

DALLAS
COMMUNITY ARTS
MASTER PLAN
CREATION “TRIP MAP”

PRINCIPLES
&
ORGANIZATION

VERSION XVIII 4/8/19



TABLE OF CONTENTS	
TAB	BACKGROUND
1	Overview, Purpose and History
2	Organization
3	Guiding Principles & Goals
4	Partners, Interested Parties & Contacts
5	Not Used
	LIST OF CHAPTER WORK GROUPS
6	Chapter 1 - Community Arts History
7	Chapter 2 - Community Arts Inventory
8	Chapter 3 - Arts Education
9	Chapter 4 - Buildings and Streetscape
10	Chapter 5 - Three-Dimensional Arts
11	Chapter 6 - Two-Dimensional Arts
12	Chapter 7 - Performing Arts
13	Chapter 8 - Written Word Arts
14	Chapter 9 - Community Gatherings Arts
15	Chapter 10 - Cross-Cultural Arts
16	Chapter 11 - Urban Forestry Arts
	APPENDICES
17	Appendix I – Definitions
18	Appendix II – References
19	Appendix III – Chronology

20	Appendix IV – Chapter Work Group Reporting Template
21	Appendix V – Roster of Partners, Interested Parties & Contacts [[Under Construction – Partial List Available]]

TAB 1

OVERVIEW

The Dallas Community Arts Master Plan (the “AMP” for short) is a project of the Dallas Downtown Association (DDA) in association with many partners, both in and out of the community. The involvement of the DDA springs from its mission:

The mission of the Dallas Downtown Association is to encourage and inspire the arts, restoration, economic vitality and community spirit in the historic downtown district.

Importantly, the AMP is the fulfillment of the promise of the City of Dallas’ adopted vision (“Our Dallas 2030 Community Vision” – see link #4 in Appendix II: References) which envisions that “**we celebrate our community and its identity through our arts, culture and history.**” Since we as a community adopted that aspiration for ourselves in January 2014, no one has stepped forward to methodically turn this vision into a reality. This AMP seeks to do that.

While the AMP has a special focus on historic downtown, the DDA Board feels that the involvement of the entire community, even outside the boundaries of downtown, is vital for the success of the AMP. Thus, its creation model enfolds many organizations and individuals into the effort.

PURPOSE

The community of Dallas like many small towns in Oregon has been much damaged by the Great Recession and is only now on a solid road to recovery. The spirit of common purpose and collaboration has been one of the victims of hard times as organizations struggle for funding, volunteers and adaptive purposes. Though our high quality of livability continues to attract a flood of new residents, the cultural fabric of the community still lacks a unity of vision and tangible aspirations—a heart, center and soul. A Community Arts Master Plan can be our roadmap to define, cultivate and revive our cultural character.

No other plan, study or document exists which fulfills the need for a “cultural road map” for our community as envisioned by our 2030 Community Vision. This AMP will provide structure and guidance addressing the cultural needs and aspirations of the entire Dallas community—individuals and groups—in all categories, particularly our young people who we all desire grow up in a culturally rich environment.

The AMP is not directive in nature and does not incorporate any enforcement mechanisms. The intent of the AMP is to serve as strategic guidance to the community for its embrace of the arts, culture and history in a unifying vision of our strengths, potentials and creativity.

To activate the recommendations and observations coming from this AMP, we anticipate that it will be adopted in some form – whole or in part – as a guiding document by various groups such as the City Council, the DDA, the Urban Renewal District, the Dallas Arts Association and likely others. These groups can then craft their own guidance or requirements based on the elements of the AMP that they wish to implement, as the AMP by itself has no authoritative power.

This AMP has an impact on all segments of our community; thus, involvement of many organizations in its creation is essential (see Tab 4 – Partners). In fact, many of our community’s leaders are already much involved, well beyond just the leadership of the DDA.

Our partners will participate in many ways. Though the City/Urban Renewal District will provide a lot of support to this transformative project, it is best that it be simply an important partner—not the driver— as these projects are far better accepted in our community if they are seen as collaborative, not institutionally driven.

Importantly, the complete and adopted AMP will provide a solid reference for organizations in the community applying for grants for various endeavors involving art, history and culture. Referencing various elements and aspirations in the AMP greatly enhances the credibility for such grant applicants to the extent they can relate their project(s) to elements in the AMP. Grantors like to see this as it demonstrates community “buy-in.”

In sum, the AMP is our framing principle for executing the work of creating a unified community vision—our look and feel as a place and culture, not simply “art for art’s sake.” It is not a remote, stand-alone document; rather it is conceived

as integrated with other governmental, non-profit, and private efforts now at work in the community. As such, we expect broad and deep participation in the development of this AMP consistent with this philosophy and ultimately, heartfelt involvement in its execution beyond just its creation.

AMP PLANNING HISTORY

Dallas has long valued its culture and history as evidenced by the preservation of a great many of its historic buildings and conscious “small-town” feel. The restoration of the venerated Blue Garden Restaurant is a prime example of this spirit. In that vein, Dallas has as its adopted Community Vision that **“we celebrate our community and its identity through our arts, culture and history.”**

The need for a well-developed, community driven “work plan” for realizing this Vision was identified at a community meeting in February 2018 attended by 18 local leaders representing the City of Dallas (Mayor, City Manager, City Planner), the DDA, the Dallas Arts Association, the Dallas Vitality Connection, the Chamber of Commerce and Visitors Center and the Dallas Urban Renewal District (URD) and its Urban Renewal District Citizens Advisory Committee (URDAC).

From this meeting, a 10-person Steering Committee was formed and has met several times. Early on, the Committee hired a consultant (Rich Foster of Cascadia Consulting) for close to \$4,000 who has produced a variety of guiding documents to move the process along. The outgrowth of that work is the strategy to proceed with the creation of the Final AMP during this calendar year (2019).

On November 29, 2018, Rich Foster provided the Steering Committee with his final work product for Calendar Year 2018, a detailed six-page outline summarizing the work up to now and laying down the step-by-step work to be done to create the Final AMP during CY2019 (see Tab 18 – References: #3). This document is very thorough and provides much of the philosophical basis for this “Creation Trip Map.”

A chronology of the major events and actions of the evolution of the AMP is contained at Tab 19, Appendix III: Chronology.

ORGANIZATION

The hierarchy of the AMP Organization and each role in the process is outlined below.

I. DDA **Board of Directors**

- A. Major decision maker over the entire process
- B. Oversees the work of the Design Committee
- C. Accountable to outside partners
- D. Provides funding management and administrative support

II. DDA **Design Committee**

- A. Organizes and oversees the work of the AMP Steering Committee
- B. Reports progress to, and interfaces with, the Board of Directors
- C. Reviews, endorses and forwards the FINAL DRAFT AMP from the AMP Steering Committee to the DDA Board for recommended approval and adoption by the DDA and other bodies (the City, etc.)

III. DDA **“AMP Steering Committee”**

- A. Oversees the creation process and gives guidance to the AMP Edit Group
 - B. Oversees the writing and circulation of the Dallas Community Arts Master Plan Creation Trip Map document which is inspired by Rich Foster’s “Annotated Outline” of 11/29/18. This “Creation Trip Map” is the primary strategic document for the entire project and contains the detailed guidance, to include assignments of responsibility, for the entire project.
 - C. Reviews the AMP Chapter Drafts as they evolve and consults with the AMP Edit Group, providing ideas, critiques, information on funding and management, etc.
 - D. Works closely with the Plan Editors to structure the composition of the Plan Work Groups, especially identifying and recruiting key leadership for each of the Work Groups as early in the process as possible
 - E. Reviews, endorses and forwards the FINAL DRAFT AMP received from the Edit Group to the Design Committee for recommended approval and adoption by the DDA Board and other bodies (the City, etc.)
-

IV. DDA **Plan Edit Group (“Plan Editors”)**

A. A specialized task force composed of four or five members typically from the AMP Steering Committee

B. Active and engaged in the coordination for the AMP Creation process, integrating information and changes from various sources, especially the “AMP Work Groups” to create a complete and cohesive document

C. Publishes guidelines and goals to the Plan Work Groups to standardize and frame the work on their Chapters (deadlines, format and style, elements to cover, etc.)

D. Incorporates changes and updates into regular sequential Draft AMP revisions, clearly labeled as to Draft # and date. Changes from the last draft edition should be printed in red font color, thereby making spotting changes easy for all readers.

E. Publishes the Draft Plan Chapter updates on a regular basis to all interested parties, in particular, the Steering Committee and all parties actively working on the AMP in some fashion. Solicits comments from all concerned for possible adjustment(s) to the evolving Draft AMP.

F. To promote active engagement and division of labor, each of the Plan Editors will be assigned to work closely with a small number of Work Groups as their primary liaison and inspiration. If there are five editors for example, each could work closely with two of the 11 Chapter Work Groups (one Editor would have to work with three under this scenario).

G. At the end of the process, creates a FINAL DRAFT AMP for recommended approval by the DDA and other bodies (the City, etc.). Processes this Final edition up through the planning chain to include presentations to all significantly involved parties.

V. **Plan Work Groups**

A. Organized around the 11 Chapters of the AMP (Arts Education, for example), the Work Groups follow the guidelines, goals and procedures from the Plan Editors

B. Designation to lead or assist in one or more of the Work Groups should be based both on expressed interest and logical attributes, for instance, the School District would logically be assigned to help the Arts Education Work Group. Some organizations and individuals will be offered positions on multiple Work Groups. Any interested individual or organization may join any Work Group they desire.

C. The Work Groups will be assigned one or more Chapters of the many AMP elements and create draft submissions covering that area(s) of the AMP

D. As they are completed, the draft submissions on these Chapters will be provided to the Plan Editors who will incorporate the work into the latest draft of the full AMP

E. As they are compiled into the evolving Draft AMP, the Plan Editors will send out these drafts to the Work Groups and other interested parties so that all can evolve together. The Work Groups will then review these latest drafts to ensure that their input on the Chapters is best expressed in light of the whole document. Suggested modifications will be sent to the Plan Editors.

F. Work Groups will organize themselves in any fashion that they find useful, including meeting times, refining group composition, creating officer positions, etc. In any case, they should designate an individual to be the primary liaison with the Plan Editors.

G. Work Groups can create subcommittees or task forces ("Subgroups") to carry out detailed work in specific areas. The organization of these subgroups and use of their information is discretionary.

H. Though the outcomes on the Chapters from the Work Groups will be the primary source reference for the creation of the final AMP, the Plan Editors and AMP Steering Committee have the responsibility to review and edit all of the input for continuity and consistency with the goals, methodologies and spirit of the entire document

GUIDING PRINCIPLES

We consider these principles pragmatic and reflective of the community's character and values and therefore should receive strong consideration in all planning work. They were derived from several facilitated meetings of the Steering Committee and are designed to help all participants in the creation of the AMP and, when complete, assist its consumers in understanding how projects were identified and prioritized.

The Duality: In all our work, our primary need is to synchronize “economic development” and “livability” and how these 2 concepts are used to prioritize strategies and activities. Specifically, each decision made in crafting the AMP must assess how each proposed action has an impact on both economic development AND livability. Projects that make a positive impact on both will be viewed as high priority projects. Projects that make a positive impact on one area and have a neutral impact on the other will be mid-range priorities. Any projects that make a negative impact on either one shouldn't be pursued. (See Definitions – Tab 17)

Sustainability: Projects should be sustainable. For instance, projects that require substantial and continuous investment of resources to sustain (operate, maintain, etc.) may be determined to be a lower priority than those that require little or no resources. Further, projects that reduce maintenance costs (such as Winston's Cheetah – see Tab 18, Reference #2) may be elevated in priority based on a positive return on investment.

Scalability: Scalability of a project will play into prioritizing specific activities and actions. For instance, a project whose initial investment is likely to stimulate additional investments from a range of other sources may be viewed as a higher priority than stand-alone projects that are less likely to stimulate additional investments and/or leverage additional resources.

Thematic Approaches: The purpose of this topic is to identify a theme (or themes) that will provide connectivity between public art in specific areas and/or throughout the community. This connectivity should further a narrative or brand of the community Dallas wants to celebrate and promote. Further, this section of the AMP should discuss how the theme or themes will be used to prioritize activities and acquisitions. Dallas does not as yet have an overriding theme since it abandoned “Prune City USA” before WWII. We need to begin thinking about this and the AMP may be one vehicle for this discussion. Who are we?

Project Prioritization:

- **High Priority Projects**: High priority projects would be those that meet the duality test (enhance livability and economic development), have a pathway to sustainability, and would help stimulate additional activities and actions (scalable). The Steering Committee may further organize the high priority projects by the area served (see Goals). For instance, the Steering Committee may say that they want to frontload downtown core projects before undertaking gateway projects. Regardless, the High priority projects should be organized by priority and/or area. An action plan identifying time frames, incremental activities, anticipated deliverables, and individual or organization assigned the duties should be developed in concert with the project identification and prioritization. Finally, measurable outcomes related to the goal statement should be included for each high priority project.
- **Medium Priority Projects**: Medium priority projects would be those that enhance either livability or economic development and have no discernable negative impact on the other. These projects could be further prioritized by sustainability, scalability, and/or area served. Less detailed action plans and measurable outcomes should be developed for medium priority projects.
- **Long Term Projects**: Long-term projects are those that are high priority projects that are unlikely to be completed in 5-10 years. These projects may include those with jurisdictional constraints (e.g., County property) or those that are extremely costly and unlikely to fit into the budget (e.g., placing all utilities underground). The purpose of identifying these projects is to codify their importance in case an opportunity presents itself.

GOALS

To ensure that the AMP continues to be developed as a pragmatic and action-driven approach to challenges and opportunities, clear goal statements should be developed by each Work Group wherein actual progress can be measured. While these goals are likely to evolve, here are some likely candidates on which goal statements may be created.

Downtown Core: A specific goal statement of how public art can help restore and reinvigorate the downtown core area

Gateways: A specific goal statement of how public art can reinforce the Dallas image to all people who come to the city regardless of the gateway through which they approach us (See Tab 17, Definitions: Gateways)

Public Works and Utilities: A specific goal statement about how mitigating factors could be implemented to either encourage public works and utilities to enhance art in the community or, conversely, discourage them from detracting from the central themes of our artfulness

Neighborhoods: A specific goal statement about how public art can honor the uniqueness of each neighborhood while reinforcing the overall image and identity of the city

New Developments: A specific goal statement about how new developments in Dallas could incorporate public art as part of the overall development strategy

Organizational Capacity: A specific goal statement about creating or enhancing an organization (or organizations) to ensure the city has advocates with the needed tools to promote the elements of the AMP. An example might be the recommendation to form an “Arts Commission” at the City level.

Funding: A specific goal statement about leveraging resources and developing sustainable funding sources

Other: Other areas where topics should have specific goal statements

Partners, Interested Parties & Contacts

The Project will involve a broad spectrum of creative and artistic members of the community including graphic and performing artists, educators, urban foresters, architects, photographers, historians, government planners and officials plus others.

The following organizations have actively agreed to be the DDA's Partners in creating the AMP: Dallas Arts Association; Polk Community Development Corporation; Dallas School District; Chamber of Commerce and Visitors Center; Dallas Vitality Connection; Polk County Historical Society; Community Mediation Services; Polk County; Travel Salem; Chemeketa Community College; The Confederated Tribes of Grand Ronde. We trust other groups, such as Dallas Retirement Village, the Partnership for Community Living and others will be involved during the actual creation process and they will be contacted.

See Tab 21, Appendix V for a roster of "Partners, Interested Parties and Contacts."

TAB 5

Not Used

CHAPTER 1 - COMMUNITY ARTS
HISTORY WORK GROUP

I. Mission – Document the history of art, arts organizations and arts events in our community

A. Importance – Establishes a baseline of arts endeavors in our community over time. How artful have we been up to now and how has that been expressed? How supportive has our culture been over time in supporting the arts? These answers will inform our work moving forward.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. Please place these broad elements in the historical context of the times

D. As an important start point, coordinate with the Community Arts Inventory Work Group to capture the scope of existing art in the community

E. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II: References)

II. Recommended Members (choose your own - number and skills sets – but these seem logical as a start point):

A. City Historian

B. Representative, Polk County Historical Society

C. Representative, City of Dallas Historic Landmarks Commission

D. Representative, Dallas Arts Association

III. Subgroups (create any Subgroups you feel you need to address your mission)

A. History of artworks in Dallas

B. History of artists working in or contributing to Dallas

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced

guidance, answer questions, receive your progress reports, integrate your work in the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Appendix IV, Chapter Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 2 - Community Arts
Inventory Work Group

I. Mission – Inventory art, arts organizations and arts events in our community using “asset mapping” or a similar tool (see Appendix II: References)

A. Importance – The purpose of this topic is two-fold. First by providing real-life examples of art in Dallas, the AMP will make “public art” more tangible and less alien to the readers. Second, by providing an inventory of art assets, the AMP establishes that the priorities and activities included in later sections are building on a foundation that already exists and a momentum of success that may otherwise be forgotten.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. Build a list of the existing art work and art resources in the community. Share this information with the other Work Groups via the Edit Group as it is developed.

D. As an important start point, coordinate with the Community Arts History Work Group to capture the scope of existing art in the community

E. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II: References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, City of Dallas Historic Landmarks Commission

B. Representative, Dallas Arts Association

C. More of your own choosing

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested as a start point)

A. Buildings and streetscape

B. Three-Dimensional Art

C. Two-Dimensional Art

D. Written word

E. Community gathering

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 3 - Arts Education Work
Group

I. Mission – Examine current challenges and opportunities in arts education in the community as a whole, both in its formal and informal realms. Develop a strategy to improve its reach, quality and manner to expand the acceptance and celebration of our arts, culture and history in the community.

A. Importance – The fervent appreciation of the arts, culture and history of our community is a life-long journey of tangible significance to the morale and embrace of our community by our residents. Thus, arts education should be celebrated and supported both informally and formally by a conscious process of immersion in our values and priorities as a community.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the Community Arts Inventory Work Group, assemble a catalog of the existing arts educational resources and activities in the community as a reference point for your vision

D. Work with the Community Arts History Work Group in their endeavors to capture the history of arts education in the community

E. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II: References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Dallas School District

B. Representative, Dallas Arts Association

C. Representative, Written Words Arts Work Group

D. Others?

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

A. Arts Education in the Community – Then, Now and the Future

B. Arts Curriculum in the Schools – Now and the Future

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 4 - Buildings and Streetscape Work Group

I. Mission – Study and report how our community’s buildings and streetscape can be integrated into the Community Arts Master Plan. Due to the historic character and community pride in our central business district and associated urban renewal area, give special emphasis to this important feature of our culture and heritage.

A. Importance – The look, feel and sentiments we express about ourselves to the world as a culture can be amazingly well-detected in the obvious features of our community, our buildings and streetscape. From the beginning, our Steering Committee has regarded these elements as high priority topics for our AMP and hopes that they are addressed with considerable insight and vigor by the Work Group.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and the Urban Renewal District Advisory Committee (URDAC), review current building and streetscape assets in the community as a reference point for your vision for the future

D. Coordinate your work and vision with the Urban Forestry Work Group in their endeavors to add greenery to our parks and urban environment

E. In coordination with the Dallas Historic Landmarks Commission, explore the idea of a National Historic District for the old Courthouse and the buildings surrounding the Square. (see Tab 18, Appendix II, References)

F. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision and the Dallas Downtown Urban Renewal Plan (see Tab 18, Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

- A. Representative, Urban Renewal District Advisory Committee
 - B. Representative, Dallas Parks Advisory Board
 - C. Representative, Dallas Historic Landmarks Commission
 - D. Dallas City Planner
-

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

- A. Buildings in the Urban Renewal District (divide by historic and non-historic?)
- B. Buildings outside the Urban Renewal District
- C. Streetscape in the Urban Renewal District
- D. Streetscape in outside the Urban Renewal District Particularly Gateways

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 5 - Three-Dimensional Arts Work Group

I. Mission – Study and report how our community’s three-dimensional arts, artists and art works (sculptures, pottery, et al) can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region have celebrated the three-dimensional arts by the creation, installation and preservation of public and private art works, Corvallis and McMinnville being prime examples. Dallas appears to have a shortfall in such displays and therefore may be missing a prime way of expressing our creative spirit which bears study and recommendations for improvement.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I, Definitions

C. In conjunction with the City and Community Arts Inventory Work Group, review current three-dimensional assets on display in the community as a reference point for your vision for the future

D. Coordinate your work and vision with the Arts Education Work Group in their endeavors to foster educational and art awareness in the community.

E. In coordination with the Fountain Society, explore the idea of restoring the 1931 Gerlinger Fountain to downtown as a piece of kinetic bronze sculpture with artistic and historic significance to downtown Dallas.

F. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision and the Dallas Downtown Urban Renewal Plan (see Tab 11, Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Urban Renewal District Advisory Committee

B. Representative, Dallas Parks Advisory Board

C. Representative, Dallas Historic Landmarks Commission

D. Representative, Dallas Arts Association

E. Representative, Fountain Society (suggest Brian Dalton)

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

A. Three-Dimensional Artists (identification and encouragement)

B. Three-Dimensional Art Works (current assets and ambitions to include downtown and the gateways)

C. Others?

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 6 - Two-Dimensional Arts
Work Group

I. Mission – Study and report how our community’s two-dimensional arts, artists and art works (Paintings/Murals, Drawings, Photography, Printmaking, Calligraphy, et al) can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region have celebrated the two-dimensional arts by the creation, installation and preservation of a body of public and private art works such as murals and photographs. Dallas appears to have room to grow in such displays and therefore may be missing a prime way of expressing our creative spirit which bears study and recommendations for improvement.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review current two-dimensional assets on display in the community as a reference point for your vision for the future

D. Coordinate your work and vision with the Arts Education Work Group in their endeavors to foster educational and art awareness in the community.

E. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision and the Dallas Downtown Urban Renewal Plan (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Urban Renewal District Advisory Committee

B. Representative, Arts Education Work Group

C. Representative, Dallas Photography Club (club name? Check with Nate at Focal Point)

D. Representative, Dallas Arts Association

E. Representative, Fountain Society (suggest Brian Dalton)

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

- A. Two-Dimensional Artists (identification and encouragement)
- B. Two-Dimensional Art Works (current assets and ambitions to include downtown and the gateways)
- C. Others?

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 7 - Performing Arts Work
Group

I. Mission – Study and report how our community’s performing arts and artists (Theater, Dance, Music, Film, Storytelling, et al) can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region celebrate and foster performing arts and artists in their midst, locally, the Pentacle and Moonfall theaters being examples. Dallas appears to have much room for growth in such endeavors and thus may be missing a prime way of expressing our creative spirit and attractiveness to visitors and tourists.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review current performing arts assets in the community as a reference point for your vision for the future

D. Coordinate your work and vision with the Arts Education Work Group in their endeavors to foster educational and art awareness in the community.

E. Coordinate your work and vision with the Community Gatherings Work Group which has a similar mission to be sure you cover the subject but without gaps or overlap.

F. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Arts Education Work Group (perhaps the School System theater groups)

B. Representative, Moonfall Theater (Marlene Cox)

C. Representative, Dallas Arts Association

D. Dallas City Librarian (Mark Johnson)

E. City of Dallas Recreation Coordinator (Sheila Peirce)

F. Representative, City of Dallas Concert Production Contractor (perhaps Alex Trevino)

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

- A. Indoor performance
- B. Outdoor performance
- C. Others?

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 8 - Written Word Arts

Work Group

I. Mission – Study and report how our community’s artful written words (Literature, Poetry, et al) can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region celebrate and foster the written word, locally, none so much as our Libraries and book clubs, etc. Dallas appears to have much going on with such endeavors but there probably remains much room for growth to further express our creative spirit and draw visitors and tourists to our midst in this celebration.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review current written word assets in the community as a reference point for your vision for the future

D. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Arts Education Work Group (perhaps the School System Libraries)

B. Representative, Dallas Arts Association

C. Dallas City Librarian (Mark Johnson)

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

A. Literature

B. Poetry

C. Others?

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work into the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 9 - Community Gatherings
Arts Work Group

I. Mission – Study and report how our community’s gatherings (Festivals, Parades, Celebrations, et al) can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region celebrate and foster community gatherings, locally, Independence Riverview Park events and weekly band concerts on the square in Dayton are examples. Dallas set a high bar for itself in this realm by its 2017 Eclipse Concert Series which has yet to be replicated. Growth in this area could be a prime way of expressing our creative spirit and attractiveness to visitors and tourists.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review current community gathering assets in the community as a reference point for your vision for the future

D. Coordinate your work and vision with the organizers of local gatherings such as the City of Dallas in their endeavors to foster vigorous gatherings in the community

E. Coordinate your work and vision with the Performing Arts Work Group which has a similar mission to be sure you cover the subject but without gaps or overlap

F. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. City of Dallas Recreation Coordinator (Sheila Peirce)

B. Representative, City of Dallas Concert Production Contractor

C. Representative, Dallas Arts Association

D. Representative, Dallas Events Roundtable

III. Subgroups (create any Subgroups you feel you need to address your mission but these are suggested to think about as a start point)

- A. Indoor gatherings
- B. Outdoor gatherings
- C. Others?

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work in the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 10 - Cross-Cultural Arts

Work Group

I. Mission – Study and report how our community can benefit by more cross-cultural enrichment in its arts and culture. Propose how these findings can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Many communities in our region celebrate and foster cross-cultural events and artful endeavor, locally, The Zimbabwean Music Festival in Monmouth and the Powwow in Grand Ronde come to mind. Dallas has not been much active in this realm and perhaps is missing some opportunities. It therefore becomes important to explore this path that is relatively new to us.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review current cross-cultural assets in the community as a reference point for your vision for the future

D. Given a good number of folks from the Grand Ronde Tribes and their employees who live in the Dallas area, coordinate in specific with the Representative of the Grand Ronde Tribes to explore their ideas and suggestions

E. Coordinate your work and vision with the organizers of local gatherings such as the City of Dallas in their endeavors to foster vigorous gatherings in the community.

F. Coordinate your work and vision with the Performing Arts Work Group which may have ideas and input to address the needs of your topic

G. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, The Confederated Tribes of the Grand Ronde

B. City of Dallas Recreation Coordinator (Sheila Peirce)

C. Representative, Dallas Arts Association

D. Representative, Dallas Events Roundtable

E. City of Independence, Community Engagement Manager (Ramon Martinez)

III. Subgroups (create any Subgroups you feel you need to address your mission)

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work in the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

CHAPTER 11 - Urban Forestry Arts

Work Group

I. Mission – Study and report how our community can benefit by enhanced urban forestry as it relates to our community’s arts and culture. Propose how these findings can be integrated into the Community Arts Master Plan and further into the fabric of our community.

A. Importance – Dallas is a Tree City USA and highly values its urban trees and treescape. Right tree, right place, right time for all sorts of aesthetic and practical reasons. Our urban forest should strongly value our sense of art, culture and history in the planting and nurturing our urban trees, particularly to highlight and improve our streetscape. It would be practically impossible to have a beautiful downtown with ugly and/or missing trees.

B. Broadly define “art” as characterized in the “Creation Trip Map” especially as referenced by the definition of “Art in Dallas” as seen in Appendix I

C. In conjunction with the City and Community Arts Inventory Work Group, review our current urban forest assets as a reference point for your vision for the future

D. Coordinate your work and vision with the organizers of local gatherings such as the City of Dallas in their endeavors to foster vigorous gatherings in the community.

E. Coordinate your work and vision with the Performing Arts Work Group which may have ideas and input to address the needs of your topic

F. As appropriate, identify and integrate work with other Plans and initiatives especially the Dallas 2030 Community Vision (see Appendix II, References)

II. Recommended members (choose your own – number and skills sets – but these seem logical as a start point):

A. Representative, Polk County Master Gardeners

B. City of Dallas Parks Department (Eric Totten)

C. Representative, City of Dallas, Parks Advisory Board

D. Representative, Oregon Parks Department Urban Forester (Kristen Ramstad)

E. Representative, Building and Streetscape Work Group

III. Subgroups (create any Subgroups you feel you need to address your mission. Here are a couple of suggestions.)

A. Downtown trees

B. Urban Forest outside of downtown (particularly focus on Gateways)

IV. Primary actions

A. Establish liaison with the Edit Group member who is working with your Work Group (each of the ~five Edit Group members will be the primary POC for two or three Work Groups). This person will be available to meet with you, provide advanced guidance, answer questions, receive your progress reports, integrate your work in the Draft AMPs as they evolve and act as your representative with the Edit Group.

B. Meet to select leadership, discuss/refine mission, assign tasks, set up goals and timelines and establish methods to document your activities.

C. For guidance for reporting progress see Tab 20, Appendix IV: Work Group Reporting Template. To the extent appropriate, use this Template for organizing and reporting your work. As your efforts will be a compendium with the other 11+ Groups for the final product, using a standard format for your Work Group input will make the job of the Edit Group far easier.

APPENDIX I

DEFINITIONS

Definitions provide a common language in which participants in the development and consumers of the AMP, can gather around a shared vision.

The Steering Committee has discussed at length the concept of “art”, a conceptual word with a different meaning to different people. To some, it represents a higher aesthetic, to others it may be off-putting and alien. To ensure this AMP has relevance to the many individuals and organizations in the community, we offer this common set of definitions as a start point for the AMP’s creation. They are not absolute nor is the list definitive.

ART IN DALLAS – For the purposes of this AMP, art is defined in a very broad spectrum. It is not simply paintings and sculpture, stage plays and music, it is a blend of all we see and experience around us here that enlivens, enriches and defines us. This AMP may test these boundaries but ought not to shrink them. A way to think of it is it being an amalgam of Art, Culture and History that describes to ourselves and outsiders who we are, where we came from and what we value moving forward. For the scope of this spectrum, refer to the subjects of the 11 Chapter Work Groups which range from oil paintings to our downtown trees.

ASSET MAPPING – See definition and examples at: <https://www.arts.gov/exploring-our-town/showcase/type/Community-Design>

COMMUNITY GATHERINGS – Festivals, Parades, Celebrations

CULTURE IN DALLAS – Like Art and History, our culture in Dallas should be considered as uniquely Dallas, not borrowed, copied or stolen from others. Why value Dallas if it is just a cookie-cutter homage to distant places? To a degree, the AMP must explore and sharpen this point. What do we do to capture and celebrate our themes and culture and our uniqueness that appear to be so drowned out now in a globalized world?

ECONOMIC DEVELOPMENT – This relates to our business, industry, services, jobs and our economic prosperity, both currently and especially into the future. This includes helping our existing businesses grow, develop our commercial and industrial potential and attracting new industry and commerce to our community. Along with livability, economic development is part of the “Duality” that is described in TAB 3, Goals.

GATEWAYS – Arterial streets/highways leading into our community. These gateways represent an opportunity to present a “first impression” to folks entering our community

and are worthy of consideration in all Chapter Work Groups for creating a welcoming image of our community in concert with our sense of our unique artistic, historic and cultural vision. In addition, Highway 22 to our north should be considered as part of our fabric of gateways, for instance, signage to direct folks to our proposed Historic District.

HISTORIC DISTRICT – A listing on the National Register of Historic Places as an Historic District (see also Tab 18, References)

HISTORY IN DALLAS – It is not hard to see all around us here that we value our history in the preservation of our architecture and how it speaks of and to us – part and parcel of our art and culture writ large and tangible. In some ways we can pivot on it in the AMP as it most boldly expresses us and provides the venue for much else that is artful – a welcoming space for sculpture, theater, galleries, music and the vibrancy of a gathering place in small town America bathed in the authenticity of its history.

LIVABILITY – This is the feeling that our citizens have for their current environment – their sense of “place.” It involves their perception of comfort, safety, good schools and governance, favored places to eat and shop, churches, civic activity and ultimately pride in community. Along with economic development, livability is part of the “Duality” that is described in TAB 3, Goals.

PERFORMING ARTS – Theater, Dance, Music, Film, Storytelling,

PUBLIC – In this AMP we mean art, culture and history that are accessible to the public whether privately or publicly owned or curated. This is not just about government funding or art and projects on public property, it is and should be far beyond that to encompass much expression in the private sector that is made accessible to the public.

STREETSCAPE AND BUILDINGS – What you see walking our streets – what you view – what grabs your attention and what you can access for use, be it a park bench, a bike rack or a water fountain. Your view should be aesthetically alluring – a mural, the paint on a building, brilliant design, historic architecture, lighting of all sorts, signage, street furniture and not distracting – urban decay and clutter. It should be interesting and possibly amusing but always thoughtful and respectful of who we are, unique and outwardly expressive.

THREE-DIMENSIONAL ART – Sculptures, Pottery

TWO-DIMENSIONAL ART – Paintings/Murals, Drawings, Photography, Printmaking, Calligraphy

URBAN FOREST – Dallas is a Tree City USA and highly values its urban trees and treescape. Right tree, right place, right time for all sorts of aesthetic and practical reasons. Our Forest should strongly value our sense of art, culture and history in the planting and nurturing our urban trees, particularly to highlight and improve our streetscape. It would be practically impossible to have a beautiful downtown with ugly and/or missing trees.

WRITTEN WORD – Literature, Poetry

APPENDIX II
REFERENCES

1. Dallas Downtown Association Strategic Plan

<https://dallaseclipse2017.files.wordpress.com/2018/01/2017-20-dallas-downtown-association-strategic-plan.pdf>

The AMP project was identified as being a major DDA Design Committee Objective under Goal 2 in the Board-approved DDA 2017-2020 Strategic Plan dated June 16, 2017.

2. Winston's Cheetah

<http://www.winstonoregon.net/cheetah-statue-winston-oregon-history/>

3. Dallas Public Art Master Plan Annotated Outline – Rich Foster, 11/29/18

The final work product from our consultant for Calendar Year 2018 consisting of a detailed six-page outline summarizing the work up to now and laying down a step-by-step work plan to create the Final AMP during CY2019.

4. "Our Dallas 2030 Community Vision"

<https://dallasor.gov/DocumentCenter/View/3186/OUR-DALLAS-2030adopted1-21-14?bidId=>

Adopted by the Dallas City Council in 2014 as a statement of the community's values and aspirations in the realms of Our Community and Identity; Our Economy and Jobs; Our Growth and Development; Our Health and Safety, and our Health and Learning

5. Asset Mapping – Definition and applications

<https://www.arts.gov/exploring-our-town/project-type/asset-mapping>

6. Dallas Downtown Urban Renewal Plan, August 16, 2004

<https://www.dallasor.gov/DocumentCenter/View/371/Downtown-Urban-Renewal-Plan?bidId=>

7. National Historic District – Reference

A possible consideration for a District in Dallas would be centered on the old County Courthouse and including all the buildings surrounding the Square on Court, Main and Mill Streets. For example, downtown Independence is listed as an Historic District on the National Register. The Oregon State Historic Preservation Office (SHPO) will help perhaps with organizing such an effort along with grants:

https://www.oregon.gov/oprd/HCD/NATREG/pages/nrhp_historicdistrict.aspx

8. City of Dallas Consolidated Economic Development Strategy, Adopted 2015

<https://dallasor.gov/691/Adopted-Economic-Development-Strategy>

APPENDIX III
CHRONOLOGY

DATE	ACTIVITY	NOTES
3/27/19	Draft XV of the Dallas Community Arts Master Plan Creation Trip Map completed	
3/26/19	Yvette Rhodes from the FFF wrote to Brian that our \$5,000 grant request was approved. The grant agreement will arrive in a "week or two."	
3/5/19	Draft XIII of the Dallas Community Arts Master Plan Creation Trip Map completed	
3/5/19	Meeting of the Steering Committee (1.5 hours). Creation Trip Map discussed.	
2//20/19	Richard presents update on the AMP to the General Meeting of the DDA at Latitude	
2/15/19	Brian submits the Final application to the FFF for the \$5,000 Technical Assistance Grant for Community Building	Decision typically arrives within 4 weeks. If successful, asked for distribution on 3/29/19.
2/12/19	DDA Board approves the application of a grant for the AMP to the Ford Family Foundation for \$5,000 primarily for consultant help for Phase III.	
1/8/19	Richard N. and Brian meet at Pressed to discuss progress of the AMP	
1/8/19	DDA Board meets and considers approving submission of grant request to the FFF for \$5,000 to hire Rich Foster as a consultant for the project. Decision is postponed pending deconfliction with training grant also to be sent to the FFF.	
12/30/18	Brian creates Draft 1 of the Dallas Arts Master Plan (AMP)	

	Creation Organization and Chapter Work Groups Outline	
12/22/18	Richard meets with folks in Independence working on their new Arts Master Plan	
12/21/18	Oregon Arts Commission rejects our grant request for \$7,000 for the AMP	
12/5/18	Meeting of the Arts Master Plan Steering Committee at Brian Daltons home. Facilitated by Rich Foster. 10 in attendance.	Final meeting of Phase II of the project. Review annotated outline.
11/29/18	Annotated Draft of AMP Outline received from Rich Foster. Includes Outline and Annotated Outline. (our guiding document for the creation of the AMP during CY2019)	Rich Foster's final work product for Phase II including a detailed 6-page outline summarizing the work up to now and laying down the step-by-step work to be done to create the AMP during CY2019.
11/28/18	Meeting of the Arts Master Plan Steering Committee at Brian Daltons home. Facilitated by Rich Foster. 10 in attendance.	Discussion focused on key definitions and elements of the AMP
11/14/18	Short presentation on the AMP project to the General Mtg of the DDA	
10/16/18	Meeting of the Arts Master Plan Steering Committee at Brian Daltons home. Facilitated by Rich Foster. About 10 in attendance.	Decision to focus on the "Duality" in the AMP (Livability and Economic Development)
10/1/18	Grant request for \$7,000 for AMP submitted to Oregon Arts Commission	
7/12/18	AMP Next Steps Proposal received from Rich Foster. Three stages costing a total of \$3,366.	
6/26/18	AMP Phase II Consulting Proposal received from Rich Foster. Four steps costing \$3,366.	
6/13/18	Grant request for \$2,000 for AMP submitted to Pacific Power	
6/12/18	Per DDA Board minutes from this date, "AMP grant through Pacific Power, Polk Co. Cultural Coalition, Ford Family. Motion passes unanimously."	

5/1/18	Mayor Dalton publishes column on the AMP in the City Newsletter	
2/17/18	Rich Foster distributes Memorandum: "Summary of Community Discussion Regarding Public Art and Community Building"	Covers Existing Art, Themes, Existing Plans, Resources. Asks Key Questions for proceeding.
2/7/18	Meeting of the Arts Master Plan Steering Committee at Brian Daltons home. Facilitated by Rich Foster. 19 in attendance.	Summary of meeting published by Rich Foster dated 2/17/18.
10/17/17	DDA Board discusses \$400 grant to hire a consultant to work on the AMP. Brian in touch with Rich Foster, Cascadia.	
8/16/17	The Strategic Plan was presented to the General Membership on this date by the members for discussion. The discussion was favorable and the AMP was added to the DDA website.	
7/11/17	The DDA Board unanimously and officially adopted the Strategic Plan for publication and implementation. It directed Emma to mail out a PDF version to the Board members along with posting it on the DDA website. Included in the AMP is the following: "Goal 2: Design: Revitalized downtown reflective of the historic character and small town community feel. Objective 2.1: Develop and implement Arts Master Plan."	This is the basic justification for the Design Committee's work on the AMP starting in the summer of 2017.
6/21/17	DDA Board had on its Agenda to discuss the 2017-2010 DDA Strategic Plan for "finalization and approval."	The approval was delayed to the 7/11/17 meeting (see below)

APPENDIX IV
CHAPTER WORK GROUP REPORT
TEMPLATE

CHAPTER WORK GROUP TITLE:

VERSION: [[[Change as you come up with new drafts, e.g., “Version 3”]]]

DATE:

GROUP LEADER: [[Also primary POC for the Edit Group]]

GROUP MEMBERS:

MISSION: [[[From the “Trip Map”. If it evolves, work with the Edit Group to change it.]]]

NARRATIVE SUMMARY OF ACTIONS TO DATE: [[Bring Edit Group up to speed with a BRIEF summary of what you are doing]]

SHORT TERM GOALS: [[What are you working on for the near future?]]

CHALLENGES: [[Anything holding you up? Need any more guidance or help? Let the Edit Group know]]

THE FOLLOWING IS THE BASIC FORMAT FOR PURSUING AND REPORTING ON YOUR WORK. IT IS UNIVERSAL SO THAT THE EDIT GROUP HAS A CONSISTENT MODEL. HOWEVER, INDIVIDUAL CHAPTER WORK GROUPS WILL LIKELY FIND THAT EVERYTHING DOES NOT APPLY TO THEM (IN THAT PARAGRAPH, THE TERM “N/A” WOULD SUFFICE) AND IN OTHER CASES THERE IS INFORMATION THAT WOULD BE UNIQUE TO THAT GROUP WHICH SHOULD BE INSERTED IN ONE OR MORE ADDITIONAL TOPIC PARAGRAPHS IN THE APPROPRIATE PLACES.

I. TOPIC: [[The topic you are dealing with in a short sentence that captures the point of your work (refer to your Work Group Mission as your start point]]

II. EXECUTIVE SUMMARY: [[Summarize your findings as a guide to the audience for the main points of your work, the details of which will be spelled out below.]]

III. IMPORTANCE: [[Short statement of the importance of your work for the expression and enhancement of the community's art, history and culture]]

IV. GOALS (FOR YOUR TOPIC): [[With reference to the Background in Tabs 1-4 (especially Tab 3: Principles and Goals), establish customized Goals for your topic. Be sure that they are pragmatic, action-driven and measurable with regard to the opportunities and obstacles you identify.]]

V. INVENTORY OF OPPORTUNITIES: [[Based on your Goals, provide an analysis of the specific opportunities for your topic in the community. This analysis should focus on the opportunity not the outcome. Examples might be, blank walls, empty theater spaces, the Courthouse Square as a gathering place, historic buildings in need of façade restoration, a collection of buildings eligible for National Historic District status, lack of bronze sculptures on public display, and so forth. This analysis should be broad and imaginative. Not all opportunities will be realized, but at least they should be recognized for their potential for our future.]]

VI. INVENTORY OF OBSTACLES: [[Based on your Inventory of Opportunities, list the possible obstacles your analysis uncovers. Try to place them in context with as much specificity as possible. Include recommended work-arounds to minimize the burden on the opportunities that are affected.]]

VII. PRIORITIES, STRATEGIES, AND ACTION PLANS: [[This is the meat of your topic. It should describe what you envision will be done, how it will be done, and how to align the community with its importance as a desirable feature of our culture and how we value ourselves.]]

A. Projects and Programs, List of: [[Recommend engaging a broad community in identifying projects and programs which meet the goals of your topic which optimize the opportunities you have identified and ameliorated the obstacles. Once these activities are identified, prioritize them utilizing the Guiding Principles in Tab 3. This might be best done by listing them with the highest priority first, followed in order by medium priority projects and finally, long-range projects. For high priority activities, action plans and measurable outcomes should be developed to accompany them.]]

1. Integration with Other Plans and Initiatives: In forming your projects and programs, identify specific elements of existing plans and initiatives in the city that can support or be supported by your topic in the AMP. Through integration of the Arts Master Plan with these other documents, there is a greater opportunity to maximize the impact of any individual action or activity. For instance, if a project is planned to utilize roundabouts to improve access to the downtown core (consistent with 2.4-4 of the 2014 Consolidated Economic Development Strategy of 2014) the City may be able to leverage a grant from the Oregon Arts Commission to install a sculpture and do landscaping in the center of the roundabout in a fashion that is consistent with the

Arts Master Plan. Through this integrated approach, one activity can help leverage resources to make a compatible activity more viable. These existing Master or Strategic Plans are listed in the Tab 18, Appendix II: References.]]

2. Resources: [[Resources required to implement your high priority projects should be identified to the extent that is practical. This includes both human capabilities and funding sources. Potential sources should also be identified, again not in depth.]]

a. Organizational Resources: [[Organizations and what resources they might provide towards the implementation of your topic. At a minimum, all of the project partners should be identified in this section. Under each project partner the following information should be included: a) organizational structure (government, 501(c)(3), ad hoc, business group, etc.); b) mission and how it relates to your topic and the AMP, c) resources (people, equipment, marketing, funding, etc.), and d) commitments (any commitments they have made towards furthering the topic/AMP). This list of organizational resources could be organized by lead organization(s), governments, collaborative, supportive, other]].

b. Funding Resources: [[Sources of funding for implementation of projects and programs included as part of your topic. The funding sources could be organized by grants, collaborative programs (where the art project would be a sub-awardee of a grant or initiative), governmental programs (this would be local government not governmental grants), and recommended new programs (such as a 1% for public art). Each funding source should include a summary of a) what the funding priorities are, b) range of anticipated awards, and c) any known deadlines for grant submittal.]]

APPENDIX V

**Partners, Interested Parties &
Contacts**

Updated 3/6/19

	POC NAME	POSITION	CONTACT INFORMATION
PARTNER ORGANIZATIONS			
Chemeketa Community College			
City of Dallas	AJ Foscoli	Dir of Economic Development, Steering Com.	aj.foscoli@dallasor.gov
	Greg Ellis	City Manager	greg.ellis@dallasor.gov 503-831-3502
	Scott Whyte	City Planner	scott.whyte@dallasor.gov 503-831-3565
	Brian Dalton	Mayor, Steering Com., Edit Group	brian@wrightj5.com 503-480-4908
Community Mediation Services			
The Confederated Tribes of Grand Ronde			
Dallas Area Chamber of Commerce and Visitors Center			
Dallas Arts Association			

Dallas Downtown Association	Rita Grady	President	rgrady@polkcdc.org 503-831-3173
	Gabe Leon	Program Manager, Steering Com.	ddaprogrammanager@gmail.com 971-701-1880
	Liz Garrow	Co-Chair, Design Committee, Steering Com., Edit Group	Lizgarrowdda@gmail.com
	Cathey Sturtevant	Co-Chair, Design Committee, Steering Com.	cmsturtevant@msn.com
	Richard Nosiglia	Chair, AMP Project, Steering Com., Edit Group	rnosiglia51@gmail.com
	David Shein	DDA Website Mgr., Steering Com., Edit Group	david.shein@pobox.com 503-428-1016
	Jim Foster	Edit Group	jamesofoster@hotmail.com
Dallas School District			
Dallas Vitality Connection			
Polk County Historical Society	Sue Rohde	City Historian	sue@richware.net
Polk Community Development Corporation	Rita Grady	Executive Director	rgrady@polkcdc.org 503-831-3173
Polk County			
Travel Salem	Norah Owings	Destination Development Manager (Polk Co)	nowings@TravelSalem.com 503-581-4325 x129
<u>POTENTIAL PARTNERS (TO COORDINATE)</u>			

Dallas Retirement Village			
The Partnership for Community Living			
<u>INTERESTED PARTIES</u>			
Individual			
<u>CONTACTS</u>			
	Rich Foster	Managing Partner, Cascadia Consulting Partnership	rich@cascadiapartnership.com 503-838-1767