentially neoliberal city; “Entrepreneurial’ regimes of urban governance are not simply local manifestations of neoliberalism; their simultaneous rise across a wide range of national, political and institutional contexts suggests a systemic connection with neoliberalization as a macro process” (Peck & Tickell, 2002, p. 396). Neoliberalism is a free-market economic theory in which “the constitution and extension of competitive forces is married with aggressive forms of state downsizing, austerity financing, and public service ‘reform’” (Peck & Tickell, 2002, p. 381). The rise of the neoliberal movement is associated with the policies of President Ronald Reagan in the United States and Prime Minister Margaret Thatcher in the United Kingdom in the 1980s (Peck & Tickell, 2002). In Canada, Prime Minister Brian Mulroney’s Progressive Conservative government followed Reagan and Thatcher’s lead by implementing similar neoliberal policies in the 1980s and 1990s (Royer, 2009). Neoliberalism is associated with competitive globalization, privatization, market-oriented economic growth, and the downloading of government responsibilities from senior to local levels of government (Peck & Tickell, 2002; Hall & Hubbard, 1996; Zimmerman, 2008; Royer, 2009).

Peck and Tickell (2002) explain that neoliberalism continues to evolve over time; they characterize the neoliberalism of the 1980s as “roll-back neoliberalism”, which is associated with deregulation and deconstruction, and the neoliberalism of the 1990s onwards as “roll-out neoliberalism”, which is associated with the “purposeful construction of alternative regulatory structures” (p. 384, p. 386). The transformation from roll-back to roll-out neoliberalism is connected with the realization in the 1990s of the "perverse economic consequences and pronounced social externalities of narrowly market-centric forms of neoliberalism" (p. 388). In the roll-out phase of neoliberalism, Peck and Tickell (2002) point to the “deliberate stretching of the neoliberal policy repertoire to embrace a range of extramarket forms of governance and regulation”, including:
the selective appropriation of ‘community’ and non-market metrics, the establishment of social-capital discourses and techniques, the incorporation (and underwriting) of local-governance and partnership-based modes of policy development and program delivery in areas like urban regeneration and social welfare... (p. 390).

Importantly, and as will be discussed in more detail in later sections of this chapter, this inclusion of ‘community’ and non-market metrics in roll-out neoliberal policy is aligned with the claims of cultural planning proponents, who argue that cultural planning can reap many community development related benefits even though the main underlying goals are usually economically driven.

The entrepreneurial city is “a reorientation of urban governance away from the local provision of welfare and services to a more outward-oriented stance designed to foster and encourage local growth and economic development” (Hall & Hubbard, 1996, p. 153). Within this entrepreneurial environment, cities must compete for resources, jobs and capital, and create more attractive, consumption-based urban environments (Harvey, 1989; Hubbard & Hall, 1998). Another crucial aspect of the entrepreneurial city is privatization; the entrepreneurial city must foster and encourage partnerships with the private sector, and it has characteristics traditionally associated with businesses as opposed to local governments, including speculation, risk-taking, inventiveness, promotion, and profit motivation (Hubbard & Hall, 1998, p. 2).

Starting in the 1980s, cities in the Western world were struggling with substantial losses of their traditional industries and associated blue-collar jobs, and began competing for knowledge-, innovation- and high technology-based corporations and jobs. In the 1980s, commentators began to speak about the so-called “new economy”, and noted that, “Every industrialized country is looking to high technology for its salvation”, during this period of industrial decline and economic recession (Alexander et al, 1983). With the loss of their industrial base and associated local employment, it became increasingly important for cities to be able to attract new corporations and businesses with a focus on high technology, knowledge and innovation, or more simply, on “brain work” as opposed to “brawn (physical labour) work” (Landry, 2008, p. xxviii). This focus on knowledge and innovation in the new economy has continued and has gained momentum since the 1980s, as will be discussed in the later sections of this chapter.

In attempting to make the city attractive and competitive to new corporations, business, and investment, the entrepreneurial city is focused on consumption, aesthetics, amenities and quality of
life; “gentrification, cultural innovation, and physical upgrading of the urban environment ... consumer attractions, ... and entertainment ... have become much more prominent facets of strategies for urban regeneration” (Harvey, 1989, p. 9). As such, it is not surprising that the focus has repeatedly been on culture in urban regeneration strategies. Because cities have limited revenue sources, the private sector must take the lead role in regeneration strategies and projects. Further, in line with the “roll-out” phase of neoliberalism, while the entrepreneurial city is primarily focused on economic development in its culture in urban regeneration strategies, it also emphasizes the social benefits of regeneration, such as resident quality of life.

When transitioning out of an old industrial development model, the Canadian entrepreneurial city operates in an environment where it has more responsibilities, because of downloading from senior levels of government, and less revenue, because of a declining industrial base. To be successful in this environment, it acts entrepreneurially to attract investment, businesses, and people. Port Moody’s plans and strategies reflect the entrepreneurial context in which they operate. The City has clearly understood, as early as 1992, the need to diversify economically in response to the shift from an industrial to post-industrial economy (City of Port Moody, 1992). Port Moody has also understood that its role has had to be larger than simply providing local services; it has understood that it also has to play a role in economic development and place-marketing, and that this role requires a partnership approach with the private and non-profit sectors. Significantly, the City clearly states in its EDSAC that one of its main functions is to attract and promote investment, business and land development (City of Port Moody, 2001b). In the CSP executive summary, which was included with the Corporate Report that was forwarded to City Council with a recommendation that the CSP and EDSAC be endorsed in April 2001, states:

> The City of the Arts caption will lead to product differentiation, association with positive images and name recognition and appeal to the growing cultural tourism market – all strategic business concepts. For Port Moody to further capitalize on the Arts and Culture niche it has already carved out for itself shows visionary business savvy (City of Port Moody, 2001d, p. 10).

Port Moody has undoubtedly followed an entrepreneurial model in that it understands the importance of place branding and place-marketing. Further, the City understands the need to “build on our strengths” and develop a niche through “acknowledging its strong arts and culture base” (City of Port Moody, 2001a, p. 2). Even though the City has been transitioning from industrial to post-industrial, and has traditionally been identified more as an “industrial town” than an “arts
city”, it has justified and authenticated its cultural focus and branding by emphasizing its “rich history of involvement in arts and culture” (City of Port Moody, 2001b, p. 1).

2.3. Culture in Urban Regeneration

With the disappearance of local manufacturing industries and periodic crises in government and finance, culture is more and more the business of cities – the basis of their tourist attractions and their unique, competitive edge (Zukin, 1995, p. 2).

The first paradigm of cultural planning that I will discuss is culture in urban regeneration. The “cultural turn” in planning that started in the 1980s and 1990s, as previously discussed, is “a response to the profound implications for how cities work and survive in the context of two major forces: globalization and the ‘new economy’” (Mercer, 2010, p. 15). It is within the context of urban entrepreneurialism and the new economy that culture was given more recognition, especially considering local economic development (Freestone & Gibson, 2006). Urban regeneration projects, such as waterfront redevelopments, are products of entrepreneurial strategies geared towards increasing the city’s ability to compete for corporations, investments, and people in the new economy.

Urban regeneration is defined by Evans & Shaw (2006) as, “the renewal, revival, revitalization or transformation of a place or community. It is a response to decline, or degeneration. Regeneration is both a process and an outcome. It can have physical, economic and social dimensions, and the three commonly coexist” (p. 1). Culture often plays a critical role in urban regeneration strategies (Basset, 1993; Clark, 2004; Clark et al, 2002; Vickery, 2007; Evans, 2003, 2005; Evans & Shaw, 2004; Miles & Paddison, 2005). The reason that culture has taken on such an important role in urban regeneration strategies has to do with its importance in placemaking and place-marketing. If a place is to be successful in creating a unique and distinctive image and identity, it must have unique and distinctive characteristics, and these defining characteristics are most often cultural; “approaches to place-marketing typically try to reimage or reinvent the city, promoting locally rooted traditions and weaving place myths in an attempt to stress their uniqueness” (Hall & Hubbard, 1996, p. 161). Therefore, within this paradigm of cultural
planning, culture is conceptualized as capital; cultural resources are utilized in order to create wealth.

Where culture has assumed a central role in urban regeneration strategies, it has often been termed culture-led urban regeneration. The City of Toronto (2008) provides a useful definition for culture-led regeneration: “A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creativity plays a leading and transformative role” (p. 44). Culture-led urban regeneration strategies may include projects such as the construction of ‘flagship’ buildings, such as arts centres, theatres or concert halls (Basset, 1993; Evans, 2003, 2004; Clark et al, 2002); investment and reclamation of a park or waterfront area (Evans, 2005); the designation of cultural districts (Basset, 1993; Evans, 2005); the restoration of heritage buildings and/or the designation of heritage districts (Evans, 2003); and the staging of events and festivals (Basset, 1993; Clark et al, 2002). Evans (2005a) explains that culture-led urban regeneration strategies “capture the twin goals of competitive advantage and quality of life” (p. 960). The cultural resources noted above (e.g. heritage buildings, events and festivals) are used to brand the city (Clark et al, 2002; Evans, 2003); to redefine and reinforce the city’s identity and distinctiveness (Clark et al, 2002); to attract new investment, businesses, and people (Clark et al, 2002; Evans, 2005; Miles & Paddison, 2005); to encourage tourism (Clark et al, 2002; Evans, 2005); to increase quality of life (Evans, 2005); and to increase social cohesion (McCarthy, 2006). Further to the discussion in Section 2.2, while culture-led strategies are focused primarily on economic development, they also include social/community development related goals, consistent with roll-out neoliberalism. Culture is viewed as a key contributor to the revitalization of the post-industrial city; “Within a little more than two decades, the initiation of culture-driven urban (re)generation has come to occupy a pivotal position in the new urban entrepreneurialism” (Miles & Paddison, 2005, p. 833).

As culture was increasingly seen as a crucial element of urban regeneration strategies in the 1980s and 1990s, it is not surprising that the first publications specifically addressing cultural planning also appeared during this period (Kovacs, 2009). Kovacs (2009) explains that early advocates of cultural planning were focused primarily on urban development and revitalization,

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6 Re: Duxbury & Jeannotte’s four conceptual threads of culture (2010, p. 14).
cultural development, and civic engagement. Cultural planning was “seen as a means by which cities could develop attractive ‘livable’ environments and quality of place for residents, potential residents, and tourists” (Kovacs, 2009, p. 12). Consistent with urban entrepreneurialism and culture-led urban regeneration, early advocates of cultural planning were heavily focused on reinventing the city’s image and identity through place-marketing and enhancing quality of place. One of the earliest writers on cultural planning, John Montgomery (1990), defines cultural planning as a “holistic approach that embraces three main sub-areas: cultural economics and production, cultural policy and the arts, urban design and revitalization” (p. 19).

### 2.4. Creative Cities

The creative cities paradigm is very much an extension of the previous paradigm of cultural planning, culture in urban regeneration, and therefore also an “emergent phase of urban entrepreneurialism” (Zimmerman, 2008, p. 231). Its arrival, according to Freestone & Gibson (2006), was signalled by the increasing dependence of urban economies on “the production and consumption of culture” (p. 36). In the previous paradigm of cultural planning, cities were more focused on the potential of cultural industries and resources, which “made them unique and special” (Landry, 2008, p. xxii). Building on the concepts of urban entrepreneurialism, the new economy, culture-led urban regeneration, and early conceptualizations of cultural planning, the creative city is about a “shift from thinking about lifting production volumes and quantity to addressing how to add value, how to create innovations and how to increase urban quality” (Landry, 2008, p. xxii).

The creative city is also heavily focused on the individual. Catungal et al (2009) explain that one of the main differences between creative cities and culture in urban regeneration is that the former is focused on attracting individuals (the creative class), in order to attract investment, capital, and corporate firms, whereas the latter is “centred on the provision of infrastructure, subsidies and amenities to lure highly mobile corporations” (p. 1098). The elevation of the importance of the individual in the conceptualization of the creative city has much to do with the influential work of Richard Florida (2002). Florida (2002) argues that due to intense inter-city competition, cities need to strategically compete for mobile and talented people, and in turn, mobile corporate firms. These mobile and talented people belong to what Florida (2002) calls the creative class. The creative class is attracted to highly diverse, vibrant places with quality amenities, attractive downtowns, and high quality of life. The concept and components of the creative class will be discussed in more detail in Section 2.5.
Starting in the early 2000s, many cities began to implement creative city strategies as a means by which to re-vision and re-position themselves in order to regenerate their economies and identities. In Canada, many cities have utilized a creative city approach, including Vancouver, Toronto, Ottawa and Halifax (Duxbury, 2004). According to Duxbury (2004), developing creative cities requires a multi-faceted approach, which strategizes to “retain and attract mobile citizens, investment and jobs; improve the ‘quality of place’ through investments in infrastructure and amenities often focused on particular neighbourhoods or areas of distress; and building local identity through ‘branding’ or place-marketing” (p. 3). The City of Toronto (2008) helps to further explain this concept with a visual representation from their Creative City Planning Framework, which illustrates the vision and goals of the creative city (Figure 3).

**Figure 3: Creative City Vision – Place, Culture & Economy**

![Creative City Vision Diagram](image)

Adapted from City of Toronto, 2008, p. 22

This vision effectively demonstrates the key interconnections involved in the creative city: place, economy, and culture. It also sums up the theoretical claims that the creative city will increase a city’s competitiveness, encourage local economic development, and create authentic and attractive urban environments.
According to its proponents, the conceptual creative city has “a strong sense of its identity, its uniqueness and its defining strengths” (City of Toronto, 2008, p. 23). It understands its strengths and what makes it unique and distinctive, and is able to market and brand itself in a way that builds on these strengths and unique attributes “in clear and compelling ways” (City of Toronto, 2008, p. 23). Landry (2008) explains that the creative city involves a paradigm shift in urban planning. Urban planners, according to Landry (2008), must become more insightful and imaginative in order to build cities that attract the creative people, businesses and jobs; he explains:

A city suitable for factory work looks and feels different from one geared to encourage people to be curious and inventive. In the one, people are seen simply as units of mechanical production; in another, as the key ideas and, thus, wealth generators (p. xxxii).

Whereas Montgomery (1990) calls for a holistic approach to planning, Landry (2008) calls for a creative approach. Both of these theorists advocate a more bottom-up, integrated, holistic (creative) approach to planning, which reacts to the top-down “urban engineering paradigm in city-making” (Landry, 2008, p. xxiii). This creative, or holistic, approach to planning is an inclusive approach that involves stakeholders from all groups, professionals, politicians, and citizens. Furthermore, culture assumes a central position in planning for the creative city; “An appreciation of culture should shape the technicalities of urban planning and development rather than being seen as a marginal add-on to be considered once the important planning questions, such as housing, transport and land use, have been dealt with” (Landry, 2008, p. xxxi). In creative city theory, culture is understood not only as capital, but also as an integral part of the process. The conceptualization of culture as a process and a way of life has to do with the idea that culture should not be discussed simply in terms of “the arts”, “heritage”, and “cultural industries” (or culture as capital), but that it should be broadened to move beyond the traditional trajectories and include aspects such as community values and aspirations, community engagement, and belonging (Duxbury & Jeannotte, 2010, p. 15). For urban planning and Landry’s version of creative city building, this means using a cultural lens throughout the planning process, including the community in the process in order to

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7 Re: Duxbury & Jeannotte’s four conceptual threads of culture (2010, p. 15).
understand their values and aspirations, understanding how people will use the spaces which are being planned for, and so on.

However, even with this call from creative city proponents such as Landry for a wider definition of culture and a more inclusive planning process consistent with the earlier paradigm of cultural planning, the creative city is still heavily focused on economic development. Cities which adopt creative city strategies recognize the need to attract and retain creative people and industries, and thus the significance of the creative economy. Further, consistent with the *culture in urban regeneration* paradigm, proponents of the *creative cities* paradigm continue to advocate for a strategic use of cultural resources; “Cultural resources are the raw materials of the city and its value base, and they replace our traditional assets” (Landry, 2008, p. xxxi). As with the previous paradigm, there is still a heavy focus on culture as capital. Cultural resources are the raw materials and creativity is the method of exploiting them (Landry, 2008).

### 2.5. Creative Economy

The creative economy is driven by ideas, innovation, knowledge, collaboration and creativity. The creative economy employs people who are paid to think (City of Hamilton, 2010, p. 42).

Understanding the concept of the creative economy is essential to understanding the creative city paradigm. The creative economy can be understood as an extension of the new economy, as discussed in Section 2.2. As the above quote from the City of Hamilton explains, the creative economy is an economy that is driven by brainwork as opposed to brawn work (Landry, 2008). Cities are essential to the creative economy, because they are hubs of creative activity (Conference Board of Canada, 2008). According to creative city/creative class proponents, talented and innovative people, who are highly mobile, drive the creative economy (Florida, 2002). So, within this context cities have the task of attracting, retaining and nurturing creative industries, businesses and people. The City of Toronto (2008) explains:

> Creativity as a practice is really the basis of the creative economy. It is the new engine of prosperity itself. Jurisdictions which do not learn this are condemned to a losing battle against the drive to lower costs (p. 24).

The creative economy drives arts and culture-based industries, businesses and people, but it also includes a much wider catchment. The Conference Board of Canada (2008) explains, "A creative economy extends beyond the culture sector to harness creativity and bring about positive social
and economic changes across a broad spectrum of industries, sectors, and social organizations (p. 1). According to the City of Hamilton’s Community Culture Project (2010), the creative economy includes three distinct but interrelated components: the creative economy, creative industries, and creative cultural industries (Figure 4). There are three concepts that are associated with these components that must be understood: the creative class, creative industries, and (creative) cultural industries.

**Figure 4: The Conceptual Components of the Creative Economy**

![Diagram](image)

Adapted from City of Hamilton, 2010, p. 44.

The term *creative industries* was popularized by the United Kingdom’s Creative Industries Task Force, after it produced its first mapping document in 1998 (Pratt, 2008). The UK Creative Industries Task Force defines creative industries as “activities which originate in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998). There is a wide range of industries and occupations that may be considered creative. These creative industries align with the

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8 The City of Hamilton commissioned AuthentiCity, a cultural planning and economic development consulting practice, to prepare this report. Greg Baeker, a Canadian cultural planning specialist, is the Senior Consultant and Founder of AuthentiCity (http://mappingauthenticity.com).
concept of the creative professionals, as posited by Richard Florida. Florida (2002) explains that the creative class consists of two components: the "super creative core" and the "creative professionals" (p. 69). The creative professionals are those "who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions, and business management" (p. 69). The super creative core is described in the next paragraph.

Statistics Canada's Canadian Framework for Culture Statistics includes a definition of cultural industries “that encompasses written media, the film industry, broadcasting, sound recording and music publishing, performing arts, visual arts, crafts, architecture, photography, design, advertising, museums, art galleries, archives, libraries, and culture education” (Conference Board of Canada, 2008, p. 3). Those who work in the cultural industries are members of the super creative core. They are people who produce “new forms or designs that are readily transferable and widely used” (p. 69). However, it must be noted that Florida’s (2002) super creative core includes scientists, engineers and architects alongside artists, writers and designers, whereas the cultural industries as defined by Statistics Canada focuses on industries and occupations that are directly focused on arts and culture. According to the Conference Board of Canada (2008), the cultural industries covered in Statistics Canada’s Framework comprise the majority of the economic activity in the cultural sector. Further, the Conference Board (2008) asserts that the culture sector is the foundation of the creative economy, and estimates that “the real value-added output by culture-sector industries totalled $46 billion in 2007, approximately 3.8 percent of total gross domestic product (GDP)” (p. 4).

In 2001, when the City of Port Moody adopted the “City of the Arts” theme and branding, it clarified its focus on and support for arts and culture in the City. However, Port Moody’s plans and strategies clearly convey the message that the “City of the Arts” is about more than arts and culture. It is about using arts and culture as the catalyst to regenerate socially, environmentally, and economically. For Port Moody’s local economy, that means regenerating from an industrial economy to a creative economy, where creative and knowledge-based industries, businesses and people choose Port Moody and thrive there. Over the past two decades, Port Moody’s understanding of cultural planning has transformed from a more traditional view as involving cultural facilities and programs (Keesmaat, 2010), to a more comprehensive view, towards a vision
of Port Moody as a creative city. This transformation is especially evident in the following quote from the City’s new OCP:

The successful “City of the Arts” branding, together with very active local arts and cultural organizations, have continued to distinguish Port Moody as both a local and regional destination for arts and culture. The City is actively pursuing an economic development formula to build a creative city that will make Port Moody more attractive to knowledge-based, employment intensive industries and their employees (City of Port Moody, 2011a, p. 53).

Over the past decade, the City of Port Moody has attempted to attract creative industries and people. It is encouraging and seeking out creative industries and people through, for example, “encouraging the redevelopment of some underutilized general industrial lands for hybrid industrial/business, high technology and knowledge-based businesses” (City of Port Moody, 2011a, p. 56). Port Moody also understands the value of, and supports the development of, the creative cultural sector. One of Port Moody’s core goals is to “recognize the arts and culture as an important employment sector in the City” (City of Port Moody, 2011a, p. 15).

2.6. Quality of Place, Cultural Districts & Urban Design

Just as understanding the concept of the creative economy is essential to understanding the creative city paradigm, it is equally as important to understand the importance of place. As is illustrated in the City of Toronto’s Creative City Vision (Figure 3), the creative economy is inherently tied to place. Proponents of the creative city and the creative class contend that creative people are attracted to creative and cultural places; that is, places that are unique, tolerant, and diverse. Florida (2002) argues that cities that are successful in the creative economy have a:

... supportive social milieu that is open to all forms of creativity – artistic and cultural as well as technological and economic. This milieu provides the underlying eco-system or habitat in which the multidimensional forms of creativity take root and flourish. By supporting lifestyle and cultural institutions like a cutting-edge music scene or vibrant artistic community, for instance, it helps to attract and stimulate those who create in business and technology (p. 55).

The members of the creative class are, according to Florida (2002), attracted to diverse, unique, and authentic places which offer an attractive lifestyle depending on their interests, such as a music scene, arts scene or outdoor sports scene. They are attracted to places with a social and cultural milieu “that is open to all forms of creativity” (Florida, 2002, p. 55). As members of the creative
class cluster in certain places, the social and cultural milieu perpetuates and evolves; for example, a city with an arts scene attracts more artists and establishes a growing and evolving niche arts industry sector, which in turn attracts other creative class members and creative industries. Port Moody has definitely subscribed to this theory; “The City of the Arts theme will project an image of high concern for quality of life and ... will be very attractive for high technology investors and their young, urbane and sophisticated workforce” (City of Port Moody, 2001d, p. 10).

Having a high quality of place is paramount to attracting creative people and creative industries. As such, placemaking and place-marketing strategies are often a focal point in cultural planning initiatives. Florida (2002) defines quality of place as involving three dimensions: 1) an attractive built environment, 2) diverse kinds of people, and 3) a vibrant and unique street life. Further, there are certain neighbourhoods or districts within cities that have the most potential to have a high quality of place. Cultural resources, which are cultural assets such as public facilities, heritage buildings, festivals and events, and not-for-profit cultural organizations, are often clustered together in specific areas of the city. Markusen and Gadwa (2010) explain that a common cultural planning strategy is to designate and develop cultural districts, which are places where arts and cultural activities are clustered together. They provide a definition of cultural district with a quote from Frost-Kumpf (1998): “A cultural district is defined as ‘a well-recognized, labeled, mixed-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction’” (p. 386). Placemaking strategies, which put emphasis on enhancing quality of place, are often focused on cultural districts. Cultural districts are also called cultural quarters, creative districts, or cultural precincts; the latter terminology is used in Port Moody.

Wansborough & Mageean (2000) describe the characteristics of cultural quarters. They are centrally located within the City; concerned with both cultural production and consumption, but are usually more inclined to be centres of cultural consumption; they are mixed-use, human scale environments; and they integrate public art and heritage into the built environment. Wansborough and Mageean (2000) point to the important role that urban design plays in the creation of successful cultural districts. Good urban design is essential to creating quality of place, because one of the dimensions of quality of place is an attractive built environment that promotes activity and social interaction (Florida, 2002). Creating and fostering quality of place is an important aspect of cultural planning, and is often implemented at the neighbourhood level, or the cultural district level.
In the past, cities understood cultural planning to be about cultural facilities, such as museums, galleries, and programs, such as public art programs (Keesmaat, 2010). However, creative cities have understood that cultural planning is about more than cultural facilities and programs; “cultural resources need places to thrive; their success is entwined with the completeness of the neighbourhoods in which they are located” (Keesmaat, 2010, p. 121-22). Cities utilizing cultural planning strategies often focus their efforts on developing cultural districts by locating cultural resources, amenities and facilities within central districts which are designated for high density, mixed-use development, and centres of civic and economic activity. The mix of uses and activities, buttressed by the density of people (residents, visitors and employees of different local employers) helps to “provide the critical mass which makes an area work”, socially, economically, and culturally (Wansborough & Mageean, 2000, p. 184). Further, these districts require good urban design, as the built environment influences the ways in which people use spaces; quality urban design is key to creating “vibrant, active people places” (City of Port Moody, 2001a, p. 7). As will be further discussed in Chapter 5, the City of Port Moody has specifically identified Inlet Centre as a cultural precinct, and has clustered cultural resources, amenities and facilities there.

2.7. Critiques of Cultural Planning Strategies

Each story of regeneration begins with poetry and ends with real estate (Klunzman, 2004, p. 2).

While many cities have continued to implement culture-led urban regeneration and creative city initiatives since the 1980s, envisioning culture as a key ingredient to economic revitalization and a heightened quality of life for residents, these initiatives have also received a great deal of criticism. Catungal et al (2009), in a case study of a creative cluster in Toronto, Ontario – Liberty Village – find that the creative city initiative in Liberty Village has actually lead to the displacement of members of the creative class and traditional industries, and the “production of an artificial, homogenous and secure site for business” (p. 1111) which represents the “antithesis of notions of creativity as defined by artists and not-for-profit arts organizations” (p. 1096). Catungal et al (2009) are critical of creative city strategies, in that instead of creating the diverse, inclusive, authentic places that they strive towards, the result has been the creation of homogenous, exclusive, contrived places that are “not about genuine creativity but about marketing, consumption and real
estate development” (p. 1098). This sentiment is shared with other critical scholars, such as Peck (2005), and Ponzini & Rossi (2010).

Gentrification⁹, inequality, and social exclusion are some of the most commonly cited complaints about culture-led and creative city strategies (Harvey, 1989; Evans & Shaw, 2006; Catungal et al, 2009; Peck, 2005; Ponzini & Rossi, 2010; McCarthy, 2005; Wansborough & Mageean, 2000). Peck (2005) has been very critical of Florida’s (2002) work, and has criticized using measures such as increased property values as a sign of success; he states, “Repackaging urban cultural artifacts as competitive assets, they value them (literally) not for their own sake, but in terms of their supposed economic utility … it is now being proposed that these gentrification-friendly strategies should be evaluated … according to … increased house prices!” (p. 764). Peck criticizes the inauthentic use of arts and culture for purely for economic gains (culture as capital). Similarly, Ponzini & Rossi (2010) argue that while some groups may benefit from the creative city initiative, many others are:

... excluded from the benefits of a policy strategy that has the effect of increasing housing prices and improving the liveliness and attractiveness of the neighbourhood, but appears not to be concerned with the issues of social inclusion and life-chance provision that are most relevant in socially deprived neighbourhood (p. 1039).

Some critics of the creative cities movement have advocated to “re-conceptualize creative cities within the agenda of sustainable cities”, explaining that creative city strategies often result in gentrification, segregation, exclusion and displacement (Kagan & Hahn, 2011, p. 22). The move

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⁹ Gentrification is defined as “the transformation of a working-class or vacant area of the central city into middle-class residential and/or commercial use” (Lees, Slater & Wyly, 2008, p. xv). However, while traditionally discussed as a phenomenon affecting central areas of large metropolitan cities, it has more recently been “argued that it has descended or cascaded down the urban hierarchy too” (p. 169). Lees, Slater & Wyly (2008) explain that “the diffusion of a gentrification lifestyle can cascade from centre to periphery”, and that smaller cities that “borrow regeneration policies, plans and ideas from bigger ones” may also experience gentrification (p. 172). Port Moody has certainly borrowed the regeneration plans, policies and ideas from bigger cities and has marketed Inlet Centre as offering an urban, “sophisticated” lifestyle, which may be considered a “gentrification lifestyle”, as posited by Lees, Slater & Wyly (2008). A further exploration of how gentrification may be at play in Inlet Centre is however beyond the scope of this Research Project. Gentrification has been criticized because it often leads to displacement of low-income residents, exclusion, and a loss of social diversity (Lees, Slater & Wyly, 2008).
towards culture in sustainable development calls for a more inclusive view of creativity, as well as a more integrated four-pillar approach.

2.8. Sustainable Cities: the Four-Pillar Approach

The most recent paradigm of cultural planning is sustainable cities. Duxbury and Jeannotte (2010) explain, “City planning paradigms are mutating from a focus on building creative cities to achieving sustainable cities” (p. 1). This paradigm has developed over the past twelve years, and there are three phases of its conceptual development (Duxbury & Jeannotte, 2010). These phases are summarized in Table 2 below.

Table 2: Phases of Culture in Sustainability

<table>
<thead>
<tr>
<th>Phase</th>
<th>Time Period</th>
<th>Main Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase 1: Differentiating ‘culture’ from ‘social’</td>
<td>2000-02</td>
<td>A four-pillar model of sustainable development was fuelled by three parallel developments: The Kanazawa Initiative “examined the place of culture in building sustainable Asian cities” and initiated discussions about cultural sustainability (p. 3-4). Cultural experts and theorists in Australia, including Jon Hawkes, “began waging a campaign to have it included as one of the pillars of sustainability” (p. 4). A new Local Government Act was adopted in New Zealand, which specified local government’s responsibility for promoting a four-pillar approach to sustainability.</td>
</tr>
<tr>
<td>Phase 2: Focusing on local development</td>
<td>2004-06</td>
<td>The following phase “featured a series of initiatives informed by the 2000-02 developments” (p. 4). Governments in Australia, New Zealand, Canada, and the United Kingdom initiated plans and policies informed by a four-pillar approach. The relationship between culture and sustainable development was also mentioned in UNESCO articles and at the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions (2005).</td>
</tr>
<tr>
<td>Phase 3: Rearticulating culture within sustainability at national and transnational levels</td>
<td>2008-09</td>
<td>More recently, “a third wave of initiatives aimed at further conceptualizing and advocating for culture within sustainability at international and transnational levels has emerged” (p. 5). UNESCO initiatives which consider a four-pillar approach. UCLG Culture Committee – Agenda 21 for Culture.</td>
</tr>
</tbody>
</table>

Adapted from Duxbury & Jeannotte, 2010

One of the first advocates of a four-pillar approach to sustainability was Jon Hawkes. Hawkes (2001) contends that sustainable development planning would be more effective if cultural vitality were added as one of the “main conceptual tenets and overriding evaluation streams” (p. 2). He argues that culture should be the fourth pillar of sustainability because “a sustainable society...
depends upon a sustainable culture” (p. 12); if a society does not have values aligned with sustainability, it will not be able to achieve progress towards it. Hawkes (2001) advocates for a move beyond cultural planning approaches whereby culture is understood primarily as capital (culture as capital), towards a more meaningful understanding of culture as process and a way of life and as a vehicle for sustainable values (Duxbury & Jeannotte, 2010). Hawkes (2001) provides a description of culture that he believes is “the most useful perspective for public policy development, planning and program implementation”:

Culture has three aspects. It encompasses:
our values and aspirations;
the processes and mediums through which we develop, receive and transmit these values and aspirations;
the tangible and intangible manifestations of these values and aspirations in the real world (Hawkes, 2001, p. 4).

Hawkes (2001) stresses the importance of culture in community sustainability planning, implementation and development. In order for a community sustainability plan to be successfully implemented and yield meaningful results and outcomes, it must be consistent with the values and aspirations of the community. This line of thinking is consistent with Duxbury & Jeannotte’s (2010) third conceptual thread for understanding culture’s position within community sustainability planning, culture as a vehicle for sustainable values; "how people view the world around them, their philosophy and ethics, traditional knowledge, and symbolic relationships with each other and their environment – have been found to be critical factors in the sustainability of individual communities" (p. 16). The idea is that individual and community values can adapt to better align with the principles of sustainability with bottom-up planning approaches, whereby the community values are reflected in the community plan. This is also important considering the land development process; building on the conceptualization of culture as process and way of life, if a cultural planning approach to the land development process is utilized, then stakeholders involved in the process should be thinking about how people will use the spaces that are built and developed, how the spaces act to build community, and how they reflect the community’s current values and help to shape sustainable values.

As noted in Table 2, Australian cultural experts and theorists, including Hawkes, have helped to spur the international movement towards a four-pillar approach to sustainable development. In the Canadian context, in 2006 the Federal Government’s External Advisory
Committee on Cities and Communities (also known as the Harcourt Committee) advocate a four-pillar approach to sustainable development for Canadian cities and communities, and state that the addition of the fourth pillar was "based on work pioneered in Australia" (p. 30). The Harcourt Committee (2006) put forward a long-term vision for Canadian cities and communities in which "creativity is pivotal" (p. 69). The Committee explains, “Our communities must have adequate capacities in three areas:

- productive creativity: the ability to attract, retail and nurture talent, and to foster the clustering of innovative enterprises, commercial as well as social
- civic creativity: an engaged population, acting collectively through the community and government to shape their future, and
- community cohesion: a sense of belonging and shared purpose among individuals and groups at the local level, supported in part through creative expression (p. 69).

This vision of creativity in communities builds on the ideas of creative city proponents, such as Landry and Florida, and also on the ideas of cultural sustainability advocates such as Hawkes.

In line with the work of the Harcourt Committee, “Infrastructure Canada developed a policy that required municipalities to develop long-term Integrated Community Sustainability Plans (ICSPs) reflecting this model, which was tied to Gas Tax Fund Agreements signed in 2005-06 with provinces and territories” (Duxbury & Jeannotte, 2010, p. 10). While not tied to Gas Tax funding or ICSPs, the City of Port Moody adopted a Community Sustainability Plan in 2008, using a four-pillar approach (City of Port Moody, 2008a). Documents that have been approved since 2008, including the OCP (2011a) and Arts and Culture Master Plan (2011b) are intended to be integrated with and expanding on the Community Sustainability Plan (2008a). Further, Port Moody is currently working on an update to its Community Sustainability Plan (City of Port Moody, n.d.h).

In recent years there has been an international push toward a four-pillar approach to sustainable development, which has been advocated by United Nations Educational, Scientific and Cultural Organization (UNESCO) and the United Cities and Local Government (UCLG), as noted in Table 2 above. The UCLG is the world organization of cities. In 2004, the organization adopted Agenda 21 for Culture, a guiding document for cultural policy development at the local level (UCLG, 2004). Agenda 21 states, “The formal adoption of Agenda 21 for culture by a local government is of major importance: it expresses the undertaking with the citizens so as to ensure that culture takes a key role in urban policies” (p. 4). In November 2010, the UCLG approved a Policy Statement on Culture as the Fourth Pillar of Sustainable Development. The Policy Statement affirms the UCLG’s
vision of culture as the fourth pillar of sustainable development and calls on cities and local and regional governments worldwide to:

- Integrate the dimension of culture into their development policies;
- Develop a solid cultural policy;
- Include a cultural dimension in all public policies;
- Promote the idea of culture as the fourth pillar internationally, in particular in international policy making (UCLG, 2010, p. 5).

The sustainable cities paradigm is emergent and exploratory. Duxbury & Jeannotte (2010) have conducted a significant amount of research into this emergent field and indicate that they have found "rather weak linkages between the conceptual underpinnings of culture and sustainability and community planning praxis" (p. 22). Because this paradigm is emergent and underdeveloped, the implications of the paradigm to cultural planning, in both Port Moody and elsewhere, are not yet clear.

2.9. Conclusion

In this chapter I have attempted to capture the significance of the cultural turn in planning which has occurred over the past three decades. Freestone & Gibson (2006) explain, “the cultural turn in planning is so pronounced that some commentators have already proclaimed that urban policy is inseparable from cultural policy” (p. 38). Over the evolution of cultural planning paradigms, from culture in urban regeneration to creative cities to sustainable cities, culture’s position in urban planning and urban policy has become increasingly complex and increasingly significant. The recent international movement towards the recognition of culture as the fourth pillar of sustainability is indicative of culture’s growing significance. Governments that adopt a four-pillar approach are recognizing, at least in principle, that cultural sustainability is just as important as economic, environmental or social sustainability.

Table 3 provides a cultural planning framework; its purpose is to provide a summary of the major themes and elements of cultural planning throughout the three cultural planning paradigms that I have discussed throughout this chapter.
<table>
<thead>
<tr>
<th>Paradigm:</th>
<th>Culture in Urban Regeneration</th>
<th>Creative Cities</th>
<th>Sustainable Cities – the Four Pillar Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wider Context:</td>
<td>Urban entrepreneurialism; post-industrial economies; globalization; inter-urban competition; sustainable development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proponents:</td>
<td>John Montgomery; Pioneering cities/mayors – Baltimore, Barcelona, Glasgow</td>
<td>Charles Landry; Richard Florida; Pioneering cities/mayors – Toronto, New York, Baltimore</td>
<td>Jon Hawkes; Nancy Duxbury; Sharon Jeannotte; UCLG</td>
</tr>
<tr>
<td>Main Themes:</td>
<td>Holistic/cultural approach to planning</td>
<td>Creative approach to planning</td>
<td>Integrated approach to planning</td>
</tr>
<tr>
<td></td>
<td>New Economy</td>
<td>Creative Economy</td>
<td>Sustainable Economy</td>
</tr>
<tr>
<td>Culture as capital</td>
<td>Culture: - as capital - as process</td>
<td>Culture: - as capital - as process and way of life - as vehicle for sustainable values - as creative expression</td>
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</tr>
<tr>
<td>Place-Marketing</td>
<td>Quality of Place</td>
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<tr>
<td>Focus on Economic Development: on attracting mobile corporations, and in turn mobile people</td>
<td>Focus on Economic Development: on attracting mobile people, and in turn mobile corporations</td>
<td>Focus on “quadruple bottom line”.</td>
<td></td>
</tr>
<tr>
<td>Plans:</td>
<td>Specific culture-led urban regeneration projects (e.g. Baltimore Inner Harbour)</td>
<td>Culture/Creativity Plans (e.g. City of Vancouver Creative City Initiative; City of Toronto Culture Plan for the Creative City; City of Hamilton Community Culture Project)</td>
<td>Sustainability Plans (e.g. Integrated Community Sustainability Plans (ICSPs))</td>
</tr>
<tr>
<td>Strategies/Projects:</td>
<td>Designation of Cultural Districts</td>
<td>Designation of Creative Districts</td>
<td>Emergent paradigm – focused on integrated sustainability planning vs. specific projects / strategies.</td>
</tr>
<tr>
<td></td>
<td>Investment/reclamation in a park or waterfront area</td>
<td></td>
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<tr>
<td></td>
<td>Construction of flagship buildings</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Restoration of heritage buildings and/or designation of heritage districts</td>
<td></td>
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<td></td>
<td>Staging of events/festivals</td>
<td></td>
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<tr>
<td>Goals/Benefits:</td>
<td>Redefine/reinforce place identity and distinctiveness</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Increase quality of life/livability</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Increase quality of place</td>
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<td></td>
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<tr>
<td></td>
<td>Increase place competitiveness</td>
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</tbody>
</table>
As indicated at the beginning of this chapter, the meanings of culture and cultural planning continue to evolve over time. However, the wider context, the main themes, the strategies used, and the main goals or benefits, have remained relatively consistent, especially considering *culture in urban regeneration* and the *creative cities* paradigms. The main themes, as noted in Table 3, have evolved over time but have also retained their founding characteristics. To date, cultural planning strategies, at least in the Canadian context, have been focused most heavily on economic development even though proponents stress a variety of cultural and community development related goals and benefits as well. For example, even though proponents of the *creative city* stress the importance of creating a holistic and creative municipal bureaucracy, in practice the focus of cultural planning strategies has been predominantly centred on economic development. Within this context, cultural planning has, to date, largely remained a manifestation of urban entrepreneurialism, as has been discussed in this chapter. What is less clear, however, is how the latest cultural planning paradigm, *sustainable cities*, will affect cultural planning in cities and communities.

Through my analysis I investigate Port Moody’s experience with cultural planning, in order to understand how the City’s cultural planning efforts are aligned with cultural planning concepts and theory. Focusing on the Inlet Centre neighbourhood in particular, I consider how Port Moody has utilized culture within an entrepreneurial and economic development focused framework, and assess whether or not there is evidence that the City has moved beyond this framework toward a more integrated, holistic, and cultural approach to urban planning. As previously discussed, the City of Port Moody adopted its *Cultural Strategic Plan* (CSP) and *Economic Development Strategy for Arts and Culture* (EDSAC) in 2001. The City’s strategies are most aligned with the *creative cities* paradigm, which builds on the *culture in urban regeneration* paradigm. The Port Moody Cultural Planning Framework, which is provided in Chapter 4, situates culture within Port Moody’s

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<table>
<thead>
<tr>
<th>Paradigm:</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Create authentic and attractive urban environments</td>
<td>Increase (cultural) tourism</td>
<td>Attract businesses, investment and people</td>
</tr>
<tr>
<td></td>
<td>Increase levels of diversity and tolerance</td>
<td>Increase citizen engagement, belonging and sense of community</td>
<td>Create a creative/holistic/integrated municipal bureaucracy</td>
</tr>
</tbody>
</table>
interrelated plans and strategies, and aligns these plans and strategies with the concepts that are discussed and unpacked in this chapter.
3. Research Design

This Research Project seeks to investigate how culture has been embedded into municipal planning in Port Moody, and whether or not culture has played a role in the successful development of the Inlet Centre neighbourhood. To reiterate, my research question and sub-questions are:

*How has Port Moody’s focus on culture, as manifested in the City’s suite of interrelated plans and strategies, contributed to the successful development of its new town centre and official cultural precinct, Inlet Centre?*

1. How has culture been embedded into Port Moody’s interrelated plans and strategies? *(PLAN)*

2. Taking into consideration cultural planning concepts and Port Moody planning practice, how has Inlet Centre developed into a cultural precinct? *(OUTCOME)*

3. How have cultural planning objectives been integrated into the planning process through the implementation and development of Inlet Centre? *(IMPLEMENTATION)*

3.1. Case Study

Robson (1993) defines the case study as a “strategy for doing research that involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence” (p. 88). This case study uses multiple sources of evidence in order to understand Port Moody’s experience with cultural planning, and how its cultural planning efforts have affected the development of its new downtown and official cultural precinct, Inlet Centre.
3.2. Data Collection

Multiple data sources were used in this case study research project. These include Port Moody plans and strategies, Port Moody Council and Committee agendas, reports and minutes, semi-structured key informant interviews, website information from a variety of community and cultural organization websites, and Statistics Canada census data. Different data sources were required to answer the first three research sub-questions, as noted in Table 4.

Table 4: Data Sources Required to Answer Sub-Questions 1 – 3

<table>
<thead>
<tr>
<th>Data for Sub-Question 1</th>
<th>City of Port Moody plans and strategies:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o Council Strategic Plans (2003, 2006, 2009);</td>
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<td></td>
<td>o Official Community Plans (1992, 2000, 2011);</td>
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<tr>
<td></td>
<td>o Cultural Strategic Plan (2001) and Arts &amp; Culture Master Plan (2011);</td>
</tr>
<tr>
<td></td>
<td>o Economic Development Strategy for Arts &amp; Culture (2001);</td>
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<td></td>
<td>o Economic Development Strategic Plans (2000, 2003);</td>
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<tr>
<td></td>
<td>o Heritage Strategic Plans (2001, 2007);</td>
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<tr>
<td></td>
<td>o Tourism Strategic Plan (2004);</td>
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<tr>
<td></td>
<td>o Public Art Policy (2001);</td>
</tr>
<tr>
<td></td>
<td>o Affordable Housing Strategy (2009); and</td>
</tr>
<tr>
<td></td>
<td>o Development Permit Area 3 Town Centre Guidelines (1994).</td>
</tr>
<tr>
<td>Data for Sub-Question 2</td>
<td>City of Port Moody documents, including the ones noted above, as well as Council reports, Committee reports, and brochures;</td>
</tr>
<tr>
<td></td>
<td>Semi-structured key informant interviews;</td>
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<tr>
<td></td>
<td>Statistics Canada Census data for Port Moody, the Metro Vancouver region, and the Province of British Columbia; and</td>
</tr>
<tr>
<td></td>
<td>Website information from local community and cultural organization websites.</td>
</tr>
<tr>
<td>Data for Sub-Question 3</td>
<td>Port Moody Council and Committee agendas, reports and minutes:</td>
</tr>
<tr>
<td></td>
<td>o Regular Council agendas, reports and minutes;</td>
</tr>
<tr>
<td></td>
<td>o Land Use Committee agendas, reports and minutes;</td>
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<tr>
<td></td>
<td>o Economic, Tourism and Arts Development Committee annual reports;</td>
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<tr>
<td></td>
<td>o Development Permit Area Guidelines for Newport Village, Suter Brook, and Klahanie (n.d.).</td>
</tr>
<tr>
<td></td>
<td>Semi-structured key informant interviews.</td>
</tr>
</tbody>
</table>

Semi-structured interviews were conducted with six key informants, as outlined in Table 5. Interviewees were selected because of their role in either or both cultural planning and/or urban planning in Port Moody. Discussion themes and open-ended questions were tailored to the specific interviewee. The interviews were, with consent, audio-recorded, and subsequently transcribed. Consent forms were obtained and permission was granted from all interviewees to include their names and job titles in the Research Project.
Table 5: Key Informant Interviews

<table>
<thead>
<tr>
<th>Interviewee</th>
<th>Key Informant Background</th>
<th>Date Interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eric Vance</td>
<td>Past Director of Planning, City of Port Moody (1992-1995); consultant to the City on various plans/projects including the EDSAC and CSP.</td>
<td>November 8, 2011</td>
</tr>
<tr>
<td>Mary De Paoli</td>
<td>Current Manager of Planning, City of Port Moody</td>
<td>November 8, 2011</td>
</tr>
<tr>
<td>Devin Jain</td>
<td>Current Manager of Cultural Services, City of Port Moody</td>
<td>November 8, 2011</td>
</tr>
<tr>
<td>Helen Daniels</td>
<td>Current Executive Director, ArtsConnect; member of the Arts &amp; Culture Committee</td>
<td>November 9, 2011</td>
</tr>
<tr>
<td>Gaetan Royer</td>
<td>Past City Manager, City of Port Moody</td>
<td>November 9, 2011</td>
</tr>
<tr>
<td>Elizabeth Keurvorst</td>
<td>Past Manager of Cultural Services, City of Port Moody</td>
<td>November 10, 2011</td>
</tr>
</tbody>
</table>

3.3. Analysis Strategy

I have included three sub-questions in my research so that I can systematically answer my main research question. Therefore, I have conducted three phases of analysis, as described below.

Analysis Phase 1: Port Moody Cultural Planning Framework

*How have the concepts of cultural planning been embedded into Port Moody's interrelated plans and strategies?*

In order to answer the first question, I undertook a document analysis of Port Moody's interrelated plans and strategies and developed a Cultural Planning Framework for the City of Port Moody. The idea of creating a Cultural Planning Framework is taken from the City of Toronto, which adopted its *Creative City Planning Framework* in 2008 (City of Toronto, 2008). Toronto's Framework "broke ground in establishing integrated frameworks for better linking between the planning for place, culture, and economy" (Mercer, 2010, p. 13).

The City of Port Moody has a number of interrelated plans and strategies, as listed in Table 4, which include elements that are aligned with cultural planning concepts and theory. The purpose of the Cultural Planning Framework is to situate cultural planning, as it has been conceptualized in Chapter 2, within Port Moody’s interrelated plans and strategies. The Framework:

1. Outlines the City's hierarchy of plans and strategies;
2. Establishes the aligned visions and goals of the plans and strategies, especially in consideration of the Inlet Centre cultural precinct;
3. Demonstrates how the visions and goals are aligned with cultural planning concepts and theory, as discussed in Chapter 2; and

4. Determines a set of characteristics, which builds on the aligned visions and goals of the plans and strategies, used to assess the Inlet Centre cultural precinct.

**Analysis Phase 2: Cultural Precinct Analysis**

*Taking into consideration cultural planning concepts and Port Moody’s planning practice, how has Inlet Centre developed into a cultural precinct?*

After developing the Framework and associated set of characteristics for assessing Inlet Centre cultural precinct, I used this Framework to assess Inlet Centre and whether or not it can be considered a cultural precinct. I analysed City documents, Census data, local community and cultural website information, and interview transcripts in order to examine the characteristics of Inlet Centre which contribute to its designation as a cultural precinct. I use multiple sources of evidence to investigate whether or not the characteristics established in Phase 1 of my analysis are present in Inlet Centre. As was indicated in my introductory chapter, the intent of this phase of analysis is to provide a broad overview of the outcome of the Inlet Centre neighbourhood in order to understand if, and how, Inlet Centre has developed into a cultural precinct.

**Analysis Phase 3: Implementation Analysis**

*How have cultural planning objectives been integrated into the planning process through the implementation and development of Inlet Centre?*

The first two phases of my analysis allowed me to understand (1) Port Moody’s cultural planning framework, and (2) the outcome, or what has been developed in Inlet Centre. I still did not know, however, if an integrated and cultural approach had been utilized in the planning and development process. In this phase, I analysed Port Moody Council and Committee agendas, reports and minutes relating to Inlet Centre development applications. To supplement this information, I reviewed the interview transcripts. In my analysis, I answer the following questions:

- Is culture a consideration in the planning process?
- If so, is it a primary or secondary consideration?
- Is there evidence that the City has adopted a cultural lens in the review process, or is culture a separate dimension/consideration?

Finally, in my conclusion (Chapter 7), I return to my main research question, synthesize the main findings of each phase of analysis, and discuss the significance of culture to Inlet Centre’s successful development.
4. **Port Moody Cultural Planning Framework**

*How have the concepts of cultural planning been embedded into Port Moody’s interrelated plans and strategies?*

In Chapter 2, I established a conceptual framework for cultural planning, and summarized the main themes, types of plans, and the goals/purported benefits of cultural planning in Table 3: Cultural Planning Framework. In this chapter, Table 3 is used to establish connections between cultural planning concepts and Port Moody practice.

First I provide an overview of Port Moody’s interrelated plans and strategies. This overview is intended to outline the hierarchy of plans and strategies (see Figure 5) and provide the background necessary to understand the planning context in Port Moody. Then I demonstrate how the cultural planning concepts, as discussed in Chapter 2, are aligned with Port Moody practice.

4.1. **Overview of Port Moody’s Plans & Strategies**

*Figure 5: Port Moody Hierarchy of Plans & Strategies*
Figure 5 outlines the hierarchy of Port Moody's plans and strategies. The Council Strategic Plan provides the overarching vision and goals for the City of Port Moody. It is updated regularly, consistent with municipal elections, which occur every three years in British Columbia. Importantly, Port Moody's plans must resonate with local politicians, and therefore must be in line with City Council's vision and goals. Next, the Official Community Plan (OCP) also provides the overarching vision, goals, and policies for Port Moody's growth and development. The OCP is consistent with the Council Strategic Plan, but is much more detailed. Port Moody conducts a major review of its OCP approximately once a decade. There is also a number of more detailed strategies that relate to arts, culture and creativity in Port Moody, which are discussed below.

Council Strategic Plans

As aforementioned, approximately every three years Port Moody City Council adopts a Council Strategic Plan, which establishes or reconfirms the Council vision, values, and strategic directions. The Council Strategic Plan “is the over-arching document that drives other City goals, policies and strategies” (City of Port Moody, 2001b, p. 4).

Port Moody’s current plan was adopted in 2009, subsequent to the 2008 municipal elections in British Columbia. The 2008-2011 Port Moody City Council re-confirmed their Council Vision in the 2009 Council Strategic Plan:

Port Moody, City of the Arts, is a unique, safe, vibrant waterfront city of strong neighbourhoods; a complete community that is sustainable and values its natural environment and heritage character (City of Port Moody, 2009a, p. 3).

A version of this vision statement has been in place in Port Moody since 1996. The phrase “City of the Arts” was added in 2003, subsequent to the adoption of the “City of the Arts” slogan (City of Port Moody, 2005b). In 2006, the vision was modified to include the “the concept of sustainability and valuing the natural environment and heritage character” (City of Port Moody, 2006a, p. 11).

In 2006, Port Moody adopted the motto: “We are City of the Arts. It is a part of everything we do” (City of Port Moody, 2006, p. 10). This motto demonstrates the City's overarching commitment to being “City of the Arts” and is aligned with cultural planning theory which stresses that culture should be integrated “across all facets of municipal planning” (Kovacs, 2010, p. 210).
The Council Strategic Plan has four Strategic Directions: 1) communications and engagement with the community; 2) planning for the future; 3) livability and sustainability; and 4) excellence in service delivery (City of Port Moody, 2009a). The Strategic Direction most applicable to cultural planning is livability and sustainability. Port Moody’s (2009a) defining statement for this direction is:

Port Moody welcomes diversity. We meet diverse needs through planning for a wide range of options for housing, transportation, employment, recreation, arts and culture. We strive to be affordable and sustainable and to serve the current and future environmental, economic and social needs of the community (p. 6).

On being the “City of the Arts”, Council expresses a desire to reconfirm the City’s cultural priorities and develop statements “of what we believe is important in a city of the arts” (p. 6).

Community Sustainability Plan

Port Moody City Council adopted a Community Sustainability Plan on July 15, 2008. The Council Committee of the Whole minutes from the July 15, 2008 meeting explain, “the sustainability plan framework document is intended to be an umbrella document for community sustainability initiatives” (City of Port Moody, 2008a, p. 2). Through the Sustainability Plan, Port Moody commits to ensuring that “sustainability will be integrated into decision making processes relative to city initiatives and budgeting” (City of Port Moody, 2008a, p. 4). Port Moody’s Sustainability Plan incorporates a four-pillar approach to sustainable development. The City defines Cultural Sustainability as:

In the City of the Arts, cultural sustainability recognizes history, traditions, social values and community culture in planning for the future. We also support cultural groups and their activities. The cultural dimension of community development includes a whole complex of distinctive, spiritual, material, intellectual and emotional features characterizing a society or social group (City of Port Moody, 2008a, p. 7).

In 2011, Port Moody initiated a process to update the Community Sustainability Plan (City of Port Moody, n.d.h). This process is ongoing. The 2011 OCP indicates, “The development of a sustainability plan for Port Moody is currently underway to ensure that the City’s sustainability efforts are coordinated and collected in a single comprehensive source document and advancements are tracked on a variety of fronts” (City of Port Moody, 2011a, p. 15). The Sustainability Plan is intended to provide the overarching framework for all municipal decision-making and development.
One of the major priorities of the *Sustainability Plan* is the “implementation of the Sustainability Checklist to assess applications on a project-by-project basis for their compliance with a range of sustainability criteria” (City of Port Moody, 2011a, p. 15). Since late 2008, the City has required developers to submit a Sustainability Checklist with all rezoning and development permit applications for new land development applications (City of Port Moody, 2008f). The Sustainability Checklist includes criteria items for all four pillars of sustainability. For cultural sustainability, developers are asked to comment on how their project contributes to, for example, creating an inviting street character, providing high quality design elements, and providing public art (City of Port Moody, n.d.d). The Checklist is intended to “communicate city sustainability objectives to the development community, integrate the concepts of livability and sustainability into the planning process and provide ‘checks and balances’ for Council’s review of development applications” (City of Port Moody, n.d.d, p. 1).

**Official Community Plans**

In British Columbia, Section 875 of the *Local Government Act* provides local governments with the authority to adopt Official Community Plans (OCP). An OCP is defined as “a statement of objectives and policies to guide decisions on planning and land use management, within the area covered by the plan, respecting the purposes of local government” (Province of British Columbia, 1996).

Port Moody’s three OCPs were adopted in 1992, 2000, and 2011 respectively. A review of these three OCPs clarifies how the City has changed over the past two decades, most notably from an industrial to a post-industrial city. The City states in its 1992 OCP, “Port Moody is an industrial city, with 28 percent of its 4,000 jobs in the manufacturing sector ... Port Moody stands out in the region for its industrial job base” (p. 2-4). At this time, Port Moody knew that it must prepare for a global economic restructuring, citing a move from manufacturing and production-based industries to service and consumption-based industries, and an increasingly interdependent and integrated global economy (p. 3-1). In 1992, Port Moody already had an explicit understanding of the need to diversify its economic base; “Port Moody’s businesses have an as-yet-unrealized opportunity to capture some of the Vancouver tourist trade by capitalizing on the attractive small-town character of the community, and the need for local, interesting tourist destinations” (City of Port Moody, 1992, p. 3-3).
In 1992, the Inlet Centre neighbourhood, which was then referred to as the New Town Centre, was not yet developed. The 1992 OCP clearly indicates the desire to direct the majority of Port Moody’s growth and investment to the New Town Centre; “Plans are well underway to make this a civic focal point, with a new city hall, library and community theatre, adding to the expanded commercial and residential land uses already being planned and developed” (City of Port Moody, 1992, p. 7-4).

The 2000 OCP establishes a vision in line with Council’s vision, as per Council’s strategic planning (see Appendix A.). In this OCP, Port Moody again outlines the importance of the economic shift from an industrial to post-industrial economy in Port Moody and worldwide. Importantly, while Port Moody had not formally established its commitment to being “City of the Arts” in its 2000 OCP, it had recognized the important role of arts and culture in the community, and adopted many policies pertinent to arts and culture, such as “encouraging retail and other commercial businesses specializing in arts, culture and entertainment” (City of Port Moody, 2001b, p. 6).

By 2000, development in Inlet Centre was already underway, and in the OCP the City reconfirms its desire to direct most of its growth into this neighbourhood; “Inlet Centre ... shall serve as the focal point of pedestrian oriented higher density development in the community” (City of Port Moody, 2000a, p. 107).

Council adopted the most recent Port Moody OCP in January 2011. In this OCP, the overall community vision is reconfirmed and updated; consistent with the Council Strategic Plan, “City of the Arts” is now included in the OCP vision, along with the concept of sustainability and valuing the City’s natural environment and heritage character (see Appendix A.). In line with the two previous OCPs, in the 2011 OCP Port Moody reiterates the shift from an industrial to post-industrial economy. In 1992, 28% of Port Moody's jobs were in the industrial sector; by 2006, 16% of Port Moody's jobs were industrial (City of Port Moody, 1992; 2011). In the 2011 OCP, the City explicitly links arts and culture to its economic development strategy, and cites its desire to build a creative city.

Significantly, the 2011 OCP includes a chapter dedicated to arts and culture. This is indicative of the City's commitment to being the “City of the Arts”. The 2011 OCP explicitly cites the connection between arts and culture and economic development, and recognizes Moody Centre and Inlet Centre as cultural precincts, explaining "the need for residential densification ... to create
vibrant active people places that will attract businesses and visitors and encourage the development of artists studios, live/work studios and other innovative forms of development (City of Port Moody, 2011a, p. 59). However, while the 2011 OCP recognizes both Moody and Inlet Centres as precincts, it explains, “Moody Centre’s historic downtown holds the greatest potential to incorporate cultural activities” (p. 59).

Port Moody’s last three OCPs provide insight into how Port Moody is transitioning from an industrial to post-industrial city. Throughout this period, Port Moody has increasingly understood its need to use its unique assets, such as its small town character, history and heritage, and picturesque natural setting, in order to regenerate its local identity and economy and increase its livability.

**Economic Development Strategies**

In April 2001, City Council endorsed an *Economic Development Strategy for Arts and Culture* (EDSAC) (City of Port Moody, 2001b). This document was prepared by the City’s Cultural Task Force, which was appointed by Council in March 2000 to prepare this document, as well as a Cultural Strategic Plan and Public Art Policy (City of Port Moody, 2001d). Two consulting firms, Eric Vance & Associates and Janzen & Associates, prepared this document. The EDSAC (2001b) recommended that Port Moody adopt the theme and slogan “City of the Arts”, to be used as “a niche where it can effectively compete for economic development opportunities” (p. 11). The theme was chosen as a way to make Port Moody unique and distinctive within the region.

The EDSAC (2001b) recognizes two emerging cultural precincts, Inlet Centre and Moody Centre. It explains that there is an inextricable link between economic development and land use planning, and that, “One of the hallmarks of communities with a strong arts and culture flavour is an interesting and varied physical environment, both built and natural” (City of Port Moody, 2001b, p. 17). One of the key strategies of the EDSAC is to promote residential densification in the cultural precincts in order to create “vibrant, active ‘people places’ that attract businesses and visitors” (p. 23).

In May 2000, City Council endorsed the *Economic Development Committee Strategic Plan* to guide the City’s economic development initiatives (City of Port Moody, 2000b). One of the initiatives of the plan was to “develop marketing strategies for both business development and tourism” (p. 3). The EDSAC (2001b) builds on this strategy by advocating a niche market for both
business development and tourism, and focusing on the two areas of the City which would be able to support business and tourism development: Inlet Centre and Moody Centre.

In 2002, the Economic Development Committee was renamed the Economic, Tourism & Arts Development (ETAD) Committee. In 2001, City staff, in consultation with the Cultural Task Force, recommended "shifting Culture from the Parks, Recreation & Culture Commission and to include Arts, Tourism and Culture under the mandate of the Economic Development Committee" (City of Port Moody, 2001c, p. 4). The ETAD Committee adopted a Strategic Plan in 2003, with three main goals: (1) "creating and enhancing viable business opportunities"; (2) "enhancing arts and culture"; and (3) "increasing tourism" (City of Port Moody, 2003, p. 1). Significantly, the inclusion of arts and culture into economic development, and the creation of a strategic plan with a clear focus on arts and culture, represent an acknowledgement and understanding on the City's part of arts and culture's current and potential role in regenerating the City's economy.10

**Cultural Strategies**

Port Moody Council endorsed the *Cultural Strategic Plan* (CSP) (City of Port Moody, 2001a) in April 2001, at the same meeting as it endorsed the EDSAC (2001b). The CSP's vision statement is:

> Our vision is to set Port Moody apart by acknowledging its strong arts and culture base. By coordinating the existing significant resources and supporting the development of cultural precincts in Moody Centre and Inlet Centre, Port Moody will uniquely position itself in the region and will stand out from other communities as a "City of the Arts" (City of Port Moody, 2001a, p. 2).

Importantly, the fostering and development of the Inlet Centre cultural precinct is stated in the visioning statement. The CSP (2001a) includes three strategic directions: (1) "integrate the arts into everyday life"; (2) "contribute to the economic life of Port Moody"; and (3) "build on our strengths" (p. 2). For all three strategic directions, a set of strategic actions were created, providing the work plan for actions to be carried out in order to realize progress towards the CSP vision.

10 The ETAD Committee was disbanded in 2008 and replaced with two separate committees: the Arts and Culture Committee and the Economic Development Committee. The significance of this separation is discussed in Chapter 7.
To assist in meeting the direction of integrating the arts into everyday life, a Public Art Policy (PAP) (City of Port Moody, 2001c) was developed. Council endorsed this policy at the same time as the EDSAC and CSP, in April 2001. The Public Art Policy mandates that public art be integrated with all civic projects in the City. The PAP vision cites three benefits of public art in the community: (1) “enhancing our quality of life”; (2) “contributing to economic development”; and (3) “helping us to celebrate our rich history” (City of Port Moody, 2001c, p. 2).

In 2011, Council adopted a revised CSP, called the Arts and Culture Master Plan (ACMP). The strategic directions of the ACMP (2011b) are the same as those of the CSP (2001a), but the vision has been revised:

Our vision is that when you enter Port Moody, you will understand why it is called the City of the Arts – you will see an abundance of cultural expression, such as public art, art installations, murals, galleries, and performing arts, complemented with year-round arts and culture events and festivities. We strive for a City that nurtures its own arts and culture community, and serves as a dynamic destination for those outside of it.

Significantly, Port Moody's focus in its cultural planning has recently shifted from a more economic development centred focus to a more arts centred focus. The significance of this will be discussed in more detail in Chapter 7. However, for the purposes of this study, I rely more heavily on the CSP and EDSAC, since the planning for, and development of, Inlet Centre has largely occurred prior to the adoption of the new ACMP in 2011.

**Heritage Strategies**

In June 2001, two months after the endorsement of the EDSAC, CSP and PAP, Port Moody City Council endorsed a *Heritage Strategic Plan* (HSP) (City of Port Moody, 2001e). The 2001 HSP recognizes the need to protect and preserve Port Moody's unique heritage character, which is “based on its small town atmosphere, enclaves of older buildings, a rich industrial history and strong links to the development of the transcontinental railway” (p. 2).

The HSP was updated in 2007 (City of Port Moody, 2007a). Both HSPs focus on Moody Centre as a heritage focal point. One of the strategies of the 2007 HSP was to establish a Moody Centre Heritage Conservation Area (HCA). The Moody Centre HCA was adopted as part of the 2011 OCP.
Significantly, heritage plays an important role in creative cities, as it assists with the preservation and enhancement of authentic quality of place. However, as Inlet Centre has developed over the past two decades, it does not contain any heritage buildings. Port Moody documents refer to Inlet Centre and Moody Centre respectively as the “hip” and the “historic”.

Tourism Strategy

In February 2004, Port Moody Council adopted a *Tourism Strategic Plan* (TSP) (City of Port Moody, 2004a). The development of a Port Moody Tourism Strategy was a key goal of 2003 ETAD Committee Strategic Plan (City of Port Moody, 2003). The TSP (2004a) builds on Port Moody’s “City of the Arts” branding by attempting to position the City as a “richly cultural destination defined by its stirring natural backdrop” (p. 11). The TSP focuses on developing the City's tourism industry by promoting Port Moody's small town and heritage character, natural environment, and arts and cultural industries, facilities, and activities (City of Port Moody, 2004a).

Many of Port Moody's tourism products, including cultural activities (festivals and events), parks and natural areas, shopping and retail, water activities, and conference and meeting facilities, are located in Inlet Centre.

Affordable Housing Strategy

In 2009, Port Moody adopted an *Affordable Housing Strategy* (AHS) (City of Port Moody, 2009b). The AHS “recognizes that a vibrant, healthy city consists of a diverse population made up of a variety of household types with a range of incomes, and that such a city includes adequate and affordable accommodation for all residents” (p. ii). The AHS builds on the City’s 1993 Affordable Housing Study, and the Update to this Study in 1999 (City of Port Moody, 2009b). Affordable housing, and Port Moody's AHS, is relevant and important to cultural planning because it demonstrates the City's desire and commitment to providing housing to suit the needs of a diverse population and as an extension, a diverse local culture. If a city is to support diversity in its local culture, it must also support the creation of a wide range of housing, “to meet the changing needs of a diverse population of varying ages, income levels, family types, accessibility and lifestyles” (City of Port Moody, 2009b, p. 26). Further, affordable housing accommodates lower-income residents who are less able to travel long distances to amenities such as civic facilities, the hospital, the grocery store, and parks. It is therefore important that affordable housing be provided for in Inlet Centre, Port Moody’s town centre.
4.2. Cultural Planning Practice in Port Moody

The visions and goals of Port Moody’s interrelated plans and strategies, as outlined above, are aligned with cultural planning concepts and theory. Many parallels are evident in Port Moody’s plans with cultural planning along all three discussed paradigms, *culture in urban regeneration, creative cities*, and *sustainable cities* (Table 6). As is discussed in more detail in Chapter 5, in the 1990s Port Moody undertook two large-scale civic projects, the new Civic Complex which includes a community theatre and art gallery in Inlet Centre, and the renovation of the Old City Hall into the Port Moody Arts Centre in Moody Centre. In Inlet Centre, the new Civic Complex was a catalyst for the growth of the town centre; because of its large cultural component it can be considered a *culture in urban regeneration* project, albeit on a small suburban scale. In the early 2000s, the City adopted the CSP, as well as the associated EDSAC, which are heavily aligned with the *creative cities* paradigm. In the late 2000s, the City adopted a *Community Sustainability Plan* with a four-pillar approach, which is aligned with the *sustainable cities* paradigm.

Table 6: Cultural Planning Paradigms and Port Moody Practice

<table>
<thead>
<tr>
<th>Paradigm:</th>
<th>Culture in Urban Regeneration</th>
<th>Creative Cities</th>
<th>Sustainable Cities – the Four Pillar Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wider Context:</td>
<td>Urban entrepreneurialism; post-industrial economies; globalization; inter-urban competition; sustainable development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plans:</td>
<td>Specific culture-led urban regeneration projects</td>
<td>Culture/Creativity Plans</td>
<td>Sustainability Plans</td>
</tr>
</tbody>
</table>

The goals of Port Moody’s plans and strategies are consistent with the purported goals and benefits of cultural planning, as noted in Table 3: Cultural Planning Framework. All of the cultural planning goals outlined in Table 3 are evident in Port Moody’s plans and strategies. Appendix II provides a comprehensive sample of the vision themes, goals, strategies and policies in Port Moody’s interrelated plans and strategies, which relate to the goals of cultural planning. The goals include: the creation of a unique, distinct place; the preservation and enhancement of the City’s waterfront; the fostering of strong neighbourhoods with good urban design; the valuing and
preservation of the City's natural environment, heritage and small town character; the diversification of the City's economy; and the nurturing of an involved and inclusive community.

Further, many of Port Moody's specific projects and strategies are consistent with typical culture in urban regeneration and creative city projects and strategies, as noted in Table 3. Table 7 provides some examples of these specific projects and strategies.

**Table 7: Cultural Planning Projects & Port Moody Practice**

<table>
<thead>
<tr>
<th>Cultural Planning Strategies/Projects:</th>
<th>Port Moody Practice:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designation of cultural districts</td>
<td>Inlet Centre &amp; Moody Centre Cultural Precincts</td>
</tr>
<tr>
<td>Investment/reclamation in a park or waterfront area</td>
<td>Investment in Rocky Point Park</td>
</tr>
<tr>
<td>Construction of flagship buildings</td>
<td>Construction of Civic Complex, including Inlet Theatre</td>
</tr>
<tr>
<td>Restoration of heritage buildings and/or designation of heritage districts</td>
<td>Restoration of the Old City Hall for the Port Moody Arts Centre; designation of the Moody Centre Heritage Conservation Area</td>
</tr>
<tr>
<td>Staging of events/festivals</td>
<td>Port Moody coordinates with numerous groups to put on festivals and events throughout the year</td>
</tr>
</tbody>
</table>

As has been demonstrated above, many parallels can be drawn between cultural planning concepts and theory, and Port Moody planning practice.

**4.3. Planning the Inlet Centre Cultural Precinct**

Most of Port Moody’s growth over the past twenty years has occurred in Inlet Centre. Inlet Centre has been envisioned as the focal point of the City of Port Moody, and the focal point of public and private investment. Therefore, it is in Inlet Centre that the City has had the opportunity to implement its interrelated plans and strategies.

Twenty years ago, Inlet Centre was a forested, undeveloped area and an industrial area. Port Moody was an industrial town with an industrial image and identity. Its waterfront, at the tip of the Burrard Inlet, was a hub of industrial activity. However, Port Moody knew it wouldn’t be an industrial hub for long; it had to reinvent itself. So, it planned to build a new Civic Complex at the head of Burrard Inlet, and decided to focus development into the same area.

Since the early 1990’s, Port Moody has emphasized, re-emphasized, and upheld a strong vision for Inlet Centre. This has played a role in Inlet Centre’s success. In 1994, Development Permit Area guidelines were established for the Town Centre (Inlet Centre), which outlined the
general guidelines for creating “an environment of mixed land uses of high-quality design, which will contribute to the creation of a cohesive, identifiable town centre with a strong pedestrian orientation” (City of Port Moody, 1994, p. 2). In 2001, the City endorsed the CSP and with that, a vision of creating a cultural precinct in Inlet Centre that is a “vibrant active people place that attracts businesses and visitors” (City of Port Moody, 2001a, p. 7). Since the early planning stages for Inlet Centre, the vision has been to create a dense, mixed-use, vibrant downtown core for the City. Since 2001, this vision has expanded to include a vision of Inlet Centre as not only a downtown, but also a cultural precinct.

Upon a review of the relevant cultural planning literatures, and a review of the City’s interrelated plans and strategies, it is evident that there are a number of key characteristics that a place should have in order to be a successful cultural precinct. As has been discussed, cultural planning is about more than cultural facilities and programming; cultural planning is also about developing vibrant places where culture and creativity can thrive. In order to be able to analyse the successes of the Inlet Centre cultural precinct, I have developed an Analysis Framework (Table 8), which outlines the key characteristics that should be present in the Inlet Centre cultural precinct. The Analysis Framework has been developed considering both cultural planning concepts and theory and Port Moody practice. It builds on the conceptual cultural planning framework established in Chapter 2, and the cultural planning-related goals, strategies and policies of Port Moody’s plans and strategies, which are included as Appendix II. Table 8 outlines these characteristics, provides a set of criteria for analysing if these characteristics exist in Inlet Centre, and links the criteria to the associated goals or benefits of cultural planning. It should be noted that these are not necessarily the only cultural planning goals that are aligned with each criteria, but simply the most apparent ones. Further, the table reflects that cultural planning efforts are intended to reap a range of community and cultural development benefits as well as economic development benefits. The cultural precinct analysis in Chapter 5 reveals the extent to which achievements are made with respect to this broad range of benefits, and investigates the weight of the City’s focus on economic development.
**Table 8: Analysis Framework for Assessing the Inlet Centre Cultural Precinct**

<table>
<thead>
<tr>
<th>Characteristic:</th>
<th>Criteria:</th>
<th>Associated Cultural Planning Goals/Benefits:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Central location</td>
<td>The neighbourhood is centrally and strategically located within the City and region.</td>
<td>Increase place competitiveness. Attract businesses, investment and people.</td>
</tr>
<tr>
<td>4. High-density mixed-use development</td>
<td>A mix of uses is permitted and encouraged, including residential, retail and office commercial, eating establishments, pubs, hotels, civic, institutional, recreational, cultural and religious institutional. A variety of housing choices exist in the community, to serve the needs of a diverse population. The mix of uses creates a complete community.</td>
<td>Increase quality of life/livability. Increase quality of place. Create authentic and attractive urban environments. Increase citizen engagement, belonging and sense of community.</td>
</tr>
<tr>
<td>5. Natural environment</td>
<td>Maintain environmental integrity/protect natural features. Maximize opportunities for the public enjoyment of the area’s natural amenities and views (waterfront and North Shore views). There is access to, and celebration of, the waterfront.</td>
<td>Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Increase place competitiveness. Attract businesses, investment and people. Increase (cultural) tourism.</td>
</tr>
<tr>
<td>6. Branding</td>
<td>Identifiable place-marketing and branding as “City of the Arts”. Local cultural and recreational opportunities are marketed to residents and visitors.</td>
<td>Redefine/reinforce place identity and distinctiveness. Increase place competitiveness. Attract businesses, investment and people. Increase citizen engagement, belonging and sense of community.</td>
</tr>
<tr>
<td>Characteristic:</td>
<td>Criteria:</td>
<td>Associated Cultural Planning Goals/Benefits:</td>
</tr>
<tr>
<td>----------------</td>
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<td>---------------------------------------------</td>
</tr>
<tr>
<td>7. Visual art</td>
<td>Public art is integrated with the built environment. Local artwork is promoted/sold at local businesses.</td>
<td>Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Create of authentic and attractive urban environments. Increase citizen engagement, belonging and sense of community.</td>
</tr>
<tr>
<td>8. Cultural activities</td>
<td>Cultural festivals and events occur throughout the year. Presence of street level performing arts (busking). A vibrant and unique street life. Cultural events occur at local businesses. Arts and cultural lessons and workshops are offered in the community.</td>
<td>Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Create authentic and attractive urban environments. Attract businesses, investment and people. Increase levels of diversity and tolerance. Increase citizen engagement, belonging and sense of community. Increase (cultural) tourism.</td>
</tr>
<tr>
<td>9. Creative people</td>
<td>Creative people (aka the &quot;creative class&quot;) are present in the community.</td>
<td>Attract businesses, investment and people.</td>
</tr>
<tr>
<td>10. Creative and cultural industries</td>
<td>Creative industries are present in the community. Arts and culture are important employment sectors in the City. There is a range of retail, office, professional service, high technology, and home-based business uses. Cultural tourism exists in the community.</td>
<td>Attract businesses, investment and people.</td>
</tr>
<tr>
<td>11. Civic inclusion and engagement</td>
<td>There is a high level of participation in the community. Citizens are involved in the design/development process. Citizens are involved in cultural activities. Partnerships with community organizations.</td>
<td>Increase levels of diversity and tolerance. Increase citizen engagement, belonging and sense of community. Create a creative/holistic/integrated municipal bureaucracy</td>
</tr>
</tbody>
</table>

5. **Cultural Precinct Analysis**

_Taking into consideration cultural planning concepts and Port Moody planning practice, how has Inlet Centre developed into a cultural precinct?_

In this chapter, I undertake an analysis of what has been built or developed in Inlet Centre, using the Analysis Framework for Assessing the Inlet Centre Cultural Precinct (Table 8). While most of the analysis is Inlet Centre specific, where neighbourhood-specific analysis was not possible, city-level information and analysis is provided. The intent of this chapter is to understand if, and how, Inlet Centre has developed into a cultural precinct. I acknowledge that some of the characteristics discussed, such as civic engagement, are complex topics. It is my intention to provide a broad overview of the cultural planning-related characteristics of Inlet Centre, not to undertake a detailed analysis of each category. Further, my aim is not to establish a causal relationship between cultural planning-related strategies and policies and the outcome, but more simply to establish the ways in which the outcome is aligned with the goals of cultural planning, considering both cultural planning theory and Port Moody planning practice.

5.1. **Central Location**

_Table 8.1: Central Location Criterion & Associated Cultural Planning Goals_

| 1. Central location | The neighbourhood is centrally and strategically located within the City and region. | Increase place competitiveness. Attract businesses, investment and people. |

The location of Port Moody’s New Town Centre, or Inlet Centre, is strategic. Port Moody has two shores – a north shore and a south shore. The older part of Port Moody is located mostly on the south shore, in and around Moody Centre (Figure 2). There are many heritage buildings located in Moody Centre (City of Port Moody, n.d.b). On the north shore, the first area to develop was along the Ioco Road close to the waterfront, where some Vancouverites had summer cottages (E. Vance, Personal Communication, November 8, 2011).

From the 1950s to the 1990s, the residential development occurring in Port Moody was primarily in the form of single family, low-density subdivisions, consistent with the development occurring in suburban municipalities throughout North America. Generally, the south shore developed first, starting in the 1950s, followed by the development of the north shore, on Heritage
Mountain, starting in the 1980s (Associated Engineering Services Ltd., 1962; G. Royer, personal communication, November 10, 2011). The location of the New Town Centre (Inlet Centre) at the head of Burrard Inlet links the south and north shore neighbourhoods (E. Vance, Personal Communication, November 8, 2011). While Inlet Centre is located at the eastern edge of the City, it is located centrally within Port Moody because it connects the north and south shores; the City of Port Moody (1994) explains, “Due to its location near the head of Burrard Inlet at the City’s eastern boundary, the area provides a critical linkage between the more established south shore and the developing areas of the north shore” (p. 1).

As previously mentioned, Inlet Centre is also well located within the Metro Vancouver region. Inlet Centre is designated a Municipal Town Centre in Metro Vancouver’s recently adopted Regional Growth Strategy (2011), as well as its previous Livable Region Strategic Plan (1996) (Figure 1). Inlet Centre is approximately 28 kilometres from the Vancouver Metropolitan Core, and is located close to many other centres and communities throughout the region. It is well connected by major roads to other areas throughout the region.

Port Moody’s Inlet Centre neighbourhood is also close to current frequent bus service, a commuter train West Coast Express station, and a future Evergreen SkyTrain station (Figure 6). The long-awaited Evergreen Line has been a source of contention for the Northeast Sector area of Metro Vancouver. Coquitlam and Port Moody have been anticipating a rapid transit line since at least the early 1990s (City of Port Moody, 1993a). Significantly, Inlet Centre has been planned and developed as a high-density, mixed use community on the understanding that rapid transit would eventually extend to Port Moody and Coquitlam. Currently, the Evergreen Line is scheduled for completion in Summer 2016 (BC Ministry of Transportation & Infrastructure, 2011). Importantly, the Evergreen Line’s Ioco Station will be easily accessible to Inlet Centre residents. The artist’s rendering illustrated in Figure 7 demonstrates what Ioco Station may look like when built.

Moreover, Inlet Centre is well positioned in Port Moody, as it is located in a central location within the City as well as the region. It is located at the tip of Burrard Inlet, providing waterfront

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11 The Northeast Sector consists of the municipalities of Coquitlam, Port Coquitlam, Port Moody, Anmore and Belcarra (Metro Vancouver, 2011). It is also often referred to as the Tri-Cities.
access and views to residents and visitors, and is blessed with natural West Coast beauty. Certainly, Inlet Centre’s location is a major factor for anyone choosing to reside, do business, or invest there. Therefore, its location assists Port Moody in achieving its cultural planning goals of increasing place competitiveness and attracting businesses, investment and people.

**Figure 6: Evergreen Line Alignment Map**

![Evergreen Line Alignment Map](image1)

Adapted from BC Ministry of Transportation & Infrastructure, n.d.a

**Figure 7: Ioco Station Artists Rendering**

![Ioco Station Artists Rendering](image2)

Adapted from BC Ministry of Transportation & Infrastructure, n.d.b
5.2. Cultural Facilities

Table 8.2: Cultural Facilities Criterion & Associated Cultural Planning Goals


Cultural facilities are important cultural resources in communities. Cultural facilities provide the hard infrastructure for cultural and creative places. Baeker (2010) defines hard infrastructure as, “tangible elements of urban form – workspaces, galleries, theatres, cafes, streets, and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity, and expression” (p. 140). The City of Port Moody recognizes the importance of cultural facilities; the main cultural facilities in the City are discussed in the ACMP (2011b). These include the Inlet Theatre, the Port Moody Arts Centre, and the Port Moody Station Museum (City of Port Moody, 2011b).

The key public cultural facilities in Port Moody are the Inlet Theatre and the Port Moody Arts Centre. The Port Moody Arts Centre occupies a heritage building in Moody Centre, built in 1913 (City of Port Moody, 2011b). The Arts Centre was Port Moody’s City Hall from 1913 to 1995 (City of Port Moody, 1995). In the early 1990s, the City was fast outgrowing its old City Hall, and started planning to relocate. The City was also outgrowing its old library. The plans for a new civic centre, including a City Hall, Theatre, and Library, were announced in 1990 (Monroy, 1993).

The decision to build a civic centre at the head of Burrard Inlet was made for a variety of reasons. Firstly, the City already owned the land, and had other facilities on the site, including a fire hall and recreation centre (City of Port Moody, 1993b). Secondly, the area surrounding the civic centre was already envisioned as the City’s New Town Centre (City of Port Moody, 1985). By the late 1980’s, the City was already working with land developers Bosa Brothers and Kerkhoff for mixed residential and commercial developments at the head of the Inlet (City of Port Moody, 1989). The City of Port Moody (1993b) explains, “The new Civic Centre is one part of an emerging development for the Head of the Inlet. The new complex will complement the existing and future shopping and recreational facilities and further develop the Town Centre.”
When City staff and Council started thinking about the new civic centre, they decided that it should serve multiple functions. Eric Vance\(^\text{12}\) (personal communication, November 8, 2011), explains that when staff and Council started thinking about their new City Hall:

We started thinking about what we wanted. The library used to be on the other side of the City. We started off thinking we wanted to build a combination City Hall and Library. Then we started talking about the new City Hall and Council Chambers. We thought, why would we just build a Council Chambers? It will just be a waste of space. That’s how it evolved into a theatre. We also thought, let’s build something that builds on the arts and culture theme, which was already talked about.

The Council Chambers at the new City Hall was also built to accommodate a community theatre function; the City of Port Moody (1993b) explains:

Our community has always held a high level of interest in the visual and performing arts. Groups such as Triad and Stage 43 have expressed a need for performance space that allows the audience to comfortably enjoy a show. We don’t have that space today. With an innovative approach we have an opportunity to build that space in conjunction with a Council Chamber. This approach demonstrates a serious commitment to the arts with a mindful eye to the budget.

Significantly, well before the adoption of the CSP (2001a) or the “City of the Arts” branding, Port Moody had already expressed its commitment to the arts. The construction of a dual purpose Council Chambers / Community Theatre is indicative of this commitment. Further, Port Moody’s attention to the budget and to using public resources efficiently is consistent with the concept of entrepreneurialism, in that the City is thinking more strategically – with more “business savvy” – about its investments (City of Port Moody, 2001d, p. 10).

While the City was planning its new civic complex, it was also planning to re-purpose the old City Hall as an arts centre (E. Vance, personal communication, November 8, 2011). This investment, to refurbish the old City Hall for an arts centre, is also clearly indicative of the City’s commitment to arts and culture, well before the adoption of the CSP (2001a). The Port Moody Arts Centre is run by a non-profit society, and operates as a multidisciplinary arts space with classes for people of all ages, exhibition space, a gift shop where work is sold from local artists, and box office services for

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\(^{12}\) Eric Vance was the City of Port Moody’s Director of Planning from 1992 to 1995. In 1995, he left the City to start his own private planning consulting practice, Eric Vance & Associates.
the City’s Inlet Theatre (City of Port Moody, 2011b). The Arts Centre Society also produces two large events each year, the Port Moody Festival of the Arts and the Wearable Arts Awards, as well as some smaller-scale events (City of Port Moody, 2011b). The City has partnered with the non-profit sector to, for example, provide arts programming and services. This is an example of how the City has dealt with its wider neoliberal context, where it has less publicly available resources and therefore partners with other groups to provide programs and services (see Section 2.2).

There are a number of other cultural facilities and spaces in Port Moody, including artist studios, galleries, publishing houses, music studios, craft shops, cafes, public gathering spaces and community amenity spaces, such as the Canoe Club in Klahanie which is described in Section 5.3 (City of Port Moody, 2011b). I have provided a list of cultural facilities and spaces located in Port Moody as Appendix III. The facilities and spaces noted are taken from the ACMP (2011b), which includes an inventory of arts and cultural resources, as well as ArtsConnect’s Cultural Directory (ArtsConnect, n.d.b). Of all 61 cultural facilities and spaces surveyed, 21% are located in Inlet Centre, 66% in Moody Centre, and 13% in other Port Moody neighbourhoods. The majority of the cultural facilities and spaces are clustered in Moody Centre, Port Moody’s other cultural precinct. However, it must be noted that Moody Centre is much larger in land area than Inlet Centre, and is also more established, in that it has been developing over a much longer period of time. Devin Jain, the City’s Cultural Services Manager, explains that he sees Inlet Centre as more of a performance arts area, and Moody Centre as more of a visual arts area (D. Jain, personal communication, November 8, 2011). So, while Inlet Centre has fewer facilities in terms of numbers, it contains the key performing arts facility, Inlet Theatre, and this is crucial to its identification as a cultural precinct.

5.3. Built Environment

Table 8.3: Built Environment Criterion & Associated Cultural Planning Goals

North American suburbs are often characterized as homogenous and placeless. It is not difficult to understand why. Since the post-World War II period, suburbs have often grown at extraordinary rates. Housing, like automobiles and other mass-produced commodities, are the products of an easily reproducible formula. Because the suburban development formula is so easily reproduced, the product looks the same everywhere; practically identical products exist in every suburban community. No matter where you go, there is a sense of sameness across jurisdictions: single-family subdivisions, malls, strip malls, and big box stores. Port Moody’s development patterns were aligned with this model from the post-war period up to the 1990s (LMRPB, 1966; G. Royer, Personal Communication, November 10, 2011).

Since the 1980s and 1990s, there has been a general consensus, at least among urbanists and city planners, that these typical suburban development trends do not facilitate the creation of vibrant communities. Suburban development trends have been critiqued numerous times, for a variety of reasons. I have already discussed one critique, that suburbs are placeless and homogenous, but they have also been critiqued because of issues such as overconsumption of land and environmental degradation, and quality of life concerns (Kunstler, 1993). In response to the many follies of the suburb, dense, mixed-use communities, offering housing and transportation options along with a wide variety of easily accessible community amenities, have often been touted as a more sustainable development approach.

Further, in line with the concepts of cultural planning and the entrepreneurial city, since the 1980s cities have increasingly come to realize that there are economic benefits to being different and unique. Successful urban and suburban municipalities have envisioned, planned and facilitated the development of complete communities, with high quality built environments that define and build on the community characteristics that make them unique. These are municipalities with a high quality of place, of which the major determinants are “fundamentally ‘cultural’: an authentic urban environment – characterized by a unique history, and natural and built heritage; and a lively and diverse arts and entertainment scene” (Baeker, 2005, p. 9).

In this section, I will discuss one specific element of quality of place: the built environment. Having a quality built environment is a key characteristic that must be present in the Inlet Centre cultural precinct; it is a cornerstone of Inlet Centre’s success.
Inlet Centre Developments

There are three main developments in Inlet Centre: Newport Village, Klahanie, and Suter Brook Village (Figure 8).

Figure 8: Major Inlet Centre Developments

Adapted from City of Port Moody, 2011a, p. 1

These three developments have been instrumental in defining a sense of place in Inlet Centre. The City of Port Moody has been able to achieve very high quality developments in all three instances. Inlet Centre's urban design achievements have inspired many local government politicians and planners over the years (E. Vance, personal communication, November 8, 2011). For example, municipal politicians and staff from the Portland suburb of Tigard, Oregon visited Newport Village in 2007; the City Manager Craig Prosser stated, "I liked their approach to urban spaces, how they created walkable areas and vibrant streetscapes. But the best advice we got was to know exactly
what you want and to be strong in moving toward that goal” (Foyston, 2007). That message is clear from the document analysis as well as the interviews: Port Moody planners and politicians moved forward with their plans for Inlet Centre with a clear idea of what they wanted to achieve. Forward-thinking city staff worked with developers on site plans that met the City’s overall vision, objectives and goals, and would not accept sub-standard proposals. More importantly, Port Moody Mayor and City Council had the courage and political will to deny sub-standard proposals (E. Vance, personal communication, November 8, 2011; G. Royer, personal communication, November 10, 2011).

**Newport Village**

Newport Village was the first site to develop in Inlet Centre. The Newport Village site was referred to as the “Triangle Site” in the early 1990s before it was named Newport Village (City of Port Moody, 1994). The Design Guidelines for Newport Village indicate that, “Significant multi-family residential and office development shall be encouraged, while, at the same time, retail commercial will emphasize smaller units in order to increase vitality and pedestrian usage. Overall design of development will integrate these various uses into a unique and distinctive site” (City of Port Moody, 2011a, p. 151).

Eric Vance (personal communication, November 8, 2011) explains that the original plans for Triangle Site, which were submitted by the developer, Bosa Brothers, in the late-1980s, were “horrid”. The original design for the site included “four massive slab towers designed to maximize views” (E. Vance, personal communication, November 8, 2011). Vance indicates that when he became Director of Planning in 1992, staff “wiped the plans off the boards” and said, “let’s just start from scratch”. City staff, including Vance, convinced the developer to hire a different architect, and got the developer on side in creating a village-like master-planned community focused on good urban design.

The Newport Village site includes both high-rise residential buildings and low-rise mixed-use buildings, which include residential, commercial and office uses. Mixed-use buildings with commercial at grade and residential units above are at the center of the site, along the main road (Newport Drive), and an internal road around the village square. The village square provides the heart of the Newport Village community, and is a gathering place for residents and visitors. The developer’s architect and landscape architect worked with City staff and produced finely detailed
and well thought out plans, which generally achieved the planning vision, goals and objective for Newport Village.

Newport Village was the first large-scale development in Inlet Centre, and due to its success, it was undoubtedly a catalyst for stimulating further development and investment in the area. Further, it has also set the standard for development in Port Moody. Vance explains that “This was a high risk deal for Bosa to come in here ... many people thought if you were building high-rises in Port Moody you have to be totally out of your mind” (E. Vance, personal communication, November 8, 2011). Development in Newport Village has occurred as the result of (1) municipal politicians and City staff who were willing to say no to developments which are not consistent with their vision, goals and objectives, and (2) a developer willing to make a high-risk investment and create a new type of product in a suburban environment.

**Klahanie**

The Klahanie site was formerly referred to as the IPSCO site, and was previously an industrial site. The developer, Polygon, purchased the site in 2003 and renamed the site Klahanie (City of Port Moody, 2003). Significantly, the site planning and design for the Klahanie site occurred after the adoption of the CSP and “City of the Arts” slogan.

The Klahanie development consists mainly of residential units, in high-rise, low-rise and townhouse residential building forms. The development has one small commercial building located on the southwest side of the site. The heart of Klahanie is the Canoe Club, an indoor and outdoor amenity space including a lounge, meeting room, fitness room, theatre room, and outdoor pool (Klahanie Community, n.d.a). The Klahanie development emphasizes a pedestrian orientation, community gathering places and spaces, and high quality West Coast design. The Klahanie development will be discussed in more detail in Chapter 6.

**Suter Brook Village**

The Suter Brook site was the last site to start developing. However, the site had gone through previous iterations before it became Onni’s Suter Brook Village. The first developer to make a proposal for the site was Kerkhoff, circa 1990. The proposal was, according to Vance, “absolutely stunning” with buildings sited around a lagoon (E. Vance, personal communication, November 8, 2011). However, Kerkhoff never proceeded with their development plans, and sold
the site to another developer. The site changed hands again before the Onni Group purchased it. Royer explains, "Before Onni, several builders proposed typical suburban developments but the City’s vision was to create a vibrant urban core" (G. Royer, personal communication, November 10, 2011). When Onni came on board, they indicated that they could better work with the City’s vision for the site, and together the City and Onni came up with a comprehensive plan for Suter Brook Village (E. Vance, personal communication, November 8, 2011).

The Suter Brook Village site has similar objectives to the Newport Village site: it is mixed-use and pedestrian-oriented, with public gathering spaces to encourage social interaction. However, the Suter Brook site has a higher density than the Newport Village site, and a more urban feel. Further, in designing Suter Brook, City staff in collaboration with Onni have tried to address some of the problems that have been recognized with the Newport Village site, such as poor design at the backs of buildings, leading to some unsafe or unpleasant environments and spaces within the site (G. Royer, personal communication, November 10, 2011). Suter Brook Village has been planned with meticulous attention to detail, and the outcome has been the creation of a very high quality built environment (G. Royer, personal communication, November 10, 2011). The Suter Brook development will be discussed in more detail in Chapter 6.

5.4. **Mixed-Use High-Density Development**

**Table 8.4: Mixed-Use High Density Criterion & Associated Cultural Planning Goals**

| 4. High-density mixed-use development | A mix of uses is permitted and encouraged, including residential, retail and office commercial, eating establishments, pubs, hotels, civic, institutional, recreational, cultural and religious institutional. A variety of housing choices exist in the community, to serve the needs of a diverse population. The mix of uses creates a complete community. | Increase quality of life/livability. Increase quality of place. Create authentic and attractive urban environments. Increase citizen engagement, belonging and sense of community. |

The density and mix of land uses in Inlet Centre is inherently tied to the built environment, but deserves a category on its own. Having a mix of uses and a residential density high enough to create the critical mass needed to support those uses is a crucial ingredient to the creation of a vibrant, successful place and a complete community. Inlet Centre is the focus of higher density residential, commercial and institutional development in Port Moody. As previously mentioned, Port Moody grew 15.5% between 2001 and 2006, and 19.9% between 2006 and 2011, making it
one of the fastest growing municipalities in the region (Metro Vancouver, n.d.a). Since 2001, the majority of the City’s growth has been concentrated in Inlet Centre (Metro Vancouver, n.d.c).

Gaetan Royer explains, “Inlet Centre came about as the result of shifting density” (personal communication, November 10, 2011). In the 1990s, Port Moody was still developing in a typically suburban fashion, with most development occurring on the North Shore’s Heritage Mountain. However, in the late 1990s, “Against the logic of a proven land development recipe, Port Moody dedicated its only remaining tract of undeveloped land as a park” (Royer, 2009, p. 48). A referendum was held in 1999 to dedicate a large tract of city-owned land on Heritage Mountain previously slated for low to medium density residential development as Bert Flinn Park (see Figure 12) (G. Royer, personal communication, November 10, 2011). In this decision, the City of Port Moody established its commitment to implementing its plan for a high-density town centre at the tip of Burrard Inlet.

The three main Inlet Centre developments, Newport Village, Klahanie and Suter Brook, are mixed-use developments. However, Klahanie is mostly residential and includes only a small commercial component. The majority of commercial and office space in Inlet Centre is located in Newport Village and Suter Brook Village. Further, Port Moody’s two largest employers, the City of Port Moody and the Fraser Health Authority, are located in Inlet Centre at the Civic Complex and Eagle Ridge Hospital.

Both Newport Village and Suter Brook Village developments have been successful in achieving a good mix of residential, commercial and office space. Much of this has to do with the perseverance of City staff, Mayor and Council. The land development process is a negotiation process between the developer and the City, and during the negotiations for Newport Village and Suter Brook Village, the City of Port Moody was able to achieve a mix of land uses. Royer (personal communication, November 10, 2011), explains that the 22-acre Suter Brook Village will have at build-out 1,250 units of residential and 310,000 square feet of non-residential space, “which in a suburb like Port Moody, is really pushing the envelope”. The 11-acre Newport Village site contains 900 residential units and 130,000 square feet of non-residential space (G. Royer, personal communication, November 10, 2011; City of Port Moody, 2011a).

Considering residential development in particular, Inlet Centre has a range of housing types and tenures. In 2006, there were 2,120 occupied private dwellings in Inlet Centre, including 1,615
owned and 505 rented dwellings (City of Port Moody, 2009b). Housing in Inlet Centre is “dominated by apartments (60%), followed by townhouses and duplexes (28%) and single detached houses (12%)” (City of Port Moody, 2009b, p. B-13). This includes one-, two-, and three-bedroom condominium units and two- and three-bedroom townhouses. According to the AHS, the average value of dwellings in Inlet Centre is the lowest in the City, at $337,889 in 2009 (City of Port Moody, 2009b, p. B-13). However, the AHS does not break down the average value of the dwelling by housing type, and therefore Inlet Centre likely has the lowest average value because it has the highest proportion of condominium apartment units. The different types of housing in Inlet Centre, predominantly in Newport Village, Suter Brook Village and Klahanie, suits the needs of a diverse population, including singles, couples and families of all age groups, as illustrated in Figure 9.

**Figure 9: Age Groups in Inlet Centre**

![Figure 9: Age Groups in Inlet Centre](image)

Adapted from City of Port Moody, 2009b, p. B-12

An innovative affordable housing project, the Inlet Centre Residences, is also located in the neighbourhood. The project consists of “a 20-unit family townhouse component, a 40-unit supportive seniors component, 20 units for low-income singles (primarily women over 45), and a 10-bed hospice” (City of Port Moody, 2001g, p. 149). The City of Port Moody, which had already designated the 0.7-hectare City-owned site for affordable housing in the OCP, initiated this housing project in 1999. The land is leased to the Greater Vancouver Housing Corporation (GVHC), which is partnered with the Burquitlam Lions Society, the Women in Search of Housing Society, and the Hospice Society. All are non-profit housing providers who manage their respective housing component. The GVHC manages the townhouse component, the Burquitlam Lions Society manages the supportive seniors care component, the Women in Search of Housing Society manages the low-income singles component, and the Hospice Society manages the 10-bed hospice (City of Port
Moody, 2001g). The project was completed in 2002 and includes 90 units of affordable housing for a diverse population.

Having a high level of residential density along with a mix of uses is also really important considering economic development and arts and culture. One of the strategies of the EDSAC (2001b) is to, “Actively promote residential densification of cultural precincts in areas designated by the OCP for higher density development as part of creating vibrant, active ‘people places’ that attract businesses and visitors (p. 23). Inlet Centre has succeeded in achieving high-density developments, which have a high quality design and mix of uses that make them vibrant, active “people places”. The mix of cafes, restaurants, pubs, boutique shops, personal service uses, grocery stores, and offices bring the streets of Suter Brook and Newport Villages to life, and provide activities at different times of the day.

Because both Bosa Brothers and Onni have retained ownership of the commercial spaces in Newport Village and Suter Brook respectively, they “have a lot of control over the quality of businesses that come in here” (E. Vance, personal communication, November 8, 2011). Many of the shops in each Village are individually-owned and operated boutique shops, and therefore, the shopping and dining experience in Newport Village and Suter Brook is much different than the shopping and dining experience you would get by visiting a mall. This difference attracts residents and visitors to Inlet Centre who may be seeking an experience that is more unique. In Port Moody’s visioning statements, it emphasizes the importance of being unique and distinctive. According to Gaetan Royer (personal communication, November 10, 2011) and Eric Vance (personal communication, November 8, 2011), Inlet Centre’s unique businesses have played a role in placemaking in Inlet Centre.

The master plan for Suter Brook Village includes a hotel and convention centre. Port Moody has stressed its desire for a hotel and convention centre for many years, as it sees the potential for the development of its tourism industry (City of Port Moody, 2004a). In 2008, Onni approached the City regarding the possibility of amending the master plan to increase the number of residential units by 455 in order to off-set the costs associated with building the hotel and convention centre (City of Port Moody, 2008). City of Port Moody staff, because of the benefits involved with the proposal, supported this increase in density but Council ultimately denied the proposal, largely because of community opposition (G. Royer, personal communication, November 10, 2011). In 2008, Onni was suffering from the economic recession and indicated that it was not economically
feasible for them to construct the hotel without an increase in residential density on the site; “If Onni’s application is not approved, it has indicated to the City that it will develop ... under the currently approved LUC and that the hotel will not be completed in the foreseeable future” (City of Port Moody, 2008, p. 8). If built, the hotel and convention centre may build on the creation of a vibrant, active ‘people place’ in Suter Brook Village and Inlet Centre and assist the City in achieving its (cultural) tourism goals.

5.5. Natural Environment

Table 8.5: Natural Environment Criterion & Associated Cultural Planning Goals

| 5. Natural environment | Maintain environmental integrity/protect natural features. Maximize opportunities for the public enjoyment of the area’s natural amenities and views (waterfront and North Shore views). There is access to, and celebration of, the waterfront. | Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Increase place competitiveness. Attract businesses, investment and people. Increase (cultural) tourism. |

People are drawn to Port Moody’s Inlet Centre because of its high quality built environment, the active and animated streets of its village-like master-planned communities and unique shops and services. They are also attracted to Port Moody because of its natural beauty. Port Moody’s visioning statements are all consistent in their emphasis on the natural environment and waterfront; both are highly valued in Port Moody, and have a big impact on its identity and quality of place. Over one-third of Port Moody’s land is dedicated parkland (City of Port Moody, n.d.c). Port Moody is able to have this high proportion of parkland in part because of the shifting of density into the town centre, as discussed in Section 5.4. The natural environment and waterfront attract residents and visitors, including artists, who may be inspired by its beauty; “Its spectacular setting and the significant number of parks and natural open spaces have contributed to the image of Port Moody as an oasis in the growing urbanization of the region” (City of Port Moody, 2011a, p. 37).

Without doubt, Port Moody has been able to attract such high quality developers to invest in Inlet Centre in large part because of its natural beauty. Port Moody has been able to capitalize on its natural assets in this regard, and stimulate a lot of private investment in Inlet Centre. For example, Onni describes Suter Brook Village as “a master-planned village where urban elegance collides with natural West Coast beauty” (Suter Brook Village, n.d.).
Port Moody's waterfront has not always looked the way it does today. As aforementioned, Port Moody started out as an industrial town, and "grew around waterfront sawmills, oil refineries and a port which today handles the largest volume of bulk sulphur in the world" (Royer, 2009, p. 46). To many, Port Moody's industrial waterfront has not always been aligned with natural West Coast beauty. However, over the years Port Moody has invested in its parks and trail network along the waterfront; the Shoreline Park system (Figure 10) is an essential element of Port Moody's image and identity.

**Figure 10: Port Moody Trails & Parks Map**

Adapted from City of Port Moody, 2004b.

The Shoreline Park system connects Town Centre Park, Rocky Point Park, Inlet Park and Old Orchard Park along waterfront trails. It also connects the Moody Centre neighbourhood (Rocky Point Park) with the Inlet Centre neighbourhood (Inlet Park and Town Centre Park) and the Pleasantside neighbourhood (Old Orchard Park). Residents and visitors are drawn to the parks and trails located along the Shoreline Park system throughout the year, which provide both active and passive recreational and cultural activities. Residents also refer to the Shoreline Park system as a "string of gems" (Royer, 2009, p. 47).
At the heart of the Shoreline Park system is Rocky Point Park, “Port Moody's premier park”, (City of Port Moody, 2000b, p. 1). Rocky Point Park has a variety of amenities including a recreational pier, outdoor pool, skateboard park, bike trials park, boat launch, Old Mill Boat House, hiking and biking trails, and wildlife viewing (City of Port Moody, n.d.c). It also has a number of businesses including three eating establishments and a kayak rental business (City of Port Moody, n.d.c). The City of Port Moody (2011) explains, “In keeping with its designation as the “City of the Arts”, Port Moody’s parks and recreational facilities serve as focal points for many community cultural events. The beautiful natural settings provide inspiration for many creative and artistic pursuits as well as opportunities for people to socialize and interact” (p. 37). While Rocky Point Park is in Moody Centre and not Inlet Centre, the Inlet Centre neighbourhood is well connected to the park via the Shoreline Park system, and it is well used by Inlet Centre residents. The connection between the City's two cultural precincts has been recognized for its importance; the EDSAC notes the importance of tapping into the overlapping market between Moody and Inlet Centres, with Shoreline Park system acting “as the soft edge physical link, offering a park and walking trail system that showcases Port Moody's natural environment” (City of Port Moody, 2001b, p. 18). Further, Rocky Point Park is a focal point for social and cultural activities in Port Moody and is of paramount importance to the City's identity.

5.6. Branding

Table 8.6: Branding Criterion & Associated Cultural Planning Goals

| 6. Branding | Identifiable place-marketing and branding as “City of the Arts”. Local cultural and recreational opportunities are marketed to residents and visitors. | Redefine/reinforce place identity and distinctiveness. Increase place competitiveness. Attract businesses, investment and people. Increase citizen engagement, belonging and sense of community. |

Another important aspect of the City of Port Moody's identity is its “City of the Arts” theme and brand. The “City of the Arts” theme and brand was adopted in April 2001 along with the endorsement of the CSP and EDSAC (City of Port Moody, 2001d). The branding is not specific to Inlet Centre, but it has been important to the City’s changing identity and image and is therefore relevant to the Inlet Centre neighbourhood. The Cultural Task Force, which was appointed by Port Moody Council in March 2000, came up with the “City of the Arts” brand (City of Port Moody, 2001d). The City (2001d) explains, “This positioning statement is as much a reflection of the reality
of Port Moody's vibrant arts community as it is a visionary way to launch us in a direction that reflects our unique character, our heritage and our Economic Development objectives” (p. 4). Eric Vance (personal communication, November 8, 2011) explains that “the city always viewed itself as an arts city ... a lot of artists moved out here, and it had a fairly strong arts feel”, even though traditionally “the growth of Port Moody has been closely tied to industrial development” (City of Port Moody, 2011a, p. 55). The City was able to successfully adopt this brand because its citizens and politicians already identified the City as having strong ties with the arts; Port Moody has therefore been able to reinforce this identity through the use of this branding.

The “City of the Arts” statement has been described by interviewees and in Port Moody documents as an aspirational statement (E. Keurvorst, personal communication, November 10, 2011), a positioning statement (G. Royer, personal communication, November 9, 2011), a brand (G. Royer), a process and a goal (H. Daniels, personal communication, November 9, 2011). A City of Port Moody brochure describes the “City of the Arts” well by explaining, “This positioning statement sets Port Moody apart as distinct in the Lower Mainland. It reflects Port Moody’s vibrant cultural community, our fabulous arts facilities and our amazing natural setting – the perfect backdrop for creativity” (City of Port Moody, n.d.a).

After the “City of the Arts” theme was adopted by City Council in 2001, the City embraced it wholeheartedly. When speaking about the “City of the Arts” brand, Royer explains, “What I certainly observed, is that it was embraced by the community readily. It made sense to people” (G. Royer, personal communication, November 9, 2011). Since 2001, the slogan has been included on the City's logo, on letterhead and all promotional material, and on City signage. Port Moody trademarked the “City of the Arts” brand in 2004 (G. Royer, personal communication, November 9, 2011). If you search “City of the Arts” in Google13, The City of Port Moody is the first link that comes up. All interviewees indicated that the “City of the Arts” brand was well recognized outside of the City of Port Moody. Further, Port Moody initiated an Interactive Government and Communications Project in 2007; after conducting interviews and focus groups, the report findings indicate:

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13 Search term “City of the Arts” used in the search engine “Google” (www.google.ca), on numerous occasions, but last on April 2, 2012. The City of Port Moody’s website is the first link.
When asked about Port Moody's brand, most respondents indicated the City of the Arts is a good brand for the City of Port Moody ... People who did like the brand identified a number of benefits it offered to the City such as drawing tourists to the City, diversifying the local economy and encouraging small businesses, attracting artists to the community, and inspiring community pride” (City of Port Moody, 2007e, p. 148).

Port Moody's branding is very much associated with place-marketing, increasing place competitiveness, and supporting economic development in the City. Royer explains that people would often question the “City of the Arts” theme and ask if perhaps a different brand, such as the “City of High-Tech”, would bring the City more exposure and attract more economic development. He explained his response to this question:

I tell the story of how we brought the arts community and the business community together. In marketing, if you’re trying to sell a soda product, you don’t say ‘buy this soda’. You show the people, you know, fun in the backyard, lots of young people, sunshine, a lifestyle, you show all kinds of things, and by the way – this goes with it. So, City of the Arts is basically telling people, okay look, we are a sophisticated community, we care for higher things in life, we care for the arts, we care for all forms of art, we incorporate art into everything we do. By the way, if that’s the sort of lifestyle you’re looking for, and you want to invest in high technology, we welcome that too.

If you look at the kinds of people that are willing to invest, they’re going to be the kinds of people that are attracted to things that are different. (They are) people who have higher aspirations (G. Royer, personal communication, November 9, 2011).

Royer explains that the “City of the Arts” statement is a “really great positioning statement for the business community” and also “fantastic for the arts community” (G. Royer, personal communication, November 9, 2011). He explains that developers commonly used the “City of the Arts” in their marketing brochures.

Royer also explains that the “City of the Arts” branding statement has become a unifying theme for the business and arts communities; “In Port Moody, working together for the business community means working together around the theme of the arts, as a unifying theme” (G. Royer, personal communication, November 9, 2011). Therefore, the City’s branding is aligned with achieving the cultural planning goals of increasing citizen engagement, belonging and sense of community in addition to economic development related goals.
5.7. Visual Art

Table 8.7: Visual Art Criterion & Associated Cultural Planning Goals

| 7. Visual art | Public art is integrated with the built environment. Local artwork is promoted/sold at local businesses. | Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Create of authentic and attractive urban environments. Increase citizen engagement, belonging and sense of community. |

Visual art can take the form of public art, which has been commissioned by the City or negotiated through the development application process. It may also include art in private or public art galleries, gift shops, or other business establishments and art on private property. Since the adoption of the Public Art Policy (PAP) in 2001, “the City has been developing a diverse collection of public art” (City of Port Moody, 2011, p. 5). The PAP includes a rationale for investing and promoting public art in the City:

Public art helps to make Port Moody beautiful, aesthetically pleasing and interesting. It builds our community by enhancing our quality of life, contributing to economic development and helping us to celebrate our rich history. It brings art to life for our citizens in many everyday settings. Public art shows our commitment to local artists and to providing our citizens with access to art from British Columbia, Canada and around the world (City of Port Moody, 2001, p. 2).

This rationale statement is consistent with the related goals of cultural planning, as noted in Table 8.7, including the creation of a distinctive place, increasing quality of life, and building a sense of community.

Since the CSP and PAP were adopted in 2001, developments in Inlet Centre have included public art. Three pieces of public art were contributed by Polygon as part of the Klahanie development, and two pieces by Onni as part of the Suter Brook Village development (City of Port Moody, 2011b). There are two coffee shops in Inlet Centre which sell local artwork at their establishments – Caffé Divano in Klahanie and Gallaghers Café in Newport Village (D. Jain, personal communication, November 8, 2011). There is one private gallery in Inlet Centre, the Heritage Mountain Gallery, and one gift shop which sells visual art, Wish on a Star (City of Port Moody, 2011b). Visual art is also often displayed at Port Moody City Hall, in the Galleria (City Hall lobby area). There are also pieces of visual art in the Canoe Club, Klahanie’s community amenity space, and in Suter Brook Village, in the Village Plaza. While this art is not public, as it is not on publicly
owned land, it does benefit residents in the community. Finally, throughout the summer local artists are provided with the opportunity to produce and sell their artwork at a number of City-owned locations, including Rocky Point Park, just outside of Inlet Centre. The program is run by the City and is called "Artists in the Park" (City of Port Moody website, n.d.e).

When asked how the “City of the Arts” theme and cultural focus was included in the planning for Inlet Centre, interviewees most commonly cited the inclusion of public visual art as the major focus. Interviewee Mary De Paoli, Port Moody’s Manager of Planning, indicates that, “In terms of through developments how we’ve encouraged the “City of the Arts” theme, we do that through public art contributions” (M. De Paoli, personal communication, November 8, 2011). De Paoli explains that developers can choose to either incorporate public visual art into the development itself, or contribute to a municipal public art fund. Contributions from developers are technically voluntary, as there is no regulatory requirement in Port Moody for developers to contribute to public art, but “most developers know, they’re working in Port Moody, this is the expectation” (M. De Paoli personal communication, November 8, 2011).

### 5.8. Cultural Activities

| Cultural activities | Cultural festivals and events occur throughout the year. Presence of street level performing arts (busking). A vibrant and unique street life. Cultural events occur at local businesses. Arts and cultural lessons and workshops are offered in the community. | Redefine/reinforce place identity and distinctiveness. Increase quality of life/livability. Increase quality of place. Create authentic and attractive urban environments. Attract businesses, investment and people. Increase levels of diversity and tolerance. Increase citizen engagement, belonging and sense of community. Increase (cultural) tourism. |

One of the specific strategies of the CSP and the EDSAC is to, “Actively promote residential densification of cultural precincts in areas designated by the OCP for higher density development as part of creating vibrant, active ‘people places’ that attract businesses and visitors” (City of Port Moody, 2001a, p. 7; City of Port Moody, 2001b, p. 23). So far I have discussed the physical elements involved in implementing this strategy: fostering and creating a high-quality built and natural environment, creating a high-density mixed-use neighbourhood, and building cultural facilities. These physical elements provide an environment that promotes cultural activities. Cultural
activities contribute to making the place vibrant and active; they bring the place to life. They also contribute to the local economy by generating economic activity. Cultural activities include events and festivals, street entertainment, cultural events at local businesses, and arts and cultural lessons and workshops.

Port Moody’s ACMP (2011b) identifies 24 annual events which take place in the City each year. Of these 24 annual events, 11 are located in Inlet Centre. Eight of these events take place at the Port Moody Civic Centre, in the theatre, galleria or library. Newport Village and Suter Brook Village both put on annual festivals in their public gathering areas; the businesses of Newport Village coordinate with Bosa Development Corporation to host the Newport Village Summer Festival each year, and the businesses of Suter Brook Village coordinate with Onni Development Corporation to host the Suter Brook Summer Concert Series (City of Port Moody, 2011b). A number of cultural activities also take place in Rocky Point Park, which is not in Inlet Centre but is within walking distance.

There are other events that occur at Suter Brook, Klahanie and Newport Village each year as well. Both Newport Village and Suter Brook had Winter Festivals this past year, according to their Facebook pages (Newport Village, n.d.; Suter Brook, n.d.). Suter Brook Village also had outdoor movie nights this past summer (Suter Brook, n.d.). Klahanie is mostly residential, and therefore does not have a business association to host larger-scale events, as in Suter Brook and Newport Villages. However, it does have Klahanie community-specific events, such as “Klahanie Mixers” which occur approximately every six weeks, according to the Klahanie Community website (Klahanie Community, n.d.b). Further, local businesses in Inlet Centre, Caffé Divano, Gallagher’s Coffee Bar and Café, and St. James Well, all have weekly live music nights, open microphone nights, and improvisation comedy nights (City of Port Moody, 2011b).

Also included in cultural activities are arts and cultural lessons and workshops. In Inlet Centre, arts and cultural-related lessons and workshops occur at the Port Moody Recreation Centre, which offers a variety of classes such as crafts, music and dance classes (City of Port Moody, 2012). Moreover, a wide variety of cultural activities take place in Inlet Centre throughout the year, at the Civic Complex, Newport Village, Suter Brook Village, and Klahanie. There are many opportunities for Port Moody residents and visitors to go to the theatre, see a live band or a live comedy show, watch a movie, attend a festival, or take an arts class. Importantly, residents and visitors can find out about these events from one central source, ArtsConnect. ArtsConnect serves the entire Tri-
Cities area, providing residents and visitors with a wealth of information about the cultural activities going on in their communities (ArtsConnect, n.d.a).

Both the current and the previous Cultural Services Manager, Devin Jain and Elizabeth Keurvorst, explain that the role of the City is to promote and facilitate cultural activities and events in the City, but not to take on the lead role; “We don’t create the arts as a City, but we provide the support” (D. Jain, personal communication, November 8, 2011). This support is provided to community arts and cultural organizations. The support is provided via, for example, the space for activities to occur in Inlet Theatre, providing venue staffing at no charge, designing event programmes, and having staff attend organization meetings (D. Jain, personal communication, November 8, 2011). Keurvorst explains that the City acts as a catalyst to get different arts and cultural groups involved, to help them grow, and to help their events grow (E. Keurvorst, personal communication, November 10, 2011). The number and scale of events in Port Moody, and Inlet Centre more specifically, continue to grow each year. For example, Helen Daniels, ArtsConnect’s Executive Director, explains that their annual event, Port Moody Art Walk, has grown immensely since it started in 1999, with an increasing number of artists participating each year14 (H. Daniels, personal communication, November 9, 2011).

5.9. Creative People

Table 8.9: Cultural Activities Criterion & Associated Cultural Planning Goals

<table>
<thead>
<tr>
<th>9. Creative people</th>
<th>Creative people (aka the “creative class”) are present in the community.</th>
<th>Attract businesses, investment and people.</th>
</tr>
</thead>
</table>

Another important characteristic for the Inlet Centre cultural precinct is creative people. In this section, I look for evidence of concentrations of creative class members in Port Moody, as defined in Section 2.5. I look for evidence of a concentration of creative people by their occupation, using Census data. However, I note that it is difficult to get an accurate portrayal of whether or not

14 According to Daniels, 12 artists participated in the first ArtWalk, and last year over 60 artists participated (H. Daniels, personal communication, November 9, 2011).
there is a concentration of creative people by analyzing occupational data, because many artists and other creative people have other primary occupations.\textsuperscript{15}

In this section and in Section 5.10, Census Canada data is used in order to gain an understanding of whether or not there is a concentration of creative people and creative industries in the community. For these sections, Census data for the entire City is used. I did not undertake an analysis at the neighbourhood level for a few reasons. Firstly, data at the Census Tract and Dissemination Area level does not align with Inlet Centre neighbourhood boundaries. Secondly, Inlet Centre has grown rapidly between 2006 and 2011, and the Census 2011 data is not yet available for occupations or industries. Thirdly, the purpose of this section is to provide a broad overview of this characteristic, and is not intended to be the main focus of the Research Project. Therefore, I do not provide neighbourhood level detail in this regard.

For the Census data analysis in this section as well as Section 5.10, I use Location Quotients (LQs). LQs are a commonly used economic base analysis method. The LQ measures the relative concentration of a variable in a geographic area, expressed as a percentage, to the percentage of that variable region or province-wide (Holzheimer, 2006). The LQ is most commonly used to identify specialization in a specific industry in a local geographic area. It is normally used to provide a measure of how the proportion of local industries compare with the provincial or national level (Katz & Bordt, 2003). While this measure is most commonly used to measure economic specialization in a particular industry, it is “equally suitable as a measure of concentrations of all sorts” (Holzheimer, 2006, p. 35). A LQ of 1.0 indicates the same level of specialization or concentration as the regional, provincial or national average. A LQ above 1.0 indicates a higher specialization or concentration than the regional, provincial or national average. A LQ of 1.25 is “generally considered initial evidence of specialization” (Katz & Bordt, 2003). To give an example of the calculation used, the calculation for the LQ of occupations in art and culture would be:

\textsuperscript{15} For example, I met one artist living in the Klahanie community in Inlet Centre, who was also a stay-at-home mom. She may or may not have identified herself as an artist on the Census, but she is certainly a member of the ‘super creative core’.
In my analysis of occupations, I look for concentrations both at the regional and provincial levels, using Census data from 1996, 2001 and 2006. The Census uses National Occupation Classification (NOC) data. There are ten main classifications, and within each of those ten classifications there are sub-classifications. In Tables 9 and 10, I have included each of the ten main classifications. I have also included sub-classifications for professional occupations which are considered ‘creative’ occupations based on Richard Florida’s creative class definition, as discussed in Section 2.5. Port Moody’s 2011 OCP indicates, “Finance and business services as well as educational, health and social services dominate employment among the labour force both locally and regionally” (City of Port Moody, 2011a, p. 10). As is illustrated in Tables 9 and 10, Port Moody has a high concentration of residents employed in ‘creative professional’ occupations, especially when compared to the province as a whole. In these tables, I have underlined occupations with an LQ of 1.25 or higher, and have indicated whether or not the concentration is increasing or decreasing over the 10-year period\(^\text{16}\).

\[
LQ = \frac{\text{Municipal Employment in Arts & Culture}}{\text{Total Municipal Employment}} \times \frac{\text{Provincial Employment in Arts & Culture}}{\text{Total Provincal Employment}}
\]

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Management occupations</td>
<td>1.08</td>
<td>1.14</td>
<td>1.35</td>
<td>Increase</td>
</tr>
<tr>
<td>Senior management occupations</td>
<td>0.96</td>
<td>0.86</td>
<td>1.48</td>
<td>Increase</td>
</tr>
<tr>
<td>Specialist managers</td>
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<td>1.33</td>
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<td>Business, finance and administrative occupations</td>
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<td>1.06</td>
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<td>1.16</td>
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<td>Natural and applied sciences and related occupations</td>
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<tr>
<td>Professional occupations in natural and applied sciences</td>
<td>1.11</td>
<td>1.10</td>
<td>1.11</td>
<td>No Change</td>
</tr>
</tbody>
</table>

\(^{16}\) When it cannot be stated definitively whether the trend is increasing or decreasing, because it has gone up and down, I have said that the results were “varied”. In some instances, there was a substantial increase between 1996 and 2001, and then a slight decrease between 2001 and 2006; in these instances I have still considered this a general increase in concentration (and vice versa).
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Health occupations</td>
<td>0.93</td>
<td>1.14</td>
<td>1.04</td>
<td>Varied</td>
</tr>
<tr>
<td>Professional occupations in health</td>
<td>0.50</td>
<td>1.13</td>
<td>1.06</td>
<td>Increase</td>
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<tr>
<td>Nurse supervisors and registered nurses</td>
<td>1.53</td>
<td>1.61</td>
<td>1.19</td>
<td>Decrease</td>
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<tr>
<td>Occupations in social science, education, government service and religion</td>
<td>1.12</td>
<td>1.17</td>
<td>1.26</td>
<td>Increase</td>
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<tr>
<td>Judges, lawyers, psychologists, social workers, ministers of religion, and policy and program officers</td>
<td>0.73</td>
<td>1.03</td>
<td>1.05</td>
<td>Increase</td>
</tr>
<tr>
<td>Teachers and professors</td>
<td>1.32</td>
<td>1.39</td>
<td>1.51</td>
<td>Increase</td>
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<td>Occupations in art, culture, recreation and sport</td>
<td>0.79</td>
<td>0.86</td>
<td>0.96</td>
<td>Increase</td>
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<td>0.81</td>
<td>0.92</td>
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<td>Technical occupations in art, culture, recreation and sport</td>
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<td>0.86</td>
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<td>Sales and service occupations</td>
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<td>0.93</td>
<td>0.88</td>
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<td>Trades, transport and equipment operators and related occupations</td>
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<td>0.43</td>
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<td>Occupations unique to processing, manufacturing and utilities</td>
<td>0.70</td>
<td>0.52</td>
<td>0.55</td>
<td>Decrease</td>
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</tbody>
</table>

Adapted from Statistics Canada, 1997a; Statistics Canada, 1997b; Statistics Canada, 2002; Statistics Canada, 2007b

When compared to the Metro Vancouver region as a whole, Port Moody has high concentrations of residents in management occupations, finance and insurance administrative occupations, and educational occupations. These occupations may be considered the occupations of ‘creative professionals’. There is no concentration of residents in arts and cultural occupations in Port Moody, as compared to the region, according to the occupational Census data. However, over the 10-year period, the LQ for arts and cultural occupations increased.

Table 10: Port Moody Occupational Concentrations in British Columbia

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Management occupations</td>
<td>1.21</td>
<td>1.25</td>
<td>1.46</td>
<td>Increase</td>
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<tr>
<td>Senior management occupations</td>
<td>1.22</td>
<td>1.07</td>
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<td>Specialist managers</td>
<td>1.82</td>
<td>1.75</td>
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<td>Business, finance and administrative occupations</td>
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<td>1.18</td>
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<td>1.37</td>
<td>1.49</td>
<td>1.34</td>
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<td>Finance and insurance administrative occupations</td>
<td>1.01</td>
<td>0.93</td>
<td>1.13</td>
<td>Increase</td>
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<tr>
<td>Natural and applied sciences and related occupations</td>
<td>1.26</td>
<td>1.28</td>
<td>1.23</td>
<td>Decrease</td>
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<tr>
<td>Professional occupations in natural and applied sciences</td>
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<td>1.43</td>
<td>1.46</td>
<td>Increase</td>
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<tr>
<td>Health occupations</td>
<td>0.94</td>
<td>1.13</td>
<td>1.03</td>
<td>Varied</td>
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<td>---------------------------------------------------------------------------</td>
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<td>Professional occupations in health</td>
<td>0.56</td>
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<td>1.20</td>
<td>Increase</td>
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<td>Nurse supervisors and registered nurses</td>
<td>1.49</td>
<td>1.60</td>
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<td>Decrease</td>
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<td>Occupations in social science, education, government service and religion</td>
<td>1.16</td>
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<td>Judges, lawyers, psychologists, social workers, ministers of religion,</td>
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<td>1.15</td>
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<tr>
<td>and policy and program officers</td>
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<tr>
<td>Teachers and professors</td>
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<td>Increase</td>
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<td>Occupations in art, culture, recreation and sport</td>
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<td>1.04</td>
<td>1.13</td>
<td>Increase</td>
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<td>Professional occupations in art and culture</td>
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<td>1.15</td>
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<tr>
<td>Sales and service occupations</td>
<td>0.98</td>
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<tr>
<td>Trades, transport and equipment operators and related occupations</td>
<td>0.88</td>
<td>0.78</td>
<td>0.74</td>
<td>Decrease</td>
</tr>
<tr>
<td>Occupations unique to primary industry</td>
<td>0.20</td>
<td>0.18</td>
<td>0.13</td>
<td>Decrease</td>
</tr>
<tr>
<td>Occupations unique to processing, manufacturing and utilities</td>
<td>0.63</td>
<td>0.48</td>
<td>0.52</td>
<td>Decrease</td>
</tr>
</tbody>
</table>

Adapted from Statistics Canada, 1997a; Statistics Canada, 1997b Statistics Canada, 2002; Statistics Canada, 2007b

Compared to the Province as a whole, Port Moody has high concentrations of residents in management occupations, professional occupations in business and finance, professional occupations in natural and applied sciences, professional occupations in health, and educational occupations. These are ‘creative professional’ occupations. When compared to the Province, Port Moody has a higher concentration of residents in professional occupations in art and culture (1.15 in 2006); however, this LQ is still lower than what would be required to indicate a specialization. When compared to the region and the province, there is no concentration of Port Moody residents in industrial occupations, such as occupations unique to primary industry and occupations unique to processing, manufacturing and utilities, and the LQ in these areas is decreasing.

With regard to artists in particular, interviewees indicated that the City does have a large number of artists, which help to define its identity as “City of the Arts”. Eric Vance (personal communication, November 8, 2011) explains that the City had regarded itself as an “arts city” much
earlier than it adopted its slogan in 2001.\textsuperscript{17} Specifically considering Inlet Centre, Helen Daniels (personal communication, November 9, 2011) explains, “Klahanie seems to be a bit of a hotbed of creativity”. Daniels knows of a number of artists who live in Klahanie. Further, the Klahanie Community website, a “volunteer-run website for residents of Klahanie in Port Moody”, has a webpage called “Klahanie Artists” which provides information about artists living in Klahanie (Klahanie Community, n.d.c). This webpage is indicative of the value that Klahanie residents place on their local artistic community, and is in line with the City’s “City of the Arts” theme and branding.

Moreover, the statistical analysis, using Location Quotients, provides evidence that there is a concentration of ‘creative professionals’ in Port Moody, especially when compared to the province as a whole. In many cases, such as business and finance and management occupations, the concentration is increasing. There is also preliminary evidence, from the Klahanie Community website and from interviews, that there are ‘super creatives’ in Port Moody and in Inlet Centre. However, a much more detailed analysis would be required to find out whether or not Port Moody has a relative concentration of ‘super creatives’, compared to either the region or the province.

In 2001, the City’s Cultural Task Force emphasized the attraction of knowledge and high technology based investment, businesses and people in their rationalization for the adoption of the “City of the Arts” theme and branding; “the City of the Arts theme will be very attractive for high technology investors and their young, urbane and sophisticated workforce” (City of Port Moody, 2001d, p. 10). The occupational data analysis provides some initial evidence that the City has succeeded in attracting creative professionals who may be considered “urbane and sophisticated”. In the next section, I explore whether or not the City has been able to attract creative and cultural industries.

\textsuperscript{17} As explained in Section 2.2, even though the City has been transitioning from industrial to post-industrial, and has traditionally been identified more as an “industrial town” than an “arts city”, it has justified and authenticated its cultural focus and branding by emphasizing its “rich history of involvement in arts and culture” (City of Port Moody, 2001b, p. 1).
5.10. **Creative & Cultural Industries**

*Table 8.10: Creative & Cultural Industries Criterion & Associated Cultural Planning Goals*

| Creative and cultural industries | Creative industries are present in the community. Arts and culture are important employment sectors in the City. There is a range of retail, office, professional service, high technology, and home-based business uses. Cultural tourism exists in the community. | Attract businesses, investment and people. |

In this section I analyse jobs in Port Moody by industry sector, using Census data from 2001 and 2006, in order to analyse whether or not creative industries are present in the community. As explained in Section 5.9, I use data at the municipal level, and not the neighbourhood level. In the 2001 and 2006 Canadian Censuses, industries are classified using the North American Industry Classification (NAICS). However, the 2001 Census uses NAICS 1997 classifications and the 2006 Census uses NAICS 2002 classifications. Therefore, I have not provided a direct comparison between 2001 and 2006.

**Analysis Using 2001 Data**

In 2005, the City of Port Moody published a *2005 Statistical Economic Profile*, which provides a broad overview of statistics for Port Moody, using 2001 Census data (City of Port Moody, 2005a). The report provides a breakdown of Port Moody jobs by industry sector. Table 11 includes a breakdown of Port Moody jobs by industry sector in 2001, indicates the percentage of that industry compared to the City’s total employment, and provides the LQ considering Metro Vancouver as a whole. These figures are not readily available from the Census; they came from the City’s *Statistical Economic Profile* (City of Port Moody, 2005a). British Columbia figures were not provided in this document and have therefore not been calculated and included in Table 11.

The data does not reveal that there is a concentration of creative and cultural industries in Port Moody. The highest concentrations are in health care and social assistance, other services\(^\text{18}\), construction, and utilities. According to Statistics Canada, in 2001 Port Moody had 120 jobs.

\(^{18}\) Other services includes repair and maintenance services, laundry and personal services, religious and professional organizations, and private households (Statistics Canada, n.d.a).
classified as ‘arts, entertainment and recreation’ industry jobs, and 75 classified as ‘information and cultural industries’ jobs.\textsuperscript{19} This accounts for 2 percent and 1 percent of Port Moody’s total jobs and an LQ of 1.14 and 0.37 respectively, when compared with the Metro Vancouver region.

\textit{Table 11: Port Moody Industry Concentrations in Metro Vancouver by Local Employment, 2001}

<table>
<thead>
<tr>
<th>Local Employment Category</th>
<th>#</th>
<th>%</th>
<th>MV</th>
<th>LQ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health care and social assistance</td>
<td>815</td>
<td>16%</td>
<td>1.58</td>
<td></td>
</tr>
<tr>
<td>Retail trade</td>
<td>675</td>
<td>13%</td>
<td>1.13</td>
<td></td>
</tr>
<tr>
<td>Educational services</td>
<td>510</td>
<td>10%</td>
<td>1.36</td>
<td></td>
</tr>
<tr>
<td>Manufacturing</td>
<td>505</td>
<td>10%</td>
<td>0.98</td>
<td></td>
</tr>
<tr>
<td>Other services (except public administration)</td>
<td>390</td>
<td>8%</td>
<td>1.53</td>
<td></td>
</tr>
<tr>
<td>Professional, scientific and technical services</td>
<td>370</td>
<td>7%</td>
<td>0.81</td>
<td></td>
</tr>
<tr>
<td>Accommodation and food services</td>
<td>300</td>
<td>6%</td>
<td>0.73</td>
<td></td>
</tr>
<tr>
<td>Public Administration</td>
<td>270</td>
<td>5%</td>
<td>1.18</td>
<td></td>
</tr>
<tr>
<td>Construction</td>
<td>245</td>
<td>5%</td>
<td>1.85</td>
<td></td>
</tr>
<tr>
<td>Wholesale trade</td>
<td>225</td>
<td>4%</td>
<td>0.80</td>
<td></td>
</tr>
<tr>
<td>Finance, insurance, real estate and leasing</td>
<td>190</td>
<td>4%</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td>Utilities</td>
<td>135</td>
<td>3%</td>
<td>4.09</td>
<td></td>
</tr>
<tr>
<td>Arts, entertainment and recreation</td>
<td>120</td>
<td>2%</td>
<td>1.14</td>
<td></td>
</tr>
<tr>
<td>Transportation and warehousing</td>
<td>105</td>
<td>2%</td>
<td>0.36</td>
<td></td>
</tr>
<tr>
<td>Management, administrative, waste management, remediation services</td>
<td>90</td>
<td>2%</td>
<td>0.52</td>
<td></td>
</tr>
<tr>
<td>Information and cultural industries</td>
<td>75</td>
<td>1%</td>
<td>0.37</td>
<td></td>
</tr>
<tr>
<td>Primary industries</td>
<td>30</td>
<td>1%</td>
<td>0.45</td>
<td></td>
</tr>
<tr>
<td>Total – Industry – North American Industry Classification System 1997</td>
<td>5050</td>
<td>100%</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Adapted from City of Port Moody, 2005a

\textsuperscript{19} NAICS 1997 defines arts, entertainment and recreation industries as including “performing arts, spectator sports and related industries”, “heritage institutions” and “amusement, gambling and recreation industries” (Statistics Canada, n.d.a). Information and cultural industries include “publishing industries”, “motion picture and sound recording industries”, “broadcasting and telecommunications”, and “information services and data processing services” (Statistics Canada, n.d.a). These categories are most consistent with the concepts of cultural industries and high technology. However, a more detailed analysis including a breakdown of NAICS categories would be required to understand these trends in more detail. This work is beyond the scope of my Research Project. For my purposes, I am looking for initial evidence of concentrations.
However, the 2005 Statistical Economic Profile also calculates employment in arts and culture in 2001 using the “UNESCO Framework for Cultural Statistics developed in the 1980s” (City of Port Moody, 2005a, p. 36). Based on the City’s calculations, which define arts and culture employment as including “the creation, production, manufacturing and distribution of products and services with artistic or cultural content, including writing, film, music, performing arts, visual art, architecture, photography, design, advertising, festivals, and heritage”, 6% of Port Moody’s jobs are arts and culture jobs (City of Port Moody, 2005a, p. 36). Table 11 is taken from the Statistical Economic Profile; the data indicates that Port Moody has a high concentration of arts and culture jobs compared to the region as a whole and compared to other Metro Vancouver municipalities in 2001. According to the data, only Vancouver has a higher percentage of arts and culture jobs, at 6.9%. Further, I have also used this data to calculate LQs for each municipality included in the Statistical Economic Profile, compared to the region as a whole (Table 12). When looking at LQs, Port Moody similarly has the second highest concentration of arts and culture jobs, after the City of Vancouver, of all municipalities surveyed, with an LQ of 1.22.

### Table 12: Arts & Culture Jobs in Select Metro Vancouver Municipalities, 2001

<table>
<thead>
<tr>
<th>Location</th>
<th>Arts &amp; Culture Jobs</th>
<th>Total Jobs</th>
<th>Arts and Culture % of Total</th>
<th>MV LQ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metro Vancouver</td>
<td>46695</td>
<td>945710</td>
<td>4.9%</td>
<td>-</td>
</tr>
<tr>
<td>Port Moody</td>
<td>320</td>
<td>5305</td>
<td>6.0%</td>
<td>1.22</td>
</tr>
<tr>
<td>Vancouver</td>
<td>22660</td>
<td>328390</td>
<td>6.9%</td>
<td>1.40</td>
</tr>
<tr>
<td>North Vancouver City</td>
<td>1505</td>
<td>25180</td>
<td>6.0%</td>
<td>1.21</td>
</tr>
<tr>
<td>Burnaby</td>
<td>6130</td>
<td>113355</td>
<td>5.4%</td>
<td>1.10</td>
</tr>
<tr>
<td>Coquitlam</td>
<td>1415</td>
<td>34955</td>
<td>4.0%</td>
<td>0.82</td>
</tr>
<tr>
<td>Delta</td>
<td>1465</td>
<td>34955</td>
<td>4.2%</td>
<td>0.85</td>
</tr>
<tr>
<td>Richmond</td>
<td>3575</td>
<td>109590</td>
<td>3.3%</td>
<td>0.66</td>
</tr>
<tr>
<td>New Westminster</td>
<td>865</td>
<td>27060</td>
<td>3.2%</td>
<td>0.65</td>
</tr>
<tr>
<td>Port Coquitlam</td>
<td>455</td>
<td>16735</td>
<td>2.7%</td>
<td>0.55</td>
</tr>
</tbody>
</table>

Adapted from City of Port Moody, 2005a, p. 37

**Analysis Using 2006 Data**

The 2006 Census data for local employment was obtained from the City of Surrey Planning Department (n.d.). Data for both Metro Vancouver and the Province as a whole were available.
Table 13 includes a breakdown of Port Moody jobs by number of jobs, by percentage, and includes an LQ for the Metro Vancouver and the BC comparison.

**Table 13: Port Moody Industry Concentrations in Metro Vancouver and British Columbia by Local Employment, 2006**

<table>
<thead>
<tr>
<th>Industry</th>
<th>#</th>
<th>%</th>
<th>MV LQ</th>
<th>BC LQ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agriculture, forestry, fishing and hunting</td>
<td>20</td>
<td>0%</td>
<td>0.30</td>
<td>0.11</td>
</tr>
<tr>
<td>Mining and oil and gas extraction</td>
<td>105</td>
<td>2%</td>
<td>4.53</td>
<td>2.13</td>
</tr>
<tr>
<td>Utilities</td>
<td>80</td>
<td>1%</td>
<td>2.34</td>
<td>2.38</td>
</tr>
<tr>
<td>Construction</td>
<td>335</td>
<td>5%</td>
<td>1.62</td>
<td>1.35</td>
</tr>
<tr>
<td>Manufacturing</td>
<td>455</td>
<td>7%</td>
<td>0.75</td>
<td>0.75</td>
</tr>
<tr>
<td>Wholesale trade</td>
<td>250</td>
<td>4%</td>
<td>0.68</td>
<td>0.87</td>
</tr>
<tr>
<td>Retail trade</td>
<td>660</td>
<td>10%</td>
<td>0.88</td>
<td>0.81</td>
</tr>
<tr>
<td>Transportation and warehousing</td>
<td>145</td>
<td>2%</td>
<td>0.44</td>
<td>0.51</td>
</tr>
<tr>
<td>Information and cultural industries</td>
<td>125</td>
<td>2%</td>
<td>0.56</td>
<td>0.74</td>
</tr>
<tr>
<td>Finance and insurance</td>
<td>185</td>
<td>3%</td>
<td>0.53</td>
<td>0.65</td>
</tr>
<tr>
<td>Real estate and rental and leasing</td>
<td>185</td>
<td>3%</td>
<td>1.07</td>
<td>1.14</td>
</tr>
<tr>
<td>Professional, scientific and technical services</td>
<td>685</td>
<td>11%</td>
<td>1.08</td>
<td>1.34</td>
</tr>
<tr>
<td>Management of companies and enterprises</td>
<td>0</td>
<td>0%</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Administrative and support, waste management and remediation services</td>
<td>200</td>
<td>3%</td>
<td>0.86</td>
<td>0.91</td>
</tr>
<tr>
<td>Educational services</td>
<td>445</td>
<td>7%</td>
<td>0.90</td>
<td>0.91</td>
</tr>
<tr>
<td>Health care and social assistance</td>
<td>1215</td>
<td>19%</td>
<td>1.86</td>
<td>1.75</td>
</tr>
<tr>
<td>Arts, entertainment and recreation</td>
<td>95</td>
<td>1%</td>
<td>0.65</td>
<td>0.63</td>
</tr>
<tr>
<td>Accommodation and food services</td>
<td>545</td>
<td>8%</td>
<td>1.01</td>
<td>0.95</td>
</tr>
<tr>
<td>Other services (except public administration)</td>
<td>505</td>
<td>8%</td>
<td>1.48</td>
<td>1.51</td>
</tr>
<tr>
<td>Public administration</td>
<td>230</td>
<td>4%</td>
<td>0.84</td>
<td>0.64</td>
</tr>
<tr>
<td>Total - Industry - North American Industry Classification System 2002</td>
<td>6465</td>
<td>100%</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Adapted from City of Surrey, n.d. (using Census 2006 data)

The highest industry concentrations in Port Moody were in mining, oil and gas extraction, utilities, construction, professional, scientific and technical services, health care and social assistance, and other services. There is no concentration in Port Moody of art, entertainment and
recreation industries or information and cultural industries in the 2006 data. Unfortunately, Port Moody did not undertake a more detailed calculation of arts and culture industries using the 2006 Census data.

**Overall Analysis**

Moreover, a cursory analysis of NAICS industry data for the 2001 and 2006 Censuses does not reveal that Port Moody has a higher than average concentration of creative and cultural industries. Port Moody’s own analysis, using data from the 2001 Census, does reveal that Port Moody has a higher than average concentration of arts and cultural industries. Whether the trend is increasing or decreasing over the past decade remains unknown.

When I interviewed Devin Jain, Cultural Services Manager, and Mary De Paoli, Manager of Planning, I asked them about how the City is achieving progress in “pursuing an economic development formula to build a creative city that will make Port Moody more attractive to knowledge-based, employment intensive industries and their employees”, as stated in the Economic Development chapter of the City’s 2011 OCP (City of Port Moody, 2011a, p. 53). Neither Jain nor De Paoli could point to any specific examples of how the City has attracted the type of creative industries noted above; Jain stated, “I am not aware of any specific initiatives to drive that type of business” (D. Jain, personal communication, November 8, 2011). De Paoli indicated that this section of the 2011 OCP was written before the division of the ETAD Committee into separate Economic Development and Arts and Culture Committees, and therefore did not hold the same relevance at the present time. Helen Daniels indicated that the City was, at one time, conducting “quite a bit of research about having a high-technology park just on the edge of Moody Centre”, but that the research and momentum had “died” (personal communication, November 9, 2011). Some information was even published about this technology park in the 2010 *Tri-Cities Economic*

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20 The 2006 Census uses the NAICS 2002 classifications. The classification categories stayed the same for the arts, entertainment and recreation industries. However, the information and cultural industries classification categories were expanded to include a breakdown/broadening of “broadcasting and telecommunications” to including “broadcasting (except Internet)”, and “internet publishing and broadcasting”, and a breakdown/broadening of “information services and data processing services” to include “information service providers, web portal searches and data processing services” and “other information services” (Statistics Canada, n.d.b).
Development Magazine. The magazine article states, “The City of Port Moody has an ambitious plan to attract high-tech businesses in a cluster of facilities that would accommodate the incubation of small start-ups as well as fully established firms” (The Now, 2010, p. 22). Interestingly, neither Jain nor De Paoli mentioned the high-technology park when asked about how the City is seeking to attract creative industries to the City. Momentum for the proposed high-technology park in Moody Centre has waned since 2010 and the City has, to date, not been successful in attracting creative industries.

Considering Inlet Centre in particular, there is little evidence pointing to the presence of creative or cultural industries in the neighbourhood, besides individual artists and some anecdotal evidence of some high-technology focused home-based businesses.21 Significantly, and as will be discussed in more detail later on in this Research Project, while in 2001 the Cultural Task Force pointed to a connection between arts and culture and economic development, stating a perceived connection between the “City of the Arts” theme and “a dynamic synergy of talent from all sectors: business, tourism and the arts, to help Port Moody realize the enormous benefits inherent in promoting the City of the Arts”, it has more recently re-established divisions between arts and culture and economic development by disbanding the ETAD Committee and has so far not been able to attract high technology investments and industries in any significant way.

5.1.1. Civic Engagement

Table 8.11: Creative & Cultural Industries Criterion & Associated Cultural Planning Goals

| 11. Civic inclusion and engagement | There is a high level of participation in the community. Citizens are involved in the design/development process. Citizens are involved in cultural activities. Partnerships with community organizations. | Increase levels of diversity and tolerance. Increase citizen engagement, belonging and sense of community. Create a creative/holistic/integrated municipal bureaucracy |

Civic engagement involves the engagement of the resident and business community with local government and with community committees and organizations. Strategic Area 1 of Port

21 For example, Devin Jain (personal communication, November 8, 2011) indicates, “I understand that there is a gaming company in Klahanie. Again this is just something I’ve heard. And I know there’s a filmmaker that lives there; I think she works out of her home”.

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Moody's *Council Strategic Plan* is “Communications and engaging the community” and one of City Council’s three values is, “We are a bridge from community engagement to action” (City of Port Moody, 2009a, p. 3; p. 2). At least in principle, community engagement is an important priority for the City of Port Moody. Since 2001, community engagement has often come together around the ‘City of the Arts’ theme and branding.

The External Advisory Committee on Cities and Communities report provides a good explanation for civic engagement, or as they call it, civic creativity: "an engaged population, acting collectively through the community and government to shape their future" (2006, p. 69). Port Moody recognizes the importance of public engagement in municipal planning and decision-making, as this is one of the major strategies of Council’s *Strategic Plan*. In 2007, the City of Port Moody commissioned the Social Planning and Research Council of British Columbia (SPARC BC) to undertake an *Interactive Government and Communications Project* (City of Port Moody, 2007e). The purpose of this project was to review the City’s existing community engagement practices, understand their successes and challenges, and work to improve them. The project report indicates that one of Port Moody's major strengths is its creation of, “A brand, ‘City of the Arts’ that plays on several benefits (culture, location, sense of community, small town feel) to help differentiate from other communities while at the same time building a sense of community that residents can ‘own’” (City of Port Moody, 2007e, p. 110). After conducting telephone survey interviews with key stakeholders and focus groups, the report concludes that Port Moody's 'City of the Arts' branding is a cohesive theme which is “closely aligned with the values of the community” (p. 134).

Research Project interviewees also indicated that the City’s cultural work and ‘City of the Arts’ branding has helped to unify the community. Elizabeth Keurvorst and Devin Jain, the City’s past and current Cultural Services Managers respectively, both indicated in interviews that the role of the Cultural Services at the City is to provide support to local organizations and to help them grow (D. Jain, Personal communication, November 8, 2011; E. Keurvorst, personal communication, November 10, 2011). In providing support, City staff assist community groups by providing staff resources, City facilities for holding events, assistance with communications material and advertising, and so on.

Another important aspect of Port Moody’s civic engagement is the City’s committees; the SPARC BC project report indicates, “Key stakeholders and focus group discussants expressed that Port Moody’s committees are important because they allow the public to participate in local
decision making processes” (City of Port Moody, 2007e, p. 121). For example, the Arts and Culture Committee involves stakeholders from a variety of community groups, such as ArtsConnect, the Arts Centre Society, and the Heritage Society, as well as members of the general community (City of Port Moody, 2009). The volunteer-based Arts and Culture Committee took the lead role in developing the *Arts and Culture Master Plan* (ACMP), which was endorsed by Council in 2011 (City of Port Moody, 2011b).

The business community is also engaged in Port Moody through the 'City of the Arts' theme; Gaetan Royer explains:

> You know, you compare it to many other cities that don't have a branding statement, and there's no unifying theme to what and how investments are going to be shaped, and how the community is going to respond to working together. In Port Moody, working together for the business community means working around the theme of the arts, as a unifying theme (personal communication, November 9, 2011).

Royer explains that when the business community has come together, they have come together on projects that support the arts and culture theme.

The External Advisory Committee on Cities and Communities (2006) report indicates that Canadian communities must have the capacity to build community cohesion, which is defined as "a sense of belonging and shared purpose among individuals and groups at the local level, supported in part through creative expression" (p. 69). In Port Moody, evidence from City documents and the interviews suggests that the City's cultural planning efforts, including the "City of the Arts" theme and branding, has increased civic engagement and community cohesion. However, as noted in the introduction to this chapter, civic engagement is a complex issue that would require a much more detailed analysis in order to reach more conclusive findings.

### 5.12. **Conclusion**

In this chapter, I have provided a broad overview analysis of the Inlet Centre neighbourhood using the Analysis Framework established in Chapter 4. In general, there is evidence that varying degrees of all of the characteristics outlined in the Analysis Framework are apparent in Inlet Centre. Inlet Centre is centrally located, with a high quality natural and built environment. It is a densely populated environment with a good mix of uses, and it is an active place with a number of cultural facilities and activities. Visual art exists in the neighbourhood. There is evidence that the development of Inlet Centre has helped to entrench the “City of the Arts” branding, and there is also
evidence that this branding has assisted with increasing civic engagement and engendering community cohesion. Considering the City as a whole, the Census data reveals that there is a concentration of creative professionals in Port Moody, and the analysis using Port Moody data on 2001 jobs reveals that there is a concentration of creative and cultural industries in the City. However, this information was not reflected in the analysis of Port Moody jobs using 2001 and 2006 NAICS Census data as opposed to the Port Moody data from the Statistical Economic Profile on arts and culture jobs (City of Port Moody, 2005a). Moreover, Inlet Centre does have many of the required characteristics of a cultural precinct. Where it falls short is in its low levels of cultural and creative industries, or its lack of arts and cultural production, within the precinct. Notwithstanding, taken together, Port Moody has taken advantage of its opportunities and created a highly successful town centre in Inlet Centre, which has many characteristics that provide substance for its designation as a cultural precinct.

In Chapter 1, I quoted the EDSAC, which indicates that the City of Port Moody’s function is, “as a catalyst, by providing direction and focus for the vision, and as a facilitator, by ensuring the right climate is created in Port Moody to respond to the vision” (City of Port Moody, 2001b, p. 21). The City recognizes its limited financial capacity to implement its vision without engaging with private and non-profit sector partners. This has been an important theme throughout this chapter. The City has worked with the non-profit sector to, for example, provide volunteer support on City committees like the Arts and Culture Committee, build affordable housing for a variety of groups, and put on events and festivals throughout the year. The City has also worked with the private sector to achieve high-quality developments that incorporate gathering places, a mix of uses, public art, and a high level of density, which is needed to create vibrancy and activity.

Port Moody has undoubtedly operated within an entrepreneurial framework, in that it has focused on its unique strengths, including its small town feel, “attractive natural setting” and “strong arts and culture base” in order to attract investment and regenerate. Culture has been an essential part of its regeneration strategy. Consistent with the culture in urban regeneration and creative cities cultural planning paradigms, as well as the broader concepts of entrepreneuralism and roll-out neoliberalism, Port Moody has been heavily focused on economic development through its initiatives. In Inlet Centre, the principal goal of the City has been to attract high-quality investment, through its three large land developments. In this process, the City first attracts a developer who is willing to implement a project consistent with the City’s vision. It then extracts
community benefits from the developer, such as public art, contributions to civic facilities and affordable housing, and so on. Further, commercial and office businesses, who preferably have a unique, hip, cultural, or knowledge based focus, are encouraged to occupy the newly constructed non-residential spaces. Throughout the process the focus is first and foremost economic development, and via successful economic development outcomes, the City reaps community and cultural benefits as well.

The CSP vision states an intent to support "the development of cultural precincts" in order to "uniquely position itself in the region and stand out as a ‘City of the Arts’" (City of Port Moody, 2001a, p. 2). So far I have found that Port Moody has operated within an economic development focused cultural planning framework in developing Inlet Centre. Port Moody's large-scale developments have played a crucial role in the development and success of the neighbourhood. It is through a partnership with private land developers that the City has achieved public gathering spaces, public art contributions, commercial and office space, and the high-density residential units needed to create a complete community and a vibrant and active environment. In Chapter 6 I explore if and how cultural planning concepts and theory have been incorporated into the planning review process. I provide a more detailed analysis of one aspect of the creation of a cultural precinct: the built environment created through private land development. The chapter is focused most heavily on the cultural planning goal of creating an integrated/holistic/creative bureaucracy (see Table 3), and on investigating whether or not the City has moved beyond an entrepreneurial and economic development focused cultural planning framework, toward a more integrated, holistic and cultural approach to urban planning.
6. Implementation Analysis

How have cultural planning objectives been integrated into the planning process through the implementation of the Inlet Centre cultural precinct?

Since the 1980s, Port Moody has struggled with the decline of its industrial economy (City of Port Moody, 1992; 2004c). However, despite the fact that the City has a declining industrial base, it is not a city in decline. Consistent with the characteristics of the entrepreneurial city, Port Moody has partnered with the private sector to redevelop and regenerate; the City explains that whereas “In the past, Port Moody was described as an industrial backwater, if it was mentioned at all”, it “is now described as a sophisticated, hip, cultural enclave with small town charm” (City of Port Moody, 2004c, p. 3). Without doubt, Inlet Centre has played the key role in the City’s regeneration.

Inlet Centre has developed over the past two decades, and has become the heart of Port Moody. As discussed in Chapter 5, Inlet Centre’s story begins with the City’s decision to construct the civic complex in its current location. This civic investment provided a catalyst for the growth and development of the area. The rest of the story has to do in large part with the City’s partnerships with the private sector. Through its plans and strategies, Port Moody has emphasized a clear and resonating vision for Inlet Centre as a high-density, mixed-use, pedestrian-oriented town centre. Private sector developers have worked with the City to understand this vision and have played a fundamental role in its implementation. Because private developments have played such a key role in the development of Inlet Centre, the City has had the greatest opportunity to create a cultural precinct in Inlet Centre by coordinating and negotiating its cultural goals with private sector developers through the development review and approval process. However, even though the intent to create a cultural precinct is clear in the City’s plans and strategies, this does not mean that culture was an important consideration in the land development process.

In Chapter 4, I demonstrated that the visions and goals of Port Moody’s interrelated plans and strategies are aligned with cultural planning concepts and theory. In Chapter 5, I provided a broad overview of the outcome of the Inlet Centre neighbourhood, in order to understand how Inlet Centre has developed into a cultural precinct. What I found through the Cultural Precinct Analysis is that Port Moody has operated within an entrepreneurial and economic development focused cultural planning framework, consistent with the culture in urban regeneration and creative cities
paradigms. In this chapter, I will analyse how culture has been considered and incorporated into the development review process in Inlet Centre in order to understand whether or not Port Moody has begun to move beyond this entrepreneurial framework, toward a more integrated approach to urban planning. This would represent a move toward the sustainable cities cultural planning paradigm, which calls for move beyond an entrepreneurial and economic development focus toward a more comprehensive understanding of culture’s role in sustainable urban development. In my analysis I investigate the development review process for two major private development projects in Inlet Centre – Polygon’s Klahanie and Onni’s Suter Brook Village. I have chosen to look specifically at these two projects, because the development review process for both began after the City’s endorsement of its CSP in 2001, and the coinciding designation of Inlet Centre as a cultural precinct.


Advocates of cultural planning have promoted the idea that if municipalities want to be successful in creating livable urban environments, they must “adopt a cultural lens when assessing all planning decisions” (Kovacs, 2009, p. 90). Since the first writings specifically on cultural planning in the 1990s, proponents have advocated for this type of approach. Over the years it has been dubbed a “holistic approach” (Montgomery, 1990), a “creative approach” (Landry, 2008), a “cultural approach” (Hawkes, 2001), and an “integrated approach” (Duxbury & Jeannotte, 2010). While proponents may use different terminology they are all essentially arguing for the same thing. For example, in 1990 John Montgomery stressed the importance of rooting “urban planning within a cultural sense of place” (1990, p. 20). Charles Landry (2008), a creative cities proponent, echoes these sentiments, stating “An appreciation of culture should shape the technicalities of urban planning and development rather than being seen as a marginal add-on to be considered once the important planning questions, such as housing, transport and land use, have been dealt with” (p. xxxi). Building on this, Jon Hawkes (2001), a sustainable cities proponent, explains:

I contend that cultural planning should not be seen as the process of producing a specific framework for the management of narrowly Cultural (that is, ‘arts-plus’)

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matters but instead as that aspect of the entire planning process that establishes the values upon which all planning is based (p. 36).\textsuperscript{22}

While this emphasis over the evolution of cultural planning has been consistent over time, in practice the strategies utilized by cities have most often focused on economic development and have not responded to the call for the adoption of a cultural lens; throughout my research I did not find any examples to demonstrate how a municipality has implemented such an approach in practice. Importantly, by utilizing this type of an approach the city may still have economic development related goals, but the overall focus should be on adopting a cultural lens to urban planning and decision making, and acknowledging “that what is being planned in cultural planning are the lifestyles, the texture and quality of life, the resources of identity and belonging, the fundamental daily routines and structures of living, shopping, working, playing” (Mercer, 2003, p. 26 in Kovacs, 2009, p. 88). For an economic developer, this is still important, because quality of life and quality of place are, according to Florida (2002) and Landry (2008), fundamental to a city’s ability to attract and retain investment, businesses, and people. But within this framework the social and cultural goals should also be prioritized, and multiple stakeholders who have different interests and perspectives should recognize the importance of culture. Further, in moving toward the \textit{sustainable cities} paradigm, thinking about how people are going to use spaces is important to the conceptualizations of culture as a process and way of life, and as a vehicle to sustainable values.\textsuperscript{23}

In her article on the significance of culture in the planning process, Australian cultural planner Deborah Mills (2003) provides an example of “an inner suburban street of terrace houses” and considers how culture factors in to different stakeholders’ perspectives:

\begin{quote}
From an \textbf{urban development} perspective the street could become a site for contesting urban consolidation and multiple occupancy.

From a \textbf{heritage} perspective, the street could become a site in which efforts are made to conserve site lines, scale and heritage features.
\end{quote}

\textsuperscript{22} Hawkes (2001) refers to two concepts of culture. One is the concept of culture as a value system, and the other is the concept of “Culture” (“c” capitalized and underlined) as “the output of Artists; that is, professional makers of Cultural (in this case, ‘artistic’) products” (p. 5).

\textsuperscript{23} Re: Duxbury & Jeannotte’s four conceptual threads of culture in sustainable development.
From a **public safety** perspective, the street becomes a site in which maintaining the informal surveillance of the street is important.

From an **economic** perspective, the planners may wish to promote the tourist potential of the heritage buildings and streetscape, or may be ignorant of the cultural implications of the installation of a shopping mall in the next suburb on the viability of the corner stone, an important neighbourhood resource and heritage feature.

The **engineers** may see it as an important linking road in a local area road transport network and be required to examine the impact that the upgrade of the road will have on the social capital of that community.

The **social planners** may want to preserve the interactions which occurs across the street and the casual conversations from the front steps and balconies which easily move into more intense conversations in the common ground i.e. in the street running between the houses.

The **arts workers** may see the street as a site for street festivals, parades or place-making, where residents have an opportunity to put their stamp on the neighbourhood through public participatory design and public arts projects (p. 10).

By using this example, Mills (2003) illustrates how a cultural lens could be adopted in the planning process. Consistent with Hawkes (2001), she argues that instead of including a separate cultural dimension in the review process, a cultural framework should be established whereby it is understood that there is a cultural dimension in multiple perspectives. While I do not expect to find the level of consideration that Mills (2003) advocates for, the intent of my analysis is to understand how culture is incorporated into the development review process, and if there is evidence that multiple stakeholders, as Mills (2003) notes in her quote above, are included in the process.

In the implementation analysis, I review reports and minutes associated with the Klahanie and Suter Brook Village developments. I investigate how culture is treated within these documents, and seek to answer the following questions:

- Is culture a consideration in the planning process?
- If so, is it a primary or secondary consideration?
- Is there evidence that the City has adopted a cultural lens in the review process, or is culture a separate dimension/consideration?

### 6.2. **Inlet Centre Development Review Process**

Before I can comment on whether or not a cultural lens was adopted in the development review process for the Klahanie and Suter Brook Village developments, I must first briefly describe the development review process in Port Moody. The Klahanie and Suter Brook Village
developments are two of the three major developments in Inlet Centre. Because the major Inlet Centre developments are large and complex, the City has established that the private land developer must first prepare a set of specific design guidelines at the time of rezoning, which are consistent with the general design guidelines developed for Inlet Centre in 1994 (City of Port Moody, 2011a). These guidelines are developed for the site in coordination with municipal staff from various departments, as well as the City's Land Use Committee (LUC). The site-specific guidelines are included in the OCP through an amendment by-law. The City also negotiates with the developer to coordinate amenities and benefits which are to be provided to the City as conditions of rezoning approval. It is through the rezoning and OCP amendment process that the City has the most leverage to achieve municipal amenities and benefits in exchange for approval.

Once the zoning is in place, and the site-specific design guidelines are approved and included in the OCP, the developer must apply for a Development Permit, for each phase of the development. Through the Development Permit process, City staff review the architectural and landscaping design of the building(s) involved, and ensure compliance with the approved design guidelines.

Rezoning, OCP Amendment, and Development Permit applications are all reviewed and approved by City Council. The LUC reviews only Rezoning and OCP Amendment applications. The LUC reviews application proposals before they proceed to City Council for consideration, and then forwards a recommendation to Council. In the next sections, I review Land Use Committee reports and minutes, and Council reports and minutes, for the Klahanie and Suter Brook Village developments.

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24 The LUC includes mayor and Council, as citizen appointees from the community associations in each Port Moody neighbourhood, and reviews rezoning and OCP applications before they proceed to Council for consideration (City of Port Moody, n.d.f).

25 In British Columbia, Division 9 of the Local Government Act provides municipalities with the authority to designate development permit areas in their OCPs (Province of BC, 1996). Development Permits may be used for a variety of purposes as specified by the Act, but are most commonly used to establish the form and character of multi-family, commercial or industrial developments. Through the review process, staff may review the landscaping, siting of buildings, and the form and exterior design of buildings.
6.3. Polygon’s Klahanie Site

Polygon’s Klahanie site is 11.1 hectares (27.5 acres) in size, and was previously owned by IPSCO, which operated a steel pipe mill on the site until 1989, when the plant was closed (City of Port Moody, 2001f). The site was rezoned to Comprehensive Development (28) Zone in 2002 by IPSCO, before the property sold to Polygon (City of Port Moody, 2001f). When Polygon purchased the site in 2003, they applied to amend the CD 28 Zone and to amend the OCP to include site-specific design guidelines for the Klahanie site (City of Port Moody, 2003b). Subsequently, Polygon made a number of Development Permit applications for different phases of the development. In my analysis, I review reports and minutes regarding the Klahanie development starting from 2003, when Polygon purchased the property. A summary of the documents reviewed for the Polygon Klahanie development is included as Appendix IV.

While the site was already rezoned by IPSCO to accommodate a mixed-use, high-density development, Polygon applied to amend the CD Zone in 2003, and also to amend the OCP to include site-specific design guidelines for the Klahanie site. When the project proceeded to the LUC for review, committee members did provide some cultural recommendations, indicating that the project should incorporate public art and that artist’s workshops and studios should be encouraged (City of Port Moody, 2003c, p. 5). The design guidelines which were prepared by Polygon in consultation with City staff, for inclusion in the OCP, include culturally related guidelines such as the creation of a “lively, pedestrian-oriented urban street” for the main street of the development (Klahanie Drive), the creation of gathering places, the inclusion of public art in key locations, and the use of a west coast architectural theme (City of Port Moody, 2003d, p. 3). One of the main gathering places is the neighbourhood square; the guidelines indicate that the square should “provide opportunities for public art and staged performances” (p. 7). Cultural elements are discussed in the guidelines, but they are not of primary consideration. There is no mention in the

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26 According to their website, IPSCO is “one of the largest North American producers of welded and seamless pipe and premium connections dedicated to serving the oil and gas industry and many industrial markets” (www.tmk-group.com/ipsco).

27 This was a recommendation only and was never implemented.
reports, minutes or guidelines of Inlet Centre being a cultural precinct in the documents pertaining to the CD Zone and OCP amendments for the Klahanie site in 2003.

After the CD Zone and the OCP were amended, Polygon submitted separate Development Permit applications for different phases of development. I reviewed all of the staff reports to City Council as well as the Council minutes, for each phase of development. Moreover, culture is a secondary consideration in the Development Permit reports to Council if it is discussed at all. Discussion is centred on the architectural and landscape design of the building and site. While urban design and architecture may be considered for their cultural value, as discussed in Chapter 5, in the staff reports and minutes, the architecture is not discussed in terms of how it relates culture (i.e. how the end users will use the space). Therefore culture is not a consideration in the discussion of architectural design in the documents reviewed. Again, there is no mention of Inlet Centre being a cultural precinct. When culture is explicitly discussed, it is discussed in terms of a public art component. Further, even when the Development Permit is for a culturally significant amenity – the Canoe Club28 – the building is not discussed in terms of being a cultural resource to the community, or in terms of its contribution to the creation of a cultural precinct in Inlet Centre. The Canoe Club is the venue for most of the Klahanie community’s events and activities, such as the Klahanie Mixers, and is therefore arguably an important piece of hard infrastructure29 in Inlet Centre, even though it is only accessible to Klahanie residents.

In 2006, Polygon applied to further amend the CD Zone. The amendment was relatively minor; the CD Zone allowed one parcel on the site to be developed to accommodate a mixed-use building, but the developer wanted to subdivide the parcel to allow for the uses to be separated. The developer wanted to develop a stand-alone commercial building on one portion of the parcel, and a townhouse complex on the other portion. When a report regarding this proposed

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28 As discussed in Section 5.3, the Canoe Club is the heart of the Klahanie community, and includes indoor and outdoor amenity space including a lounge, meeting room, fitness room, theatre room, and outdoor pool (Klahanie Community, n.d.a).

29 As previously stated in Section 5.2, hard infrastructure is defined by Baeker (2010) as, “tangible elements of urban form – workspaces, galleries, theatres, cafes, streets, and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity, and expression” (p. 140).
amendment was forwarded to City Council for consideration, it stated, “Over the last few years, mayor and staff have attempted to attract a major commercial use that would be easier to incorporate in a predominantly residential neighbourhood than standard commercial retail units. Namely, the City tried to attract users such as a private language school, Montessori school, art institute or private assisted living for seniors” (City of Port Moody, 2006g, p. 4). It is clear that the City wanted a larger commercial component in Klahanie, and preferably a cultural use such as an art institute, but this was not achieved. The subsequent report for the Development Permit for the commercial building and the townhouse complex did not include any discussion directly related to culture.

Moreover, after a review of the reports and minutes relating to the Klahanie site, it is clear that culture was, at best, a secondary consideration in the development review process. Interestingly, Inlet Centre is never referred to as a cultural precinct in the documents. There is no evidence of an adoption of a cultural lens to planning in the development review process for Klahanie. So, even though the development includes many of the characteristics described in the Analysis Framework (Table 8), including cultural facilities and spaces, high quality built and natural environments, high-density mixed-use development and visual art, the project phases were not discussed in terms of their cultural characteristics or their contribution to the creation of a cultural precinct. Culture, when it was discussed at all, was a separate component or consideration, mostly through a discussion of public art.

6.4. Onni’s Suter Brook Village Site

The Suter Brook Village site has a slightly different context from the Klahanie site because it has a much more significant commercial component, including retail, office and a hotel. Because the development is more significant in terms of providing a mix of uses, the City has had more opportunities to incorporate culture into the Suter Brook Village than it did with Klahanie.
A Land Use Contract that was originally placed on title through a City By-law in 1978 regulates the Suter Brook Village site\(^\text{30}\). In 1990 the then-owner, Kerkhoff Development Corporation, applied for and received approval to amend the Land Use Contract to allow a high-density mixed-use development on the site. In 1999, the Land Use Contract was again amended, this time by the developer Inuvialuit Development Corporation, in partnership with Concert Properties Limited, for a different high-density mixed-use development. In 2003, Onni purchased the site and developed the first phase under the provisions of the existing Land Use Contract. In 2004, Onni proposed to further amend the Land Use Contract and to amend the OCP to include site-specific design guidelines for the Suter Brook Village site (City of Port Moody, 2008d, p. 3). As with the Klahanie site, in my analysis I review reports and minutes regarding the Suter Brook Village development starting from 2004, when Onni purchased the property. A summary of the documents reviewed for the Onni Suter Brook Village development is included as Appendix V.

In 2004, when Onni applied to the City to amend the Land Use Contract to increase the allowable density and the OCP to include site-specific design guidelines, staff provided a summary of the major benefits of the proposal (see Appendix V). These benefits included the major commercial component which would support shopping and business opportunities, the hotel component, which would help the City achieve its economic development/tourism-related initiatives, and the significant contributions that the developer would provide, including “the Suter Brook Fund and payments to the public works yard relocation and civic/recreation centre projects” (City of Port Moody, 2004i, p. 10). Interestingly, the importance of the development to the creation of the Inlet Centre cultural precinct is never discussed. As part of the process for this Land Use Contract and OCP amendment application, Port Moody City Council directed the developer to conduct a “working session to be held prior to the Public Hearing at which selected civic committees and Onni and its consulting team would be in attendance to review the development proposal ...” (City of Port Moody, 2004j, p. 4). The working session was held on November 22, 2004, and included members from the Land Use, Environmental Protection, Community Care, Economic,

\(^{30}\text{Land Use Contracts were permitted in British Columbia in the 1970s to regulate land uses and density, and serve the same purpose as zoning. However, Land Use Contracts can also deal with "matters that cannot be covered by conventional zoning, such as works and service requirements, financial contributions, and aspects of the form and character of development" (City of Port Moody, 2008d, p. 3).}
Tourism and Arts Development, Parks and Recreation and Traffic Safety Committees. This working session incorporated input and discussion with a wide range of stakeholders, with the potential to lead to a multiple perspective discussion as Mills (2003) describes above. The summary of the working session discussions is included in a December 2004 report to Council (City of Port Moody, 2004k). The summary indicates that there was discussion regarding land use and density issues, economic development issues, creek protection and enhancement, accessibility, and so forth, but no discussion directly relating to the cultural components of the development. This is especially significant because members from the Economic, Tourism and Arts Development (ETAD) Committee were present at the meeting; this is the only time when ETAD Committee members are directly involved in the Suter Brook Village development review process, and the working session summary does not indicate that Committee members provided input on the cultural aspects of the proposal.

The Land Use Contract amendment and the OCP amendment to include site-specific guidelines for Onni’s Suter Brook Site were approved by City Council in January 2005. The design guidelines do include many cultural elements, such as the creation of community gathering places which may provide space for “cultural and other events”, the promotion of a vibrant urban character by encouraging active spaces to “possibly house cafes and restaurants with patios bordering the plaza”, the inclusion of public art at key locations (City of Port Moody, 2005e, p. 4; p. 16). The guidelines promote the creation of a vibrant, animated village with a unique identity, and emphasize public gathering places and a pedestrian-orientation. There are clearly many elements that are aligned with the goals of cultural planning, and there is also a strong focus on economic development and commercial vibrancy. For example, the guidelines encourage the creation of a social environment which:

creates public open spaces that promote activity and social interaction; encourage businesses that promote a vibrant urban character and interaction between residents and encourage visits from members of the community outside of Suter Brook (p. 10).

The emphasis is on the creation of a lively space that attracts residents, businesses and their employees, and visitors. This is clearly aligned with economic development goals. The cultural activities promoted in the guidelines, such as “a raised ‘stage’ area” which could be added to the Village Plaza to be used during "local music festivals, community days and the like" has economic as
well as cultural relevance: the design of the development is intended to facilitate economic vibrancy through events and activities (City of Port Moody, 2005e, p. 16).

Subsequent smaller-scale amendments to the Land Use Contract and Development Permit applications between 2005 and 2007 do not include any discussion directly related to culture, save for a discussion of public art. The discussions are centred on the architectural and landscape design in the Development Permit reports, and as with Klahanie, the architecture is not discussed in terms of its cultural relevance in the documents reviewed.

In 2008, Onni made another application to amend the Land Use Contract and the OCP to amend the Suter Brook Village design guidelines. Onni requested an increase in residential density on the site, in exchange for a commitment to provide extra bicycle storage, contribute $2 million to the City’s affordable housing fund, increase contributions to the Public Works Yard relocation and improvement to Inlet Centre civic facilities, and to achieve LEED Silver31 accreditation. As has already been discussed in Section 5.4, Council denied this proposal even though City staff supported it. What is significant to the implementation discussion is that the suite of benefits does not include any discussion of how the benefits proposed are important from a cultural perspective, and important to the creation of the Inlet Centre cultural precinct. For example, the contribution to the City’s Affordable Housing Fund could have been used by the City to provide housing to artists or other “super creatives”, and the improvements to Inlet Centre civic facilities could have included improvements to Inlet Theatre or to the creation of the outdoor amphitheatre at the Civic Centre, which is in the City’s current budget plan for completion in 2014 (D. Jain, personal communication, November 8, 2011). However, the reports to Council on this issue, as well as the minutes, do not include a cultural discussion and do not make mention of Inlet Centre being a cultural precinct.

There has been one Development Permit application since Onni’s request for additional residential density was denied by City Council. In 2010, Onni applied to the City for a Development Permit for Parcel B of their development, in order to build a high-rise building (City of Port Moody, 2010).

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31 LEED stands for Leadership in Energy and Environmental Design. LEED is “an internationally recognized mark of excellence”, providing “building owners and operators with a framework for identifying and implementing practical and measurable green building design, construction, operations and maintenance solutions” (US Green Building Council, n.d.).
2010). The body of the report does not specifically discuss any cultural elements, and again focuses on the architectural and landscape design. However, a sustainability checklist is attached to the report. As discussed in Section 4.1, Port Moody implemented its sustainability checklist in late 2008. This checklist includes a number of cultural sustainability items (see Appendix V). However, the developer’s answers to the questions are insubstantial in terms of their cultural sustainability or cultural planning applicability. For instance, in response to the checklist item “Promotes flexible creative space for residents to work”, the developer checked “yes”, indicating “indoor amenity will include a recreation room for residents” (City of Port Moody, 2010, p. 15). Certainly the City was trying to promote more than indoor amenity space, which is a standard requirement in multiple residential buildings, in their checklist. Also, significantly, the cultural sustainability checklist items are not discussed in the body of the report. While the sustainability checklist is innovative in that it includes a four-pillar approach and a number of culturally-related checklist items, this information is not transferred to the body of the report; it is more of an after-thought than an important consideration and it adds little or nothing to the development review and decision-making process, at least in this case.

Again, after a review of the reports and minutes relating to the Suter Brook Village site, it is evident that culture was a secondary consideration in the development review process. As with the Klahanie documents, Inlet Centre is never referred to as a cultural precinct in these documents, and there is no evidence of an adoption of a cultural lens to planning in the development review process for Suter Brook Village. The Suter Brook Village site includes many of the characteristics described in the Analysis Framework (Table 8) to a higher degree than the Klahanie site, but again, during the review process, the proposals are not discussed in terms of their cultural characteristics or their contribution to the creation of a cultural precinct.

6.5. Conclusion

In this chapter, I have reviewed the Klaharie and Suter Brook development review processes and have found that culture has been a secondary consideration in the review process, and that a cultural lens has not been adopted in the planning process. Even though cultural components are included through the development application process, there is no explicit discussion of their cultural significance or contribution to the creation of a cultural precinct. In fact, Inlet Centre is never referred to as a cultural precinct in the documents. Further, a cursory review of the Annual Reports of the ETAD Committee between 2003 and 2008, when the Klahanie and
Suter Brook Village sites were being developed\textsuperscript{32}, reveals that the ETAD Committee was not involved in or consulted on development applications in Inlet Centre or in the City as a whole in any significant way (City of Port Moody, 2003g; 2004l; 2005h; 2006k; 2007f; 2008g).

Moreover, it is clear from a review of development application-related documents for Klahanie and Suter Brook Village that Port Moody has not initiated a more integrated, holistic or creative planning process in the review of major private land developments. Elizabeth Keurvorst, the City’s past Manager of Cultural Services, states that she often “felt like a kid with my hands pressed up against the glass, asking to sit in on meetings”, and that she would have liked to see more integration between cultural services and planning (personal communication, November 10, 2011). This is consistent with Runnalls’ (2006, p. 133) thesis findings\textsuperscript{33}, which indicate that:

The overriding theme in discussing whether cultural planning was imbedded into the broader planning processes of community was that this was not the case. “(Planners) are so busy trying to protect their turf that they have narrowed their scope and ability to do more creative and viable (work with the community)”. Keurvorst (personal conversation, November 10, 2011) also indicated that she thought more cultural space could have been achieved in the Suter Brook Village development, and that the City had missed an opportunity in this regard. The Planning & Development Services reports to City Council regarding the different phases of the Suter Brook Village development do not discuss the ways in which the development helps the City to achieve the goals of its CSP or contribute to the creation of a cultural precinct. The “City of the Arts” theme and the City’s cultural planning efforts have not had a significant impact on the actual implementation and development process in Inlet Centre. In Chapter 5 I found that Port Moody has utilized an entrepreneurial approach to cultural planning with a focus on attracting investment, businesses and people. In this chapter, I have found that the City has not moved beyond an entrepreneurial and economic development focused cultural planning framework, as they have not worked toward developing a more integrated approach to urban planning.

\textsuperscript{32} There has been one application since 2008 as discussed above but the majority of the Suter Brook development applications were reviewed between 2004 and 2008.

\textsuperscript{33} Runnalls’ (2006) thesis utilizes interviews with cultural policy and planning practitioners in British Columbia and Ontario.
7. **Overall Conclusions**

I would think that the attractiveness of Port Moody as a market was somewhat related to our location in the Lower Mainland, proximity to the water, proximity to fabulous parks like Rocky Point Park, but at least partly due to City of the Arts. And the reason why we were able to extract that kind of amenity and that kind of quality from the developer, was at least partly due to the branding statement. If you focus on quality, if you focus on higher value in everything you do, then people are going to be able to work with your vision (G. Royer, personal communication, November 9, 2011).

The above quote from Gaetan Royer, in reference to Onni’s Suter Brook development, helps to clarify the findings of my Research Project: the City of Port Moody has worked within an entrepreneurial and economic development focused cultural planning framework in its initiatives, and has been successful in attracting high-quality investments from the private sector by focusing on its unique strengths. These investments have assisted the City in achieving its vision of Inlet Centre as “an environment of mixed land uses of high-quality design, which will contribute to the creation of a cohesive, identifiable town centre with a strong pedestrian orientation” (City of Port Moody, 1994, p. 2).

In the introduction to this Research Project, I explained that cultural planning is “commonly defined as a cultural approach to planning and policy; it is a process that involves leveraging cultural assets to support social and economic development goals, and integrating culture across all facets of municipal planning” (Kovacs, 2010, p. 210). The City of Port Moody has certainly incorporated many of the concepts, principles, and goals of cultural planning into its suite of interrelated plans and strategies, as discussed in Chapter 4. In the City’s plans and strategies, Port Moody has utilized an approach aligned with cultural planning in that it has subscribed to the notion that its social and economic development goals could be achieved through the leveraging of its cultural assets. Many parallels can be drawn between the paradigms and the goals of cultural planning and Port Moody practice.

In my introduction, I stated my intent to establish a connection between Port Moody’s plans and strategies and cultural planning concepts and theory, and in Chapter 4 I establish these connections. In Chapter 4 I also produce an Analysis Framework for assessing the Inlet Centre cultural precinct (Table 8), which builds on cultural planning concepts and theory and Port Moody
practice. This Framework is used in Chapter 5 in order to provide a broad overview analysis to understand how Inlet Centre has developed into a cultural precinct. The findings of this analysis reveal that Port Moody's Inlet Centre has varying degrees of all of the characteristics necessary in a cultural precinct. In this chapter I also find that, consistent with the *culture in urban regeneration* and *creative cities* cultural planning paradigms, as well as the broader concepts of entrepreneurialism and roll-out neoliberalism, Port Moody has been heavily focused on economic development through its initiatives.

Finally, in Chapter 6 I undertake a more detailed analysis of the land development review process for two major Inlet Centre developments in order to understand if and how Port Moody has moved past this entrepreneurial and economic development focused cultural planning paradigm, toward a more integrated, holistic and cultural approach to urban planning. In this phase of analysis I find that culture has not been integrated into the development review process in a meaningful way. Moreover, through my analysis I have found that the City has been successful in its cultural planning initiatives, to the extent that they have contributed to the regeneration of the City's identity and the attraction of investment. However, Port Moody has not been successful in moving beyond an entrepreneurial framework, toward a more integrated and cultural approach to urban planning.

### 7.1. **Return to the Research Question**

*How has Port Moody’s focus on culture, as manifested in its suite of interrelated plans and strategies, contributed to the successful development of its new town centre and official cultural precinct, Inlet Centre?*

Along with stating my intent to establish a connection between Port Moody’s plans and strategies and cultural planning concepts and theory, in the introductory chapter I also articulated my intent to investigate whether or not there is a connection between Port Moody’s cultural planning efforts and Inlet Centre’s success. Inlet Centre’s success has to do, in large part, with the success of the three main Inlet Centre private developments: Newport Village, Klahanie and Suter Brook Village. Most of Inlet Centre’s growth, especially its residential and commercial growth, has been through these private developments. Therefore, without them the City could not boast about its successful growth, livability, and sustainability achievements (City of Port Moody, 2004c). Below I describe cultural planning successes and failures in Inlet Centre.
Cultural Planning Successes in Inlet Centre

In Chapter 2 I argued that economic development has been the main focus of cultural planning from the 1980s to the present. Through my analysis of Port Moody’s experience with cultural planning, it is clear that economic development has been the primary consideration.

Without doubt, Port Moody has held true to its vision in its desire to create a vibrant, active town centre in Inlet Centre, and the “City of the Arts” theme and branding has played a role in Inlet Centre’s development. The City’s cultural goals have been economically driven, and the City has been successful in fostering “a climate for greater internal and external investments in the community” (Kovacs, 2009, p. 89). The City has also succeeded in forging strong partnerships with community (cultural) organizations and with the private sector. It has understood the wider neoliberal context within which it operates, and has utilized an entrepreneurial strategy in order to succeed within this context. Even though urban entrepreneurialism, culture in urban regeneration, and creative cities cultural planning paradigms have attracted a lot of criticism, ultimately cities like Port Moody have been compelled to work within this framework because they do not have the resources to realize their visions without private sector investments, which they must compete with other cities to obtain. However, while I recognize that this entrepreneurial focus has pragmatic significance, arguably a more comprehensive cultural planning strategy needs to move beyond simply attracting investments toward thinking about how culture can be meaningfully incorporated therein.

Cultural Planning Failures in Inlet Centre

Cultural planning proponents stress the importance of utilizing an integrated, holistic and cultural approach to planning. With regards to land development, this means that once the private investments are attracted, culture should be considered throughout the planning process. Proponents of cultural planning stress the importance of taking into consideration how people will use and experience spaces once they are built, and also the importance of extracting cultural assets through the implementation and development process. In Port Moody, a cultural lens has not been incorporated into the land development process. Therefore, while Port Moody has used cultural planning in order to achieve its social and economic development goals, it has failed to move beyond an entrepreneurial framework or use an integrated, holistic and cultural approach to urban planning. While Inlet Centre has the characteristics necessary to provide substance to its
designation as a cultural precinct, this is not a direct result of the implementation of a cultural approach to urban planning. In fact, through the implementation and development of Inlet Centre, the neighbourhood is not explicitly recognized as a cultural precinct, and the cultural contributions of the Klahanie and Suter Brook Village developments are not discussed in the reports and minutes of either the Land Use Committee or City Council. My findings indicate that the City designated Inlet Centre a cultural precinct in its CSP in 2001 and then did not address this designation as the neighbourhood developed.

Port Moody City Council’s motto is, “We are City of the Arts. It is part of everything we do” (City of Port Moody, 2009a, p. 1). This motto is aligned with the goal of cultural planning to apply a cultural lens to planning. When I started this Research Project, I commenced with the assumption that Port Moody is an exemplar in the field of cultural planning, because the City was an early adopter of a cultural plan, and because it has incorporated arts and cultural goals into such a wide range of its plans and strategies. Through my research, I have found that Port Moody still operates in silos, with the Planning Department and Land Use Committee responsible for reviewing land development applications, and the Cultural Services Department and Economic, Tourism and Arts Development Committee (and now the Arts and Culture and Economic Development Committees) responsible for a totally separate suite of tasks. So, while I believe that the City has accomplished more than most in its cultural planning efforts, I now know that it needs to change the way it does business if it truly wants to make arts and culture “part of everything we do” (City of Port Moody, 2009a, p. 1). As Port Moody moves forward with its sustainability goals, it must work toward creating a more holistic and integrated planning and decision-making framework.

7.2. Toward a Sustainable Cities Paradigm

At the end of 2008, the ETAD Committee was disbanded and in 2009 replaced by two separate committees: the Arts and Culture Committee and the Economic Development Committee. Whereas in 2001 the City espoused the perceived mutual benefits and connections between arts and culture and economic development, in 2009 it seemingly no longer does. An important difference between the CSP (2001) and the ACMP (2011) is that the former was authored by a Cultural Task Force which included practitioners in the fields of economic development, urban planning and cultural policy, whereas the latter was authored by the volunteer/community based Arts and Culture Committee. The ACMP, produced after the disbandment of the ETAD Committee, is more heavily focused on the arts; this is evident in its revised vision statement:
Our vision is that when you enter Port Moody, you will understand why it is called the City of the Arts – you will see an abundance of cultural expression, such as public art, art installations, murals, galleries, and performing arts, complemented with year-round arts and culture events and festivities. We strive for a City that nurtures its own arts and culture community, and serves as a dynamic destination for those outside of it (City of Port Moody, 2011b, p. 4).

The vision statement no longer makes reference to cultural resources or cultural precincts. Further, the connections between arts and culture, economic development and urban planning in the ACMP are weakened. Gaetan Royer explains, in reference to the development of the CSP:

We had a fledging cultural strategic plan that was in preparation with a group of folks that had a background in the arts ... We had a few sessions where we brought together people from the arts community and people from the business community. And creative things tend to happen when you have people from different views. I think we came up with a very visionary strategic plan that focused on the economic benefits of the arts (personal communication, November 9, 2011).

In the adoption of the ACMP in 2011, the City has reverted back to an older model of cultural planning, in which culture is understood in terms of arts and cultural production and consumption (culture as capital), and not in terms of its more comprehensive potential role across all facets of municipal planning (culture as process and culture as a vehicle for sustainable values). In terms of implementing an integrated and holistic approach to planning, the City of Port Moody has regressed by reverting to an older model of separating its arts and culture and economic development functions, most visibly via the disbandment of the ETAD Committee. The current committee structure and revised cultural plan is less, not more, progressive than the 2001 plan and structure. Whereas in 2001 the City advocated an approach which would allow for a “dynamic synergy of talent from all sectors”, it has now separated these sectors and functions, and the result is a plan that lacks applicability beyond the arts and culture sector and does not address multiple perspectives. Even if the City decided to disband the ETAD Committee because these “dynamic synergies” were not being realized in practice, reinstituting silos for arts and culture and economic development is not the answer, especially as the City works toward its sustainability agenda. In contrast, it should forge connections and partnerships between arts and culture, economic development, and land use planning.

Port Moody is currently “working to implement and update its Community Sustainability Plan” (City of Port Moody, n.d.h). As previously stated, Port Moody explains in their definition of cultural sustainability that, “In the City of the Arts, cultural sustainability recognizes history,
traditions, social values and community culture in planning for the future” (City of Port Moody, 2008a, p. 6). This quote reveals that the City has an understanding of culture as encompassing social values and community culture, and that culture has a role in planning for the future. With regard to planning for the future, the City needs to better flesh out how culture can be incorporated into a sustainability agenda in which multiple stakeholders who are involved in the planning process are compelled to think about how people will use the spaces that are built and developed, how the spaces act to build community, and how they reflect the community’s current values and help to shape sustainable values. For both Port Moody and other cities attempting to implement a four-pillar sustainability approach, more research is required to understand how “more holistic planning tools, frameworks and organizational structures would help facilitate cross-departmental/professional field dialogue, planning collaborations and implementation practices” (Duxbury & Jeannotte, 2012, p. 21).

Port Moody is now looking to Moody Centre to develop a cultural precinct (City of Port Moody, 2011b). In order to make this cultural precinct a reality, the City should (1) revise its organizational and committee structure in order to allow for increased integration overall and especially between cultural services, economic development, and urban planning; (2) create a Moody Centre Cultural Precinct Plan to outline the vision and goals for the precinct and clarify how the plan relates to the vision and goals of the City’s other plans and strategies; and, (3) create clear and explicit guidelines for the plan’s implementation and how culture will be incorporated into the planning and development review processes. Overall, there needs to be an increased focus in Port Moody and elsewhere on the implementation of its plans and strategies as well as an evaluation of their outcomes.
8. Reference List


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# Appendix I. – Port Moody Vision Statements

<table>
<thead>
<tr>
<th>Plan/Strategy</th>
<th>Vision</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009 Council Strategic Plan</td>
<td>We are <em>City of the Arts</em>. It is a part of everything we do.</td>
</tr>
<tr>
<td></td>
<td>Port Moody, City of the Arts, is a unique, safe, vibrant waterfront city of strong neighbourhoods; a complete community that is sustainable and values its natural environment and heritage character (p. 1).</td>
</tr>
<tr>
<td>OCP 1992</td>
<td>The overall community development goal of Port Moody is to build and maintain a City which promotes and protects the quality of life of all people living, working and visiting the community, now and in the future (p. 4-1).</td>
</tr>
</tbody>
</table>
| OCP 2000                      | *Port Moody is a safe, vibrant, waterfront City with a strong sense of neighbourhoods that values:*
<p>|                               | Protecting, remediating and enhancing the community’s environmentally sensitive resources, recreational areas and heritage assets for public use and enjoyment; |
|                               | Maintaining the ‘small town’ character of the community; |
|                               | Encouraging developments that respect the community and are functional, universally accessible, architecturally sympathetic and environmentally sound; |
|                               | Encouraging physical development and cultural activities that enhance the sense of community in the City thus distinguishing Port Moody from its neighbours; |
|                               | Encouraging and maintaining a strong and diversified economy and tax base; and |
|                               | Supporting community involvement and input when determining future directions of the City (p. 17). |
| OCP 2011                      | Port Moody, City of the Arts, is a unique, safe, vibrant waterfront city of strong neighbourhoods; a complete community that is sustainable and values its natural environment and heritage character as well as: |
|                               | Protecting, remediating and enhancing the community’s environmentally sensitive resources, recreation areas and heritage assets for public use and enjoyment; |
|                               | Maintaining the “small town” character of the community; |
|                               | Encouraging developments that respect the community and are functional, universally accessible, architecturally sympathetic and environmentally sound; |
|                               | Encouraging physical development and cultural activities that enhance the sense of community in the City distinguishing Port Moody from its neighbours; |
|                               | Encouraging and maintaining a strong and diversified economy and tax base; |
|                               | Supporting community involvement and input when determining future directions for the City; and |
|                               | Seeking a balance between environmental, economic, social and cultural sustainability in all decision-making (p. 13). |
| Cultural Strategic Plan 2001  | Vision Statement: “Our vision is to set Port Moody apart by acknowledging its strong arts and culture base. By coordinating the existing significant cultural resources and supporting the development of cultural precincts in Moody Centre and Inlet Centre, Port Moody will uniquely position itself in the region and will stand out from other communities as a “City of the Arts” (p. 2). |
| Arts &amp; Culture Master Plan 2011 | Vision: “Our vision is that when you enter Port Moody, you will understand why it is called the City of the Arts – you will see an abundance of cultural expression, such as public art, art installations, murals, galleries, and performing arts, complemented with year-round arts and |</p>
<table>
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<tr>
<th>Plan/Strategy</th>
<th>Vision</th>
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<tbody>
<tr>
<td></td>
<td>culture events and festivities. We strive for a City that nurtures its own arts and culture community, and serves as a dynamic destination for those outside of it (p. 4).</td>
</tr>
<tr>
<td>Heritage Strategic Plan 2007</td>
<td>Vision 2007-2011: Port Moody’s heritage resources will be protected and enhanced for public use and enjoyment. Heritage buildings and historic neighbourhood character will be conserved for future generations, through appropriate heritage planning, information and communication. In recognition of public benefits, the City of Port Moody will continue to work in partnership with community stakeholders to further the goal of heritage conservation (p. 11).</td>
</tr>
<tr>
<td>Tourism Strategic Plan 2004</td>
<td>Vision: The City of Port Moody is a unique community situated at the head of the Burrard Inlet. It undertook a branding initiative beginning in 2001 as City of the Arts. This positioning statement set the City apart in the Greater Vancouver region as a richly cultural destination defined by it’s stirring backdrop. Port Moody’s Tourism Strategy contemplates an integrated and focused approach to position Port Moody as a cultural tourism destination (p. 11).</td>
</tr>
<tr>
<td>Economic Development Strategic Plan 2003</td>
<td>Mission: Port Moody is a great place to live and work. We achieve this by: Creating and enhancing viable business opportunities Enhancing arts and culture Increasing tourism And supporting Council to develop and implement innovative, enterprising, effective results-oriented business strategies (p. 1).</td>
</tr>
<tr>
<td>Affordable Housing Strategy 2009</td>
<td>Vision: Maintain a strong and diverse community for all residents of Port Moody where they will be able to live in safe, appropriate and affordable housing regardless of their income level or changing needs (p. 26).</td>
</tr>
</tbody>
</table>
## Appendix II. – Port Moody Cultural Planning Goals

<table>
<thead>
<tr>
<th>Goals/Benefits of Cultural Planning:</th>
<th>Associated Vision/Goals/Strategies/Policies from Port Moody Plans &amp; Strategies:</th>
</tr>
</thead>
</table>
| Redefine/reinforce place identity and distinctiveness | Related vision statement recurring themes: unique, “small town” character, set apart, stand out, distinguish, waterfront. Related OCP Goals:  
• Foster and maintain a treed and forested character (2000 & 2011).  
• Conserve and maintain heritage buildings and character (2000 & 2011).  
• Encourage the development of Inlet Centre as a vibrant complete community that provides a wide range of opportunities providing a mixture of higher density residential, commercial, civic, institutional and recreational opportunities (2000). Related CSP (2001) Strategies:  
• Establish cultural precincts in Inlet Centre and Moody Centre.  
• Maximize benefits of work in heritage area. Related EDSAC (2001) Strategies:  
• Incorporate public art into City infrastructure projects as part of enhancing “City of the Arts” image. Related HSP (2007) Strategies:  
• Establish a Heritage Conservation Area in Moody Centre. |
| Increase quality of life/livability | Related vision statement recurring themes: strong sense of neighbourhoods, vibrant, sense of community, complete community. Related OCP Goals:  
• Encourage and create pedestrian-oriented neighbourhoods which provide the necessary and appropriate amenities, affordable housing, as well as social and cultural facilities to foster a sense of community cohesion and identity (2000 & 2011).  
• Provide adequate parks, open space and community facilities to meet the health, educational, recreation and cultural needs of the community (2000 & 2011).  
• Enhance opportunities for public access to and enjoyment of the waterfront (2000 & 2011).  
• Promote social and physical wellness and enhance the quality of life for all Port Moody residents (2011).  
• Promote and maintain a wide range of innovative housing opportunities to meet the changing needs of a diverse population of varying ages, income levels, family types, accessibility and lifestyles (2000 & 2011). Related AHS (2009) Goals:  
• To promote and maintain a wide range of innovative housing opportunities to meet the changing needs of a diverse population of varying ages, income levels, family types, accessibility and lifestyles. |
<p>| Increase quality of place | Related vision statement recurring themes: vibrant, strong sense of neighbourhoods, “small town” character, unique, complete community, waterfront. |</p>
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<tr>
<th>Goals/Benefits of Cultural Planning</th>
<th>Associated Vision/Goals/Strategies/Policies from Port Moody Plans &amp; Strategies:</th>
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</table>
| Related OCP Strategies:            | • To encourage and create pedestrian-oriented neighbourhoods which provide the necessary and appropriate amenities, affordable housing, as well as social and cultural facilities to foster a sense of community cohesion and identity (2000 & 2011).  
• To coordinate existing cultural resources in the community and support the development of cultural precincts in Moody Centre and Inlet Centre uniquely positioning Port Moody as “City of the Arts” (2011). |
| Related CSP (2001) Strategies:     | • Actively promote residential densification of cultural precincts in areas designated by the OCP for higher density development as part of creating vibrant, active ‘people places’ that attract businesses and visitors.  
• Encourage artist studios, live work studios and other innovative forms of development. |
| Related EDSAC (2001) Strategies:   | • Explore opportunities for larger arts and culture festivals and events in cooperation with other Tri-Cities communities. |
| Related ACMP (2011) Strategies:    | • Build a cultural precinct in Moody Centre.  
• Support street level performing arts (busking).  
• Encourage and facilitate murals.  
• Encourage temporary and ephemeral art. |
| Increase place competitiveness     | Related vision statement recurring themes: distinguish, strong and diversified economy, set apart, strong arts and culture base, stand out, waterfront. |
| Related OCP Strategies:            | • To capitalize on the “City of the Arts” theme, and continue to promote cultural industries and attract further art industry investments (2011). |
| Related CSP (2001) Strategies:     | • Improve communication and promotion for Port Moody.  
• Establish and officially designate Port Moody as the City of the Arts. |
| Related EDSP (2003) Strategies:    | • Continue to brand Port Moody “City of the Arts”. |
| Related ACMP (2011) Strategies:    | • Increase promotion and marketing of arts and culture programming, events and festivals.  
• Increase functionality and appeal of the City’s arts and culture online presence. |
| Create authentic and attractive urban environments | Related vision statement recurring themes: unique, vibrant, “small town” character, distinguish.  
Related OCP Policies:  
• Residential development will be evaluated according to whether it creates the physical attributes of a village-like community, helping to strengthen the sense of place and the social fabric of an area, and results in buildings and spaces which encourage the interaction of resident’s of all physical abilities and the |
<table>
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<tr>
<th>Goals/Benefits of Cultural Planning:</th>
<th>Associated Vision/Goals/Strategies/Policies from Port Moody Plans &amp; Strategies:</th>
</tr>
</thead>
</table>
• Encourage a pedestrian environment.  
• Provide a diverse and visually interesting streetscape with continuous retail frontage.  
• Maximize opportunities for the public enjoyment of the area’s natural amenities and views.  
• Demonstrate sensitive and exemplary design and landscaping which is befitting of a town centre.  
Related DPA3 – Newport Village Guidelines (n.d.):  
• The character of development shall emphasize shapes and materials that are designed to fit in with Port Moody’s westcoast heritage and historical setting.  
• By integrating residential above the retail greater urban vitality will be encouraged.  
Related DPA3 – Suter Brook Guidelines (n.d.):  
• Provide adequate public gathering space to encourage social interaction between residents and to provide community focal points.  
• Design streets that are urban in scale and character and strongly pedestrian oriented.  
Increase (cultural) tourism | Related vision statement recurring themes: unique, safe, vibrant, strong sense of neighbourhoods, strong and diversified tax base, richly cultural destination.  
Related OCP Policies:  
• The City will promote Port Moody as a year-round tourist destination by engaging partners for successful tourism experiences and developing a marketing plan to showcase local cultural and recreational opportunities (2011).  
• The City will encourage the development of commercial tourist facilities and filming opportunities in Port Moody.  
Related CSP Strategies:  
• Maximize tourism opportunities by promoting, for example, festivals and events, and by establishing cultural precincts.  
Related EDSAC Strategies:  
• Create comprehensive visitor signage program.  
• Create comprehensive visitor promotional material and signage based on “City of the Arts” theme.  
• Establish arts and culture program for Shoreline and Pioneer Parks targeted at visitors.  
Related TSP Goals:  
• To capitalize on the City of the Arts theme, promote economic activity including cultural industries and attract further art industry investments.  
Related ACMP (2011) Strategies:  
• Increase arts and cultural tourism in Port Moody.  
• Create guide to public art and places of interest. |
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<tr>
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<th>Associated Vision/Goals/Strategies/Policies from Port Moody Plans &amp; Strategies</th>
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</table>
| Attract businesses, investment and people | *Related vision statement recurring themes: strong and diversified tax base, strong arts and culture base, unique, distinguish, set apart, stand out.*  
Related OCP Goals:  
- To expand the City’s economic base through encouraging high technology, environmentally sensitive, and employment intensive industries, retail, service and office uses so that Port Moody residents are provided with opportunities to work in their community (2000 & 2011).  
- A range of retail, office and professional service uses will be permitted in Inlet Centre provided that they contribute positively to the completeness of the neighbourhood, the function of the civic complex, and job creation (2000 & 2011).  
- The City recognizes the role of arts and culture as an important employment sector and will continue to promote Port Moody as the “City of the Arts” through community festivals, events and support for local arts initiatives.  
EDSAC Strategies:  
- Establish comprehensive information package for film industry.  
- Ensure arts and culture business and tourism opportunities are part of Heritage Conservation Area Guidelines and Heritage Zoning Development for Moody Centre.  
- Establish information program promoting benefits of Port Moody as a location for arts and culture businesses. |
| Increase levels of diversity and tolerance | *Related vision statement recurring themes: sense of community, supporting community involvement.*  
Related OCP Goals:  
- To encourage and create pedestrian oriented neighbourhoods which provide the necessary and appropriate amenities, affordable housing, as well as social and cultural facilities to foster a sense of community cohesion and identity (2000 & 2011).  
Related AHP Goals:  
- To promote and maintain a wide range of innovative housing opportunities to meet the changing needs of a diverse population of varying ages, income levels, family types, accessibility and lifestyles. |
| Increase citizen engagement, belonging and sense of community | *Related vision statement recurring themes: sense of community, supporting community involvement.*  
Related OCP Policies:  
- The City will continue to consult with residents, organizations, businesses and agencies during policy planning exercises.  
Related CSP (2001) Strategies:  
- Enhance community development through participation and education.  
- Maximize partnerships with the private sector, not-for-profit sector, and education sector.  
Related TSP (2004) Goals:  
- To build a network of partnerships and stakeholders – internal and external.  
Related HSP (2007) Strategies: |
<table>
<thead>
<tr>
<th>Goals/Benefits of Cultural Planning:</th>
<th>Associated Vision/Goals/Strategies/Policies from Port Moody Plans &amp; Strategies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Promote partnerships between the City and the community to further the goals of the heritage program.</td>
<td>• Partner with festivals to bring events to Port Moody.</td>
</tr>
<tr>
<td>Related ACMP (2011) Strategies:</td>
<td></td>
</tr>
<tr>
<td>Create a creative/holistic/integrated municipal bureaucracy</td>
<td>Related OCP Goals:</td>
</tr>
<tr>
<td>Related AMSP (2011) Strategies:</td>
<td>• Create appropriate organizational structure for implementing and pursuing economic development opportunities in arts and culture.</td>
</tr>
<tr>
<td>• Review bylaws to ensure that they are friendly to arts and culture.</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix III. – Port Moody Cultural Facilities & Spaces

<table>
<thead>
<tr>
<th>Organization / Business</th>
<th>Address</th>
<th>Neighbourhood</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Publishing Ltd.</td>
<td>255 Newport Drive</td>
<td>Inlet Centre</td>
<td>Written Media &amp; The Literary Arts</td>
</tr>
<tr>
<td>Hourglass Comics</td>
<td>2343 Clarke Street</td>
<td>Moody Centre</td>
<td>Written Media &amp; The Literary Arts</td>
</tr>
<tr>
<td>Jolly Olde Bookstore</td>
<td>2419A Clarke Street</td>
<td>Moody Centre</td>
<td>Written Media &amp; The Literary Arts</td>
</tr>
<tr>
<td>Beacon Literary Services</td>
<td>300 Maude Road</td>
<td>Pleasantside</td>
<td>Written Media &amp; The Literary Arts</td>
</tr>
<tr>
<td>Port Moody Public Library</td>
<td>100 Newport Drive</td>
<td>Inlet Centre</td>
<td>Written Media &amp; The Literary Arts</td>
</tr>
<tr>
<td>Apricot Studios</td>
<td>100 Newport Drive</td>
<td>Inlet Centre</td>
<td>Multimedia</td>
</tr>
<tr>
<td>The Beach Group</td>
<td>872 Alderside Road</td>
<td>Pleasantside</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Black Tusk Video Inc.</td>
<td>3009 Murray Street</td>
<td>Moody Centre</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Finger Food Studios</td>
<td>101 Klahanie Drive</td>
<td>Inlet Centre</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Media Fine Arts</td>
<td>1300 David Avenue</td>
<td>Heritage Mountain</td>
<td>Multimedia</td>
</tr>
<tr>
<td>UpNext Media</td>
<td>255 Newport Drive</td>
<td>Inlet Centre</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Whiting Communications</td>
<td>2402 St. John's Street</td>
<td>Moody Centre</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Anna Levy Music Studios</td>
<td>34 Shoreline Circle</td>
<td>Harbour Heights</td>
<td>Music (Instruction)</td>
</tr>
<tr>
<td>Andrew Clark</td>
<td>30 Dowding Road</td>
<td>Pleasantside</td>
<td>Music (Instruction)</td>
</tr>
<tr>
<td>Paranoyd Sound Studios</td>
<td>2326 Clarke Street</td>
<td>Moody Centre</td>
<td>Music</td>
</tr>
<tr>
<td>Crossroads Guitar</td>
<td>2342 Clarke Street</td>
<td>Moody Centre</td>
<td>Music (Instruction)</td>
</tr>
<tr>
<td>Gallaghers Café</td>
<td>232 Newport Drive</td>
<td>Inlet Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>Caffe Divano</td>
<td>101 Klahanie Drive</td>
<td>Inlet Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>Nicollelina's Café</td>
<td>2838 St. John's Street</td>
<td>Moody Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>Hogan's Restaurant and Lounge</td>
<td>50 Queens Street</td>
<td>Moody Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>St. James' Well</td>
<td>248 Newport Drive</td>
<td>Inlet Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>The Point Pub</td>
<td>2524 St. John's Street</td>
<td>Moody Centre</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>Yariko Concert Series</td>
<td>32 Shoreline Circle</td>
<td>Harbour Heights</td>
<td>Music (Venue)</td>
</tr>
<tr>
<td>Stage Communications</td>
<td>2801 Murray Street</td>
<td>Moody Centre</td>
<td>Performing Arts</td>
</tr>
<tr>
<td>Inlet Theatre</td>
<td>100 Newport Drive</td>
<td>Inlet Centre</td>
<td>Performing Arts (Venue)</td>
</tr>
<tr>
<td>Agro Commercial Art &amp; Design</td>
<td>72 Williams Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Sinister Skin Tattoos</td>
<td>2520 St. Johns Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Blackberry Gift Shop &amp; Gallery</td>
<td>2425 St. John's Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>4Cats Art Studio</td>
<td>2619 St. John's Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Creative Children</td>
<td>3005 Murray Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Moody Printing</td>
<td>3060B Spring Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Old Andres Winery</td>
<td>2120 Vintner Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Port Moody Arts Centre Gallery</td>
<td>2425 St. John's Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Clever Hands</td>
<td>2615 Clarke Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Organization / Business</td>
<td>Address</td>
<td>Neighbourhood</td>
<td>Category</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>2709 Esplanade Studios</td>
<td>2709 Esplanade Street</td>
<td>Moody Centre</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Sally's Art Studio</td>
<td>2 Greystone Place</td>
<td>Heritage Mountain</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Country Habitat</td>
<td>3012 Murray Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Heritage Mountain Gallery</td>
<td>224 Newport Drive</td>
<td>Inlet</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Inlet Wellness Gallery</td>
<td>2320 Clarke Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Lone Cypress Gallery</td>
<td>2411 Clarke Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Joye Stone Art</td>
<td>49 Queens Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>S&amp;S Studio</td>
<td>3130 St. John's Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Wish on a Star</td>
<td>268 Newport Drive</td>
<td>Inlet Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Beadworks</td>
<td>253 Newport Drive</td>
<td>Inlet Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Creative Children Educational Supply</td>
<td>3005 Murray Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Black Sheep Yarnworks</td>
<td>88 Grant Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Vivio Flower Gallery</td>
<td>2333 Clarke Street</td>
<td>Moody Centre</td>
<td>Commercial Galleries &amp; Gift Shops</td>
</tr>
<tr>
<td>Caulfield School of Dance</td>
<td>2813 Spring Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Eden West Fine Foods &amp; Gifts Ltd.</td>
<td>2500 St. Johns Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Port Moody School of Dance</td>
<td>2625A Clarke Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Prism Dance Centre</td>
<td>3198 St John's Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Port Moody Arts Centre</td>
<td>2425 St. John's Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Koko's Art School</td>
<td>3210 St. John's Street</td>
<td>Moody Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Port Moody Recreation Complex</td>
<td>300 Ioco Road</td>
<td>Inlet Centre</td>
<td>Arts and Culture Education</td>
</tr>
<tr>
<td>Beverley A Richards Interior Design</td>
<td>3009 Murray Street</td>
<td>Moody Centre</td>
<td>Design</td>
</tr>
<tr>
<td>by Berit Boutique</td>
<td>2335 Clarke Street</td>
<td>Moody Centre</td>
<td>Design</td>
</tr>
<tr>
<td>Francis Lemieux &amp; Co.</td>
<td>3005 Murray Street</td>
<td>Moody Centre</td>
<td>Design</td>
</tr>
<tr>
<td>Roxy Design Inc.</td>
<td>2227 St. John's Street</td>
<td>Moody Centre</td>
<td>Design</td>
</tr>
<tr>
<td>Thoreson Design Solutions Inc.</td>
<td>1918 Highview Place</td>
<td>Harbour Heights</td>
<td>Design</td>
</tr>
<tr>
<td>Regal Photography</td>
<td>2302 St. John's Street</td>
<td>Moody Centre</td>
<td>Photography</td>
</tr>
<tr>
<td>Port Moody Station Museum</td>
<td>2734 Murray Street</td>
<td>Moody Centre</td>
<td>Museum</td>
</tr>
</tbody>
</table>

**Facilities & Spaces Break-Down (61 Total)**

<table>
<thead>
<tr>
<th>Neighbourhood</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inlet Centre</td>
<td>13</td>
<td>21%</td>
</tr>
<tr>
<td>Moody Centre</td>
<td>40</td>
<td>66%</td>
</tr>
<tr>
<td>Other Neighbourhoods</td>
<td>8</td>
<td>13%</td>
</tr>
</tbody>
</table>

Adapted from City of Port Moody, 2011b; Arts Connect, n.d.
### Appendix IV. – Klahanie Development Application Review

<table>
<thead>
<tr>
<th>Date</th>
<th>Document</th>
<th>Cultural Components or Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>28/02/2003</td>
<td>LUC Report (Amendments to CD Zone &amp; OCP)</td>
<td>Public art discussed. “Staff have requested that incomplete items such as the public art theme be developed during the first development authorizations…” (City of Port Moody, 2003b, p. 3).</td>
</tr>
<tr>
<td>04/03/2003</td>
<td>LUC Minutes (Amendments to CD Zone &amp; OCP)</td>
<td>LUC members commented that: “Public art should be included in the development”; “Artists’ workshops and studios should be considered for the economic component of this development” (City of Port Moody, 2003c, p. 5).</td>
</tr>
<tr>
<td>25/03/2003</td>
<td>Council Report (Amendments to CD Zone &amp; OCP)</td>
<td>No discussion directly related to culture. Amendments to the CD 28 Zone and the OCP subsequently approved.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Street Network</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Main Street: “vision for a lively, pedestrian-oriented urban street” (City of Port Moody, 2003d, p. 3).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gateways: “Choice and massing of vegetation, street furnishings, public art, lighting and surface treatment are among the elements that will support the creation of a strong and identifiable entry into the neighbourhood” (p. 4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Public Realm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Neighbourhood Square: “It will form a pedestrian oriented zone in the centre of the community, and encourage public gathering of neighbourhood and Port Moody residents for a wide variety of events and opportunities” (p. 6).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Possible design responses … provide opportunities for public art and staged performances” (p. 6).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pedestrian Network: “These areas will be well-designed and reinforce the goals for a vibrant pedestrian realm” (p. 7).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Landscape</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Landscape Character: “The overall landscape character will respond to the natural setting and strong sense of place evident in the neighbouring Pigeon Cove and Burrard Inlet”.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Building Form &amp; Character</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Building Types: “A mix of building types within close proximity to each other will promote integration among different household and family types and as a way of enriching the larger community” (p. 12).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Townhouse and apartment facades will be designed to reinforce the neighbourhood village character and frame the street edge” (p. 12).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mixed-Use / Economic Activity: Buildings along the south-west edge of the site will reinforce the goals for a pedestrian-oriented Main Street … (p. 13).</td>
</tr>
</tbody>
</table>
|            |                                                    | Architectural Character: “The west coast architectural theme developed
for Klahanie will draw on a range of regional and coastal precedents. These will include arts and crafts, Asian influences, and a more iconic, rustic, ‘lodge style’ …” (p. 14).

<table>
<thead>
<tr>
<th>Date</th>
<th>Report/Minutes</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>15/07/2003</td>
<td>Council Report (DP for Phase 1 – “The Indigo” 103 unit townhouse project)</td>
<td>Discussion of project amenities, including the Village Green, greenway, indoor recreation space, west entry feature and public art, and a pedestrian overpass contribution. “Polygon will be providing a security in the amount of $45,000 for three proposed pieces of public art prior to final approval of Phase 1 … The design of the feature and public art will be presented to the City for review in September” (City of Port Moody, 2003e, p. 7)</td>
</tr>
<tr>
<td>14/10/2003</td>
<td>Council Report (DP for Phase 2 – “The Inglenook” 4-storey apartment building)</td>
<td>No discussion directly related to culture. Discussion mostly about the architectural and landscaping design (City of Port Moody, 2003f).</td>
</tr>
<tr>
<td>13/07/2004</td>
<td>Council Report (DP for Phase 4 – “The Salal” 4-storey apartment building)</td>
<td>No discussion directly related to culture. Discussion mostly related to the architectural and landscaping design. Council report indicates that the City would have liked commercial to be incorporated into this development but it was not achieved (City of Port Moody, 2004d).</td>
</tr>
<tr>
<td>27/07/2004</td>
<td>Council Report (DP for Phase 3 – “The Canoe Club” recreation complex)</td>
<td>No discussion directly related to culture. Report outlines the recreational amenities included in the building for the exclusive use of residents, and discusses the architectural and landscape design (City of Port Moody, 2004e).</td>
</tr>
<tr>
<td>29/10/2004</td>
<td>LUC Report (Amendments to the CD Zone for Klahanie Site)</td>
<td>No discussion directly related to culture (City of Port Moody, 2004f).</td>
</tr>
<tr>
<td>29/10/2004</td>
<td>LUC Minutes (Amendments to the CD Zone for Klahanie Site)</td>
<td>No discussion directly related to culture (City of Port Moody, 2004g, p. 4).</td>
</tr>
<tr>
<td>22/02/2005</td>
<td>Council Report (DP for Phase 5 – “The Tides” - 4-storey apartment complex)</td>
<td>No discussion directly related to culture. Discussion mostly related to the architectural and landscape design. Report indicates that the neighbourhood square will be constructed with the Sahalee development; “The proposed 0.43 acre Neighbourhood Square was not required under the original CD-28 Zone adopted when IPSCO owned the Klahanie site. However, Polygon included a small neighbourhood square in the design guidelines adopted by Council via an OCP amendment in the Spring of 2003” (City of Port Moody, 2005d, p. 3). Report indicates that the key features of the square include a large oval grassed common area, a formal courtyard, a stone-lined waterfall, and a public art element; “the element, valued at approximately $110,000, will be located at the north-east corner of the square adjacent to Klahanie Drive” (p. 4). Report discusses landscaping and architectural design.</td>
</tr>
<tr>
<td>Date</td>
<td>Document Type</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7/11/2006</td>
<td>LUC Report (Amendment to CD Zone – Commercial Building &amp; Townhouses)</td>
<td>No discussion directly related to culture. Discussion focused on land use and density (City of Port Moody, 2006d).</td>
</tr>
<tr>
<td>7/11/2006</td>
<td>LUC Minutes (Amendment to CD Zone – Commercial Building &amp; Townhouses)</td>
<td>LUC members commented on the proposed amendment to the CD Zone to allow the subdivision of Parcel 8 into two separate lots, one for commercial and one for residential purposes: “It has historically been the wish of Council to see an integrated mixed commercial/residential development at this site and this application separates commercial and residential uses” (City of Port Moody, 2006e, p. 3).</td>
</tr>
<tr>
<td>28/11/2006</td>
<td>Council Report (Amendment to CD Zone – Commercial Building &amp; Townhouses)</td>
<td>Discussion mostly related to land use and density. Report comments on the City Vision, stating, “Over the last few years, mayor and staff have attempted to attract a major commercial use that would be easier to incorporate in a predominantly residential neighbourhood than standard commercial retail units. Namely, the City tried to attract users such as a private language school, Montessori school, art institute and private assisted living for seniors” (City of Port Moody, 2006g, p. 4).</td>
</tr>
<tr>
<td>2/01/2007</td>
<td>Council Report (DP for Commercial Building &amp; Townhouses)</td>
<td>No discussion directly related to culture. Discussion mostly related to the architectural and landscape design.</td>
</tr>
</tbody>
</table>
# Appendix V. – Suter Brook Village Development Application Review

<table>
<thead>
<tr>
<th>Date</th>
<th>Document</th>
<th>Cultural Components or Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>22/07/2004</td>
<td>Council Report (DP for Phase 1 – 2 4-storey apartment buildings)</td>
<td>No discussion directly related to culture. Discussion primarily considers landscape and architectural design and site planning (City of Port Moody, 2004h).</td>
</tr>
</tbody>
</table>
| 9/11/2004  | Council Report (LUC & OCP Amendments)         | Discussion about the public gathering spaces proposed on the site, including the Village Plaza and the Village Square. Discussion of the major benefits of the proposal, including:  
- “a major commercial component that will support a wide range of local shopping and business opportunities, create hundreds of new jobs and generate significant property tax revenue for the City;  
- a high quality hotel that will help address the lack of visitor accommodation in Port Moody and help the City with its tourism initiatives;  
- a mix of housing forms that will accommodate an estimated 2,000 residents;  
- completion of a high profile property in Inlet Centre, approved for high density mixed-use development for nearly 15 years, which provides an important link between the civic precinct and the Newport Village and Klahanie developments.  
- Protection and enhancement of the Suter Brook watercourse and riparian zone.  
- Major improvements to Ioco Road and Murray Street that will benefit vehicle traffic and pedestrians moving around and through Inlet Centre.  
- A significant contribution to the City in the form of development levies, the Suter Brook Fund and payments to the public works yard relocation and civic/recreation centre projects (City of Port Moody, 2004i, p. 10) |
| 9/11/2004  | Council Minutes (LUC & OCP Amendments)        | "Moved, seconded and carried  
That a working session be held prior to the Public Hearing at which selected civic committees and Onni and its consulting team would be in attendance to review the development proposal and address any concerns or questions, following which staff will report back to Council with the outcome, including any changes proposed to the bylaws (City of Port Moody, 2004i, p. 4).” |
| 14/12/2004 | Council Report (LUC & OCP Amendments)         | The working session with civic committees and Onni and its consulting team was held on November 22, 2004. Civic committees invited include the Land Use, Environmental Protection, Community Care, Economic, Tourism and Arts Development, Parks and Recreation and Traffic Safety Committees. One-third of committee members (75 people) attended (City of Port Moody, 2004k).  
Input and responses:  
From an economic development perspective (benefits): |
6.5 times more commercial floorspace than currently approved LUC allows;
a 100-room hotel, which “has long been one of Port Moody’s economic
development goals to secure” (p. 3);
4.5 times more jobs than the currently approved LUC allows;
Suter Brook development could increase Port Moody’s jobs by up to
19% (City of Port Moody, 2004k).
Discussion about density, impact on schools, rationale for the hotel and
grocery store. “Onni is the only developer to date that has been
prepared to accommodate a hotel as part of its development proposal”
(p. 5).
Discussion about community character, impact on local roads,
connections with Klahanie, parking, LEED standards, creek protection
and enhancement, impact on public parks, accessibility, commercial
signage, and seniors’ housing.
No discussion specifically relating to culture.

11/01/2005  Council Report (LUC &
OCP Amendments)  Discussion regarding amendments to the LUC and OCP amendment by-
laws for the Suter Brook site, including density, height, LEED features,
accessibility, and additional greenspace (City of Port Moody, 2005e).

Suter Brook Design Guidelines:

Master Plan Overview:
“The development of the Suter Brook site is intended to complement the
adjacent Inlet Centre areas, providing up to 1,250 housing units. A
retail, office and hotel component, as well as a public plaza and public
square, will provide an important community focus and the primary
public gathering place for the site (p. 1).
“… diversity of buildings and open spaces” (p. 4).
“By incorporating a significant commercial component, the community
will augment the vibrancy of Port Moody's Inlet Centre and provide
significant local employment and business opportunities” (p. 4).

Community Components
Three major components: Suter Brook Greenway, the Village Plaza, and
three distinct residential neighbourhoods.
“A plaza central to the entire Suter Brook community serves as a
gathering place for the community, a location for community cultural and
other events and a primary point of entry to the Suter Brook trail system”
(p. 4).

General Development Principles
“providing adequate public gathering space to encourage social
interaction between residents and to provide community focal points” (p.
7).
“for the mixed-use precinct, designing streets that are urban in scale and
caracter and are strongly pedestrian oriented” (p. 7).

Environmentally Sensitive Design
Sections include general practices, naturescape, built environments and
social environments.

Built Environments: “Provide shopping and entertainment opportunities on-site, within easy walking distance” (p. 10).

Social Environments: “Create public open spaces that promote activity and social interaction; encourage businesses that promote a vibrant urban character and interaction between residents and encourage visits from members of the community outside Suter Brook (p. 10).

Gateways & Focal Points

“Entries to the community are designed to create a sense of arrival and identity, while focal points are intended to provide neighbourhood identity” (p. 10).

Livability

“street corners with tree plantings and benches to create interest and community interaction” (p. 12).

Village Plaza

“The Village Plaza is a publicly accessible plaza which will be central to the community and directly adjacent to the Greenway. As the western terminus of the main entry road off Ioco Road, the Village Plaza will provide views to the Suter Brook and provide an ideal location for the placement of public art” (p. 16).

“this will be the main stage where people will gather, cafes will have outdoor seating, and community events will occur” (p. 16).

“at-grade commercial space in the buildings to the north and south of the plaza to possibly house cafes and restaurants with patios bordering the plaza” (p. 16).

“a raised ‘stage’ area could be added for use during local music festivals, community days and the like” (p. 16).

“public art will be installed to provide interest and a central focal point” (p. 16).

Village Square

“The Village Square is the main plaza for the commercial precinct. It will reflect a European style, which alludes to open, primarily paved nature of the plaza, and how it is defined and enclosed by the buildings (p. 16).

“It can be used for events, café eating … a central feature will provide an important landmark for the plaza while outdoor seating will create a social hub in the midst of commercial activity” (p. 17).

Public Art

“Public art at Suter Brook will help to enrich the pedestrian space, particularly in the Village Plaza and Village Square. Locally designed art will be encouraged that speaks to the place, and adds a rich level of detail. The art will help to create pedestrian scale landmarks for use by residents, animating the plazas and making the space unique” (p. 26).

11/01/2005 Council Minutes (LUC & OCP Amendments) Land Use Contract and Official Community Plan Amendments received final adoption (City of Port Moody, 2005f).

29/08/2005 LUC Report (LUC Amendments) Discusses amendment to allow more commercial floor space within “Parcel E”, or the east neighbourhood. No discussion related to culture (City of Port Moody, 2005g).
<table>
<thead>
<tr>
<th>Date</th>
<th>Document</th>
<th>Cultural Components or Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/06/2006</td>
<td>Council Report (Suter Brook Sub-Parcels E1, E2, and E3)</td>
<td>Discussion centred on landscape and architectural design. Report indicates, “The second phase of Onni’s development is the heart of the Suter Brook community and extensive planning work has been undertaken to ensure that it is of high quality and complements the other developments undertaken in recent years in the Inlet Centre” (City of Port Moody, 2006h, p. 1).</td>
</tr>
<tr>
<td>29/08/2006</td>
<td>LUC Report (LUC Amendment for Hotel Component)</td>
<td>No discussion directly related to culture (City of Port Moody, 2006i).</td>
</tr>
<tr>
<td>28/06/2006</td>
<td>Council Report (DP for Sub-Parcel E4)</td>
<td>Discusses private amenities for residents, architectural and landscape design elements, accessibility, signage, and environmental sustainability (City of Port Moody, 2006j).</td>
</tr>
<tr>
<td>24/07/2007</td>
<td>Council Report (DP for Sub-Parcel C)</td>
<td>Discussion mostly related to architectural and landscape design. Report discusses the design of the public plaza, and indicates that there will be “two-dimensional public art embedded into the plaza surface” (City of Port Moody, 2007c, p. 2).</td>
</tr>
<tr>
<td>11/09/2007</td>
<td>Council Report (DP for Sub-Parcel E5 and LUC Amendment)</td>
<td>Discusses the main features of the architectural and landscaping design of the Suter Brook Hotel (City of Port Moody, 2007d).</td>
</tr>
<tr>
<td>02/07/2008</td>
<td>LUC Report (LUC and OCP Amendments for increased density)</td>
<td>Onni requested an increase in residential density in 2008, in exchange for: “Committing to providing bicycle storage of 0.5 spaces per residential unit on Parcels B and D; Committing to a $2 million contribution to the City’s Affordable Housing Fund; Increasing the total contributions to the City for the relocation of the Public Works Yard and improvements to Inlet Centre civic facilities by 36% to reflect the additional residential units” (City of Port Moody, 2008c, p. 2). Committing to achieve LEED Silver accreditation. Report discusses traffic impacts, parking, site servicing, and environmental issues.</td>
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<tr>
<td>8/07/2008</td>
<td>Council Report (LUC and OCP Amendments for increased density)</td>
<td>Indicates that the LUC referred the application to increase the residential density on the site to Council with a negative recommendation. Discusses the benefits of allowing an increase in density, as per the LUC report above (City of Port Moody, 2008d).</td>
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<tr>
<td>22/07/2008</td>
<td>Council Minutes LUC and OCP Amendments for increased density</td>
<td>At the July 22, 2008 Council Meeting, the proposal to increase the allowable residential densities on Parcels B and D was denied (City of Port Moody, 2008e).</td>
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<tr>
<td>15/02/2010</td>
<td>Council Report (DP for Parcel B)</td>
<td>Report discusses the architectural and landscape design, parking and access, amenity areas, engineering/transportation issues, and sustainability (City of Port Moody, 2010) The report includes a “Sustainability Checklist” attached as an appendix. This is the first Suter Brook report to include the checklist. The checklist is not discussed in detail in the report. The checklist includes “cultural sustainability” items:</td>
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<tr>
<td>Date</td>
<td>Document</td>
<td>Cultural Components or Discussion</td>
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<td>Checklist item: “Incorporates exemplary urban design to create an inviting street character, encourage walkability and create quiet areas”. Developer responded – yes – “modern architectural design, large amenity for residents and greenway trail” (p. 14).</td>
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<td>Checklist item: “Employs high quality design elements and public art to add vibrancy and promote community values and identity”. Developer responded – yes – “the unique tower design will add a strong identity to the Suter Brook Village development” (p. 14).</td>
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<td>Checklist item: Provides public art that reflects the multicultural community”. Developer responded – yes- “we are engaging in an artist to put public art at the foot of the pedestrian bridge and Parcel B” (p. 15).</td>
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<td>Checklist item: “Incorporates outstanding architectural design”. Developer responded – yes – “innovative sky gardens and pop out glazing systems” (p. 15).</td>
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<td>Checklist item: “Promotes flexible creative space for residents to work”. Developer responded – yes – “indoor amenity will include a recreation room for residents” (p. 15).</td>
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<td>Checklist item: “Promotes and contributes to our reputation as the City of the Arts”. Developer responded – yes – “Unique architecture and design” (p. 15).</td>
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<td>Checklist item: “Is compatible with Port Moody’s historic character and/or the character of Port Moody’s neighbourhood”. Developer responded – yes – “responds to Port Moody neighbourhood design guidelines” (p. 15).</td>
</tr>
</tbody>
</table>