

**MAUI REDEVELOPMENT AGENCY
REGULAR MEETING
APRIL 26, 2013**

APPROVED 05-24-2013

A. CALL TO ORDER

The regular meeting of the Maui Redevelopment Agency (Agency) was called to order by Mr. Bill Mitchell, Vice-Chair, at approximately 2:33 p.m. Friday, April 26, 2013, in the Planning Conference Room, First Floor, Kalana Pakui Building, 250 South High Street, Island of Maui.

A quorum of the Commission was present. (See Record of Attendance.)

Mr. William Mitchell: What do I do? Call the meeting to order?

Ms. Erin Wade: Yeah.

Mr. Mitchell: First, election. Alright, well, thank you everybody. Welcome Tom, welcome Carol. I told them I'm not so lonely over here now since nobody would sit next to me, so I'm excited I've got new friends. And we'll go through – you'll have to bear with my, my not being experienced as the runner of the meeting so of speak, but we'll just go through the agenda here.

So we call to order, and we've got one, two, three, four, five. That's a full, a full house. Full house. First full house in a while. That's nice. So I guess our first agenda item is the election of a chairperson and vice-chairperson for the next year.

B. ELECTION OF CHAIRPERSON AND VICE-CHAIRPERSON FOR THE 2013-2014 BOARD YEAR

Mr. Warren Suzuki: Chair?

Mr. Mitchell: Yes sir. Mr. Suzuki?

Mr. Suzuki: Nominate yourself as chair and Don Fujimoto as vice-chair.

Ms. Carol Ball: Second the motion.

Mr. James Giroux: One at a time.

Mr. Don Fujimoto: One at a time.

Mr. Giroux: Take it one at a time. Nominations for the –

Mr. Mitchell: One, for the chair first. Chair up first.

Mr. Suzuki: I nominate Bill Mitchell as chair.

Ms. Ball: Second the motion.

Mr. Fairbanks: And I'll nominate Don Fujimoto as vice-chair.

Mr. Suzuki: Second.

Mr. Fujimoto: Wow, we are like railroading.

Mr. Suzuki: That's how it's always is.

Mr. Mitchell: We should take action on first one, yeah?

Mr. Giroux: Yeah, let's take action . . . (inaudible) . . .

Mr. Mitchell: So we've got to take action on the chair first. All in favor of the nomination of Bill Mitchell as chair please acknowledge with aye. So we have all ayes. And then we had a nomination for vice-chair, again, I'm sorry, Warren do you want to go ahead?

Mr. Suzuki: Tom made it.

Mr. Mitchell: I'm sorry, Tom go ahead.

Mr. Fairbanks: I nominate Don Fujimoto for vice-chair.

Mr. Mitchell: So we have a nomination.

Mr. Suzuki: Second.

Ms. Ball: Second.

Mr. Mitchell: Boom, boom, boom. Any not in favor?

Mr. Giroux: It's notorious.

Mr. Mitchell: It's notoriously complete, so whether we like it or not, Don, we have been handed our cards. Just gotta, just gotta man up and handle it, so we'll do that.

It was moved by Mr. Warren Suzuki, seconded by Ms. Carol Ball, then unanimously

VOTED: Mr. Bill Mitchell as Chairperson of the Maui Redevelopment Agency for the 2013-2014 year.

It was moved by Mr. Thomas Fairbanks III and seconded by Mr. Warren Suzuki, then unanimously

VOTED: Mr. Don Fujimoto as Vice-Chair of the Maui Redevelopment Agency for the 2013-2014 year.

C. APPROVAL OF THE MINUTES OF THE MARCH 22, 2013 (via e-mail)

Mr. Mitchell: So anything else we need to do Mr. Counsel?

Mr. Suzuki: Musical chairs.

Mr. Giroux: You've just got tail zone over here.

Mr. Mitchell: I've got to physically make the move? Just when I get friends. Just when I get some friends, I gotta move. Alright, so I guess first order of business the approval of the minutes of our March 22nd, 2013 meeting.

Mr. Suzuki: So move.

Mr. Mitchell: We have a motion.

Mr. Fujimoto: Second.

Mr. Mitchell: And a second for approval of minutes. Anyone, any discussion? Seeing none, we'll go ahead and approve the minutes for March 22nd, 2013 for the MRA meeting.

It was moved by Mr. Warren Suzuki, seconded by Mr. Don Fujimoto, then without any oppositions the March 22, 2013 meeting minutes were approved as submitted.

D. PUBLIC TESTIMONY

Mr. Mitchell: Feel free to correct me at all possible.

Mr. Giroux: No, you're doing fine.

Mr. Mitchell: Junctures, actions or inactions, or objections. This is the kind of meeting I like. Is there anybody in the public that would like to testify regarding any agenda items on this afternoon's agenda? Seeing no one in the gallery I would assume that's no. So we'll have no public testimony and we'll move to the next item on the agenda, item no. E, public hearing. There are none. Moving on to item F, Maui Redevelopment Agency business. First item on the agenda, Ashley Takitani with the branding committee, is going to update us with the logo tag line and marketing material and potential website design as part of their reWailuku branding project which we did get to see – in the last meeting, wasn't it? Draft of that? And so you're back with some adjustments to that last presentation?

E. PUBLIC HEARINGS - none

F. MAUI REDEVELOPMENT AGENCY BUSINESS

- 1. Ashley Takitani, Branding Committee Member, to present the name, logo, tag line, marketing material and potential website design as part of the reWailuku Branding Project.**

Ms. Wade: Yeah, just to fill the group in real quick. Last meeting they brought their initial creative concept for the logo and tag line. And they've done many months of work and there was a presentation done in November. But seeing there's only one member of this board was present for that presentation I've asked Ashley to bring the breath of the presentation, from being to end, so you can see the whole process by which the logo was created. So, thank you Ashley for coming.

Ms. Ashley Takitani: Thank you for having me. Like I said, my name is Ashley Takitani. I work for Sae Design. I'm going to quickly go over, just do a quick review of the first couple presentations that we did. It's rather lengthy so I'm going to breeze through it. But feel free to stop me and ask any questions at any point.

Okay, so what we did, at the end of 2012, was we did a rebranding exercise where we invited the community to kind of get their feedback on what Wailuku means to them and their vision. And so we start off with the definition of branding. So what is branding? People really often think that it's just a logo, but it goes a lot deeper. The brand is a promise, it's a big idea, it's an expectation, it's an experience. For something like Starbucks, you go into Starbucks and you know the exact experience you're gonna get, and you expect that experience. It's also a perception, an emotion, and a connection. It has a reputation – we all know Sam Sato's dry mein – and expectation. So brand isn't what you say it is, but it's what they say it is.

So the first phase of this branding process was discovery. This is a video we did that I'm not gonna go through because of the time. So what we did was we had workshops. So we had a public space where we opened it to the public to come in. We had about 250 participants. We did merchants interviews. They were able to sign up for the Wailuku Community Association. We created an e-mail database from all of these people and they came in and they really were able to express their feelings, and their emotions, their visions, their expectations for Wailuku. So when they came into our branding workshop, they first did a market place study. So we – they walked in, we gave them post-its, pens and green stickers and red stickers, and they just went to town. So for the market place studies, we had Paia town, we had Makawao town, Kehalani Village Center, Queen Kaahumanu, Maui Mall, Lahaina, and then lastly, of course, Wailuku. So we thought these were not necessarily direct competition, but things that, you know, we wanted to take into consideration, we wanted to take into consideration the other towns on Maui, and what the pros and cons were of these towns, and strengths and weaknesses. So people were able to write down what they thought were the strengths and weaknesses of these separate places and put them on the board.

Then we did visual connections. So there were just a bunch of images that covered the wall, and we asked them to put green dots on things that they liked about Wailuku and felt resonated with Wailuku; and things that they didn't like, they didn't think related to Wailuku, they put red dots. So as you can see something like Starbucks got a lot of red dots because Wailuku isn't corporate, it's not the mainland. So this showed the type of culture, style, texture, personality, vibe, feeling, and history of Wailuku.

Then we asked them for descriptive words and a name, so as you can there's authentic, progressive, created, unique. They simply put stickers on things that they thought described Wailuku. And then descriptive words, they were able to express their own words as well. After we did this workshop, we put a branding committee together to distill through all of this information. We had a ton of information. We took, we took – we took major stakeholders in Wailuku and created the committee. So this committee involved property owners, merchants, young professionals, service industries, and then social participants, residents, empty nesters, college students, and then county and state.

So the committee came together in the workshop, and we compiled all of the information together, and really distilled, went through all of it and really decided what, what Wailuku was. What Wailuku was and what the town envisioned Wailuku to become. So as a committee, our goals were to develop a strategic branding directive as well as a message, to have the people of Maui to fall back in love with Wailuku town, then to attract a strong mix of retail, restaurants and other service based uses conducive to creating a thriving downtown area. To increase day time and evening commerce opportunities specifically within the Main, Market and Vineyard Street block areas. To promote Wailuku as a designation and a gathering place for both residents and visitors. And then to enhance connectivity and pedestrian access within Wailuku town.

And so with these goals we did a market study on what makes Wailuku unique in comparison to the other towns. So, what we found was that people thought the local businesses made Wailuku unique, family owned businesses. The central area that we have, the town square, the fact that the county government seat – seats there. Hold on. Sorry I don't know where my slide – decided to that they were gonna do this. Hold on. So there are the goals once again. So the local businesses, central area, county government seat. The voice of Maui was something that resonated with a lot of the public that came in. Then the constant pattern, it's a true live and work town, whereas other towns don't necessarily have that. We thought the location was something that a lot of people touched upon. The fact that we're at the base of Iao. And something that constantly resonated was that we were historic and cultural, it's a place where the old and young meet, it's a bridge for generations. And these are the things that Wailuku is connected to so these are all images that got a ton of green stickers on them – so outdoor spaces, greenery, nature, the aina. These are all images that people thought represented Wailuku well. These as well. So Wailuku is creative. These are all images that got a ton of green dots on them. So an open door would create creativity if people are ready for something new in Wailuku. Wailuku is expressive. Music and performing arts are unique. We have Iao Theater and I think that, you know, everyone said that that's something that was very, very unique to our town. And it has roots. So ohana, respectful of the generations, and the diversity.

Wailuku is also very local. Like you were talking about Paia earlier. Wailuku is a lot different, you know, it's very, it's still very, very local, tied to the roots, it's a pride from where we came from.

And so these are the things, the imagines, that were on the board that people didn't like. So these got a lot of red dots. So Wailuku is not industrial. It isn't modern and edgy, and it's not high end. All of these imagines as well, it's not modern, retro, nautical, country, not contemporary or ranch inspired. It doesn't have an attitude. And it's casual, it's free spirited, it's cool.

We also did this study where there were to put green dots on items that they thought represented Wailuku. So if Wailuku were a type of shoe, what type of shoe would it be? If it were a type of chair, what type of chair would it be? So these were all, again, got a lot of green dots. So it's, Wailuku is retro, rustic and resourceful. In the same study, these were the types of shoes Wailuku is not, the type of car. It's not flashy, funky, cheesy or over the top. When we asked the community for descriptive words, generations, bridge and bridge generations came out often. Culture was also very prominent. The heart of Maui. People really liked the heart of Maui, as well as the history. The fact that Wailuku is very local, very real. And from there, it shows promise and potential, and it's also deeply rooted and ever growing.

Ms. Ball: And the people that made up the focal group, where did they come from? What locales did they come from?

Ms. Takitani: So, our committee? Our branding committee?

Ms. Ball: The people who gave these ideas or these expressions?

Ms. Takitani: It was, it was anyone and everyone. We opened it to the public.

Ms. Ball: But, but, do you know where they came geographically on the island?

Ms. Takitani: They came from all over. I mean, majority of them were from Wailuku, but we were opened during a First Friday so we got a lot of people from other towns during First Friday. And then we were open for about a week and a half after that. So a majority of them were from Wailuku. But, again, we had people from all over the place.

Ms. Ball: Thank you.

Ms. Takitani: And then from there, after the committee distilled all of the information, we kind of sat down and really defined all of the information. So, you know, we sat down and asked, you know, so what do we do with all of this information. What we came up with were the final committee recommendations for a name and a tag line. So Wailuku, Old Town Values, New Town Vibe; Wailuku Town, Historic, Local, Real; Wailuku Town, The Heart of Maui; Historic Wailuku, Old Town Values, New Town Vibe; and then Historic Wailuku Town, The Heart of Maui. So what we did with that was actually once we put those together, we sent it out to

everyone that had come to the workshop and everyone voted, and that will be the next presentation. Any questions from that one?

Ms. Ball: What were the age groups that were represented in . . . (inaudible) . . .

Ms. Takitani: You know, it was a mix. I'd say majority were middle aged professionals around town. But, again, because we were open during a First Friday, I think we did get a lot of the younger generations as well. So after the committee put together their recommendations –

Ms. Ball: . . . (inaudible) . . . I'm sorry. So the question to the people was what do you think Wailuku represents, or was it what would you like to see it Wailuku represent?

Ms. Takitani: It was a little bit of both because we're looking for not necessarily –. We were looking imagery. For imagery, the things that they felt resonated with Wailuku, so we're looking for a little bit of both. And this was all to give our graphic designers direction in designing the logo. So what the committee did was, as I said, went through all of that information, came up with these suggestions, we sent it to everyone that had come to the workshop, they voted, and the Heart of Maui was actually the most popular. So with that, with that directive, this is what the graphic designers, our team, came up with. So the top supported tag line was the Heart of Maui which we used here, and then we also came up with a revised tag line, Small Town, Big Heart, because we thought that Small Town, Big Heart explains it a little better. As you see the first logo, the one on the left is, is sort of a tapa. It's a graphic. It's very straight forward, but its graphic a little bit modern. In all the various applications both tag lines have great merits. They're inspired by the unique aspects of Wailuku so it's, the first couple have a type of modern tapa look, referencing a place in time, referencing history, referencing – history referencing as well the fact that Wailuku is very local.

Signified by the word heart, we all have a stake in the commitment of Wailuku and what it can become, what it is and what it can become. The look is also very fresh. It's very inspiring. Though Wailuku has a deep history and a lot of culture, we don't want Wailuku to be old. We don't want it to be old looking, so we're respectful to the values that founded our past but we're also looking to the future to be creative and inspirational.

So these are the three logos that we presented at the last – or a couple meetings ago, I guess. This is just examples of the first logo, and how the tapa shapes can create patterns and can be applied to different promotional pieces for the town. This is the second logo taking the graphic W and putting it again, applying it to different types of promotional items. These are types of banners, other promotional materials, other print materials that we could do where Wailuku is the heart of history, the heart of culture, the heart of dreams, so kind of showing how this tag line and this theme of the Heart of Maui can be expanded. And again, it's expanded through our core values, of culture, history and of our dream for the future.

This is an awareness campaign that we did, so the Heart of Dreams on an empty lease space. So creating something that's negative, you know, an empty space on the street and turning it into something positive and turning it into an opportunity, turning it into potential rather than an

empty lease space. So opening it up for new potential business in Wailuku.

Another awareness campaign to support the current merchants that are in Wailuku. So we can help them express themselves, express why Wailuku is so special, and it also kind of shows what a brand can do for a town and how it can change a town and how it can create just the cohesiveness of a town. This is a website that – a draft of a website that we did. It's not only informational, but it also acts as an awareness campaign, and it can visually highlight what's really special about Wailuku, what's really unique. And we suggested it to be a collaborative effort with other key organizations in town. So Wailuku town, it should encompass the MRA. It should encompass the Wailuku Community Association, any other associations or groups within the town.

And so after coming up with those three logos, the committee recommend – the committee chose one, and this is the one that the committee recommends. It's the modern ahupuaa, so Wailuku is uniquely located at the base of Lao Valley. And as you can see this logo really illustrates very well the idea from the mountains to the sea, the idea of the land and the water coming together and meeting in one place which is exactly what Wailuku is. It's unique and it's a simple logo. It's also combined with the inspirational tag line, Small Town, Big Heart because it clearly defines what this town has and the love for the town that we all have and we want to have visitors to see as well.

So using this logo, this is another idea of expansion using the logo. So Small Town, Big History, Big Culture, Big Dreams. Again, staying true to our core values. Another awareness campaign using this, using this logo. So Small Town, Big Dreams. Again, to create opportunity in something that could be negative on the street like a space for lease. This is using that logo as well throughout the town to, again, create a cohesiveness with existing merchants. And then lastly the website. So similar to the last one, just with a different logo. And as you can see it could link to an MRA website, a website for property owners.

Ms. Ball: How is the distribution of those decals on the empty space? How is that . . . (inaudible) . . . ?

Ms. Takitani: What do you mean?

Ms. Ball: Well, you're using it as an attraction, a marketing attraction . . . (inaudible) . . .

Ms. Takitani: Oh, like who would directly take charge of that?

Ms. Ball: . . . (inaudible) . . .

Ms. Takitani: I'm not – that's the next step.

Ms. Wade: Absolutely, so we haven't gotten to the implementation.

Mr. Fairbanks: You haven't put it on. . . (inaudible) . . . ?

Ms. Wade: No, in fact, your job today is to, actually for you folks to approve of the logo because the MRA is the official agency that would approve both the logo and the tag line concept and then we can have a discussion about how we can implement it.

Mr. Suzuki: Chair? No, go ahead Erin.

Ms. Wade: I guess what I wanted to say is the only – Ashley has one more brief presentation to add because at the very last meeting we had public testimony about the logo with some criticisms and they did go back and made some edits to the last logo that you saw. And I'll address before she starts that. I'll address one criticism was that we should not call it Wailuku Town because it was said by the testifier that Wailuku is a Hawaiian place name and we shouldn't adjust that. But with both the branding committee and with the out reach, the reason Wailuku Town was suggested was it's not talking about 96793, you know, the entire zip code. It's talking about just – frankly it's just talking about the redevelopment area. It's very specific and pointed, and you always would refer to Paia Town different from Paia, you know, and you would think of it differently, so it's a directed sort of a approach, which is what Tom suggested.

Mr. Fairbank: Wailuku is a district so there's always . . . (inaudible) . . .

Ms. Ball: . . . (inaudible) . . . What does it say?

Ms. Wade: Small Town, Big Heart. So Ashley has some revised logos.

Ms. Takitani: Yeah, so like Erin mentioned, there were a few comments last time, so when we introduced the logo, it was the first one on the left, and there was a comment that said it looked too much like a tree or a Christmas tree. So what we did was we turned it into an equilateral triangle. So the next two rows shows the revised logo, as well as some revised colors to kind of get away from that forestry tree color. So we kind of wanted to use colors that were a little more fresh, but yet still representing the land and the ocean.

The one in the middle is something that would be a stand alone logo. The ones on the sides are just options on how we can change the logo or change the colors, use it on various things in different colors.

Mr. Fairbanks: Did you do one in black and white?

Ms. Takitani: I don't have one on me that's black and white, but we could do that.

Ms. Ball: You know I like the originals. And in fact I like the original one when I looked at the initial selection. Just aesthetically I didn't realize it was the ahupuaa which made it even more meaningful when you described it. And I like the fact – I liked it better than the others because nothing stands out in it.

Ms. Takitani: Okay.

Ms. Ball: It represents the ahupuaa, in fact, as it is. And aesthetically it was very pleasing in comparisons to the others. They were fine. One looked kind of looked southwestern, I thought, which was very – it was kind of mellow. And so it was interesting to learn sequentially that the, the committee had chosen it. So I kind of like . . . (inaudible) . . . I don't like to . . . (inaudible) . . .

Ms. Takitani: We also talked about maybe just using the logo as it is with the colors on the left side when it just says Wailuku Town. And then when we add in Small Town, Big Heart, then maybe changing the colors to emphasize the heart a little bit.

Ms. Ball: I think that logo should always be . . . (inaudible) . . .

Ms. Takitani: So you like this, this one on the left.

Ms. Ball: I like that. But whatever is decided on, it should be the one and should not morph into something.

Mr. Fairbanks: I have a comment.

Ms. Takitani: Yes.

Mr. Fairbanks: I unfortunately read the minutes before so I heard the Christmas tree comment design. But I also showed it to my family today, and I didn't tell them about the comments, and that's the first thing they said. However, they like Christmas. We have like the Christmas house every year at our house. So it's not like it's really negative. But I was just thinking that – I mean I like the font that you're using and stuff because it does look like it could be old fashioned. And I think the Small Town, Big Heart is really good because the way you took it off to other, Big Town, Big History, Big whatever, I think that's a good promotion. I just kind of think that once you put it in black and white, it just kind of really loses it. And I think we need – do we need – do we have to have that on top or can you just use the Wailuku Town, Small Town, Big Heart? And then it will be used – be able to be used simply in any kind of application. But it wouldn't work good necessarily, or as good, or it wouldn't be as creative when you're doing your, your point of sale material. But as far as use and print and other types of situations, I think it would be more versatile. That's my comment.

Ms. Ball: . . . (inaudible) . . .

Mr. Fairbanks: I'm saying that with not putting this on and just doing it like that, there's a more versatile logo, but it's not a – I mean, if you think a logo is just a . . . (inaudible) . . ., yeah that's fine. Then it's not a logo, then it's a name, but whatever. I think it would be easier and you have more use in different applications, but not necessarily for your point of sale material. This, this allows you to do a lot of different things, yeah.

Ms. Ball: You know what, from personal experience, our initial logo that we put into our firm was a – like that. . . (inaudible) . . . It was really hard to have it, design wise –

Mr. Mitchell: Carol, can you talk into your microphone please? Thank you. They're recording.

Mr. Fairbanks: We're the new guys that's why, we don't know.

Ms. Ball: I can, yes. I didn't –. When we designed our logo for our firm, it was like that. It was block letters and I thought it was a really nice, architectural type design. But it was very difficult to use to be creative with it, and used as like a real identification, just because it was the name, I think.

Ms. Takitani: Yeah, and I think the logo kind of, you know, the logo is what portrays the personality, although a font can do that. I think the logo really portrays the personality of the town. There's a deep symbolism in it so, you know, some one may not see it at first glance. But when you explain it to them that it's the ahupuaa and you know it's like taro leaves, it's also a heart, I think, they'll be like, oh wow, that's kind of neat, you know. It, it has a deeper meaning. So a good logo really has a deeper meaning. It's not something that just is outright.

Ms. Ball: Like a picture or something.

Ms. Takitani: Exactly, it's not just a photo. It's something that has a deeper meaning, and really, really represents the town. And so this is – so that, like I said, was the change that we did to make it into an equilateral triangle. And then this is just, again, to illustrate the types of things that we can do with the logo. And so it's something like a t-shirt for Wailuku, reusable bags, stickers, bumper stickers, hats, again the banners with the core values on it of history, culture and the future. And then this as well to go throughout the town.

Mr. Mitchell: Warren, you had a comment, question?

Mr. Suzuki: Yeah, I've got, I guess, a bunch of questions. And, you know, maybe this question might be directed to, you know, yourself Ashley, you know, with your background knowledge of Wailuku, you know, Carol with yours, you know Don, and for those of us that, you know, have the back history as far as Wailuku town. My question is that when we remember Wailuku town growing up, and obviously its evolved, as you've said Carol, it has, and with every place else has evolved. But when you remember Wailuku town, you know, how would you describe Wailuku town back then? I mean, in my, my eyes, you know, I recall, you know, coming to Wailuku town every Friday evening. Our, our, our standard Friday afternoon trek from Paia to Wailuku, going to National Dollar, Kress Store, going to Market Street and Roland Shoe Store, Coffee Dry Goods, you know, all those stores, and it was a very, I wouldn't say it was vibrant, but you know, it was an area that everybody always came to, you know, as a matter of normal routine because it, it offered a lot of the stuff that the people that lived on Maui back at that time, you know, needed, you know, for their normal lives. And that's how I remember Wailuku town. You know, obviously, it changed. It's changed quite a bit. I don't think it's that any more. I don't know if realistically you'd ever get back to that, but, you know, that's my recollection of Wailuku town, and I guess, I'm, I'm curious to find out, you know, from those that have the historical knowledge of Wailuku town, you know, what, what they would describe, you know, their recollection of Wailuku town being, you know, back when, when they really experienced

Wailuku town.

Ms. Ball: And it's interesting that despite the fact that I live in Wailuku. I live right up a block from here where there were only two or three homes in the back of the library. So Wailuku really was more – was where we walked. And I loved the word you used convenience because in fact it was convenient for – you went there for the convenience, and we went there for the conveniences too because you had the market, you had everything that you needed to sustain the lifestyle that you wanted on Maui at that time in Wailuku. And of course Kahului as a shopping center, of course, didn't exist at all. And I was – and your comment about you don't know it whether it would ever become what we experienced as being as far as the need based.

I noticed in one of the things that I read about the potential of Pukalani Superette coming to the old Kress Store. I thought wow, that would be so dynamite because that would bring the things that we need, the food stuffs that were so basic, it's so basic to everybody's lives, that would make Wailuku, I think, really there was something. What happened to that idea?

Ms. Wade: Just as a quick side bar while we met the owners of Pukalani Superette and they came down. We looked at three different locations for them. They got back to us and said their biggest concerns were parking and the lack of weekend traffic because they do their biggest business on the weekends. But they would consider potentially a revised, something not a full Pukalani Superette, maybe something a little smaller, with more of the convenience foods, some really basic staple foods. So with – this was in, I guess, this time last year, April of last year, that we had that conversation. I mean, they were gonna take, they were gonna take it back and see what they could work out, but we haven't been in touch since.

Ms. Ball: Because they do have those speciality foods, and you know, foods are kind of like the basic of everything, right. I mean you have speciality food like that, that you can only get at the Superette. I mean, people go to Pukalani just to get that stuff that they have. And I think that they would do that, and they would also shop in the other shops in the vicinity.

Mr. Fairbanks: I have some comment. I know that when I first came to Maui, the Wailuku town in the late 60s and I wasn't living in Wailuku. My family had a place in Kula, but we use to come down and play because we were teenagers, so we were driving all over the place, that you know, at the time, it already started to change. You know, I don't, I don't even think the market was open at that time, the 60s or mid-60s. So the perception of the people that actually participated in the survey is not your guys, what you grew up with. And I know that Carol and you guys would like to see it come back the way it is, but there's just too many other options here right within driving distance. You've got the Whole Foods, you've got, you know, with that kind, you've got all these restaurants around, whereas upcountry you don't have as much options, yeah. So I think Pukalani, a lot of their success is because of that, because they're the only act in town, sort of speak, where you can get local prepared food that's really good, you know, and then you have that same kind of atmosphere Pukalani Superette was always –. I mean, it's much fancier now than it ever was. I remember when I was, you know, back in 60s it was pretty rustic, but to say the least, but she would sell me beer even though I was 16. But I think that, you know, what's going to make the town successful we need – because 90% the

thing in central is all business, and medical and legal right? That's what the report says. So for us to get people to come down here, it's not for convenience, it's more for what are you going to offer them in here, whether it's activities of some kind, or bar or restaurants, hopefully stores that people want to come to. So I think the direction that you guys are going is the right direction.

Ms. Takitani: Yes, and on that note it was, you know, we did have all types of generations. We did have some people that, you know, they had memories of the Kress Store and they came in, they told us these great stories. And even of Ooka Supermarket and, you know, things like that. And the, the, one of the goals for the committee was to really try to be progressive and really think of Wailuku for future generations because, you know, everyone does have their personal memories of Wailuku, and you know, everyone wants what they want for Wailuku, but what we all really tried to focus on and our one common goal was to really think about the next generation, the next three generations. What our grandkids are going to do in Wailuku, you know, that they can come back and have a job, and have a town that's thriving, that, you know, is modern, it has something for young people, it has something for older people, it has, you know, it has a lot of to offer. So, that's kind of something to keep in mind because we kept that in mind throughout this entire process, the future potential of Wailuku and in looking at the youth and in looking at growth.

Mr. Mitchell: Warren?

Mr. Suzuki: I still got a bunch. So Ashley, when you – when the group came up with the logo that, the equilateral triangle with the heart, is it because Wailuku is the heart of the Wailuku ahupuaa? Or, you put –? I mean, did you guys show the ahupuaa as, and showing the heart as Wailuku being the heart of the Wailuku ahupuaa? Is that, was that the intent?

Ms. Takitani: Well, it began with Wailuku being the heart of Maui, being that, you know, there were jobs like you said. The County is located in Wailuku. It's kind of the voice of Maui. So it also started with the conversation of Wailuku being the voice of Maui. The County building, the State building is here, legal offices, and so it started there, being the heart of Maui. And then it kind of morphed into the ahupuaa idea.

Mr. Suzuki: I guess one of the, one of the thoughts that I have and this is because of my experience with Kapalua and listening to the comments that were always made about the Kapalua butterfly and you know different logos that they're working on and all that. You know I was told that a successful logo is one where if you just look at the logo and nothing else without any sort of words, you know exactly what it represents or what area it represents. You like, the Kapalua butterfly.

Ms. Ball: It speaks for itself.

Mr. Suzuki: Everybody knows it's Kapalua.

Ms. Takitani: Exactly.

Mr. Suzuki: You know, you look at the Masters, you know, the United States, the flag, you know, everybody knows it's Masters. . . (inaudible) . . . Disneyland, Mickey Mouse, everybody knows that. And that's, that's how I'm kind of looking at this logo. And when we look at that logo, I mean, does it, is it something that if you just look at the logo itself, I mean, you know, it's going to – you know it's Wailuku. And again, I'm not being critical . . . (inaudible) . . . this interesting logo. But I'm kind of looking at, you know, can we come up with a silhouette maybe that everybody will look at and know it's – let's say Lao Needle for example. If you use the outline of Lao Needle, and you put in that design inside of it, you know, you're looking at the recognition of what's there, you're recognizing the ahupuaa concept, Wailuku town and you show the heart. When you look at it, you know, I think people might say, wow, you know, it looks like Lao Needle, then it's going to direct them towards Wailuku town. So I'm kind of looking at that maybe a little bit. I mean, because you talked about trying not to be too modern. Wailuku is not real modern, and yet the design that we have is, somewhat, modern.

Ms. Takitani: Yeah.

Mr. Suzuki: So you get a slight conflict. That's just my thoughts.

Ms. Takitani: Oh, no. And you're completely right. That was the initial idea. That's why the first logo was that shape and it wasn't an equilateral triangle because we thought it represented the Lao Needle a lot better. You know, not only the Lao Needle, but the West Maui mountains. And so, also, in looking at logos, a lot of times it's easier and just easier for the eye when they're symmetrical. And so we kind of took that into consideration as well. A lot of logos you're looking for symmetry and just because you can turn it into something like this. You can turn it into a pattern. You can use it in different way. But I, I do, I, I agree. We're hoping that, like you said, we introduce this logo and it becomes Wailuku, you know. So in a few years from now, people will look at it and know exactly what it is. Because I think at this point, Wailuku doesn't necessarily have any, any type of, of imagery or, you know, we don't have a logo, so it's going to take a little time to develop that, to develop that immediate response.

Mr. Suzuki: One more thing Carol. I guess for some of us old timers, we struggle because, you know, we have a certain issue of Wailuku town. And when it becomes totally new somehow you feel like – because you mentioned the fact, you know, respect the past, looking towards the future, you know something in that vain. You know, when it's all new, then – and again because with my experience with Paia – you know, how can something can be incorporated that, you know, recognize this, you know, Wailuku from a, from a back, back when perspective. It doesn't have to be, you know, in terms of the logo looking old Wailuku town, but, you know, how can you incorporate something that recognizing what Wailuku town must have been back when, you know, when it was, you know, truly the heart of Maui. It's no longer the heart of Maui. But, you know, back when, it was truly the heart of Maui.

Ms. Ball: Well, and interestingly – excuse me.

Mr. Mitchell: Don, you had a comment?

Mr. Fujimoto: Ashley, maybe you can go over the components of the logo. Like, as I understood it, like the top cone part is like the mountain I guess right, and the taro leaves, right, which are now being grown, like, in all the planters.

Ms. Takitani: And it just kind of represents the land.

Mr. Fujimoto: Right, and the land. And then the drops are like drops of water, right. Then the bottom is like the ocean. So what if we, like, highlighted the W that's between the heart, so it is like a W for Wailuku. But you still have the components for the whole thing.

Ms. Ball: And it eliminates the heart on the right.

Mr. Fujimoto: Yeah, well, whatever.

Ms. Ball: . . . (inaudible) . . .

Mr. Fujimoto: But, you know, yeah. But, I mean, if you want to have something that kind of shows up as Wailuku, then that thing makes a W, yeah, like?

Ms. Takitani: Yeah. Good eye.

Ms. Ball: . . . (inaudible) . . . and to me it kind of doesn't matter.

Ms. Takitani: Really? After all this?

Ms. Ball: . . . (inaudible) . . . At the end of the day, it really doesn't matter. . . . (inaudible) . . .

Ms. Takitani: I will. I'll take it back to the designers, and I'll suggest that. And again it's just, it's really for something to bring the town together. Something to make the town look consistent. You know right now there really isn't any consistency. So with a brand and with a look, it will, it will kind of just bring the town together.

Mr. Ball: It wouldn't. But, you know, what I wanted to say was it's going to take more than a brand. And I guess that despite the fact that you're saying that, you know, you can't go home again, and all this reminiscence . . . (inaudible) . . . I think, you know –

Mr. Fairbanks: Oh, no. We're just saying the people that participated, their perception of the town is completely different.

Ms. Ball: I know. It is. That's why I asked about that because I thought, wow, where did they get that idea? But you noticed the historical part, and I don't know if they were just saying that because they, they felt that it should be historical. But historical is a reflection of the past.

Mr. Suzuki: Yeah.

Ms. Ball: So our memories, I think, are vital and pretty valid in helping fashion some kind of galvanizing thing because I feel like it's all over the place, as far as, identity, Wailuku's identity. I never go to Wailuku. I hate to admit it because I live a street from this town, and it doesn't have anything that fulfills my needs. And it has to be need base. That's why I talked about food because everybody loves food. For instance, there's that Restaurant Row on Oahu, in Honolulu, and that's what they have, restaurants. And of course, they've got the movie theaters and the other places of entertainment. But it could be something like that even. But yeah, they have some hitch on to the past.

Mr. Suzuki: Yeah.

Ms. Ball: So if you have something like, say the Pukalani Superette or some kind of an old Sam Sato's, for instance. Or one of that, that kind identifiable old time place, then that could be like the anchor tenant. You know, Maui Mall where my office is, Whole Foods has been become pretty much the anchor tenant, and they suck off of the business from the other, other businesses which is why they're moving out, which is kind of going in the other way.

Mr. Mitchell: Good discussion. Any body else, any comments on the logo itself or the branding that we want to share with Ashley?

Mr. Suzuki: I wanted to kind of, you know, add to what Carol talked about. You know when you put in the word "historic" then you kind of pull in to get some of the past. So is it possible to throw historic in there? I know that too many words, you know, makes it too complicated, but
—

Ms. Takitani: That was one. That historic Wailuku town was one of the options, but people thought that because we want to be progressive and want to move forward, that kind of, you know, left us in the past. And again we do need to remember the past and the historic feel to Wailuku, but at the same time, our, the committee thought that Wailuku town just itself, by Wailuku town without historic, was a little more – it just kind of portrayed Wailuku a little better rather than keeping it stuck in historic Wailuku town. Because it is historic and it always will be. You know, you can see that in the buildings. You can see it in the whole town. But historic Wailuku town wasn't one of the more popular names when we voted.

Mr. Suzuki: Could it, could it be because of, you know, as Tom said, you may not have had as much of the older generation here.

Ms. Takitani: You know we actually did. I mean we did have – I don't want to say we had. We actually did have a pretty good mix of generations. Because it was open to the public, we had a lot of retirees. We had some people come in and when you look through all of our information that we grabbed we had people that came in that wrote – I had a, I want to say, maybe like a 10 paged hand written letter from a woman that's been here for ages and ages and –. So we did. We actually did have a lot of people from older generations came in as well.

Ms. Fairbanks: On the historic I'll support you on that because we operate the Inn, the Wailuku

Inn, so we have had a number of consultants over the years that come and work for the County or for the Bailey House or whatever. And they all have commented about the town, and you know, whether this is relevant or not, but that the town is like, it's like a little time capsule. The buildings and the architecture. And so maybe we shouldn't just like throw that away because when you think about old town in San Diego and, or San Antonio or some of those other places like that, I mean, historic does have a draw to it. So I don't know, there's just – something is wrong. But I just remember them commenting on what an incredible little town we have here. It's like it's just not be touched, you know. And it looks a lot better now than when they were here before, you know, this is before, so many years.

Ms. Ball: Well, I think that's an interesting observation. Because sometimes it takes somebody from a distance, who comes from afar, and says, oh, this is . . . (inaudible) . . . and you say, oh, is it? And here we're trying to create something else.

Mr. Fairbanks: Yeah. Well yeah, we're careful what we're doing yeah? Because I think part of the – well, one of the things that we've always tried to do with our business is trying to just maintain a sense of place of Wailuku. So whether you go with the lao, I don't know, it might be boring, I don't know. Or some version of that might be better. It's a sacred place so it does have Hawaiian meaning. There's a story behind it. I don't know.

Mr. Mitchell: Ashley can we ask you to take those comments back and fashion those into something, some options and then we can look at that again? Is that, is that what we need to do today? Does that get us, moves us along?

Ms. Wade: Yeah, so they are out budget, way beyond out of budget. They've been committing about \$20,000 services . . . (inaudible) . . .

Mr. Fairbanks: Oh, we're at that position.

Ms. Wade: So we want to make sure that, that, I don't know, if you heard what you need to hear or not. I mean, I know some of the things that from my participation in the one branding committee meeting before, the majority of the businesses on Market Street were represented at the meeting. And I have to say, you know, they're the ones with the vested interest in the stake. They're the ones with the money in the game. And so it's been difficult because I think what the job that they're being given is the people who are actually putting their livelihoods on the line to make a business work in Wailuku has a certain idea of what they want represented. And if people who don't are kind of interjecting what they feel is the right thing for Wailuku. So, some – and this is like an impossible task we're asking of which is why I think we keep getting this volleyball back and forth from this is appropriate or it's not appropriate. So perhaps what we need to do is at the next meeting have it be a co- a joint meeting of the branding committee and the redevelopment agency so that we can hear why are people connected with this and have maybe – and have it hopefully – Saedene was going to be here, but she wasn't feeling well today. But she was actually pointing out the Kapalua design herself when we were having this pre meeting yesterday about it, and she was, like, you know, a logo really says more than one thing at a time, but it's simple and clean, and it illustrates where you want to go. And so

that was the objective with this and, I think, you know, like I said, I think it comes primarily from the property owners and merchants in Wailuku town which is sort of their vision. So if we need to – and none of them came today – if we need to pull those two groups together I think that would be beneficial because otherwise they're going to do something based on what they've heard at this meeting and none of the people who have – the businesses are going to be happy.

Ms. Ball: So they, they, the three, are there three options? Is that correct?

Ms. Wade: Right.

Ms. Ball: And we were suppose to vote today on the one we like the best?

Ms. Wade: Right. So what she was saying is, you know, the original one that was presented last meeting is the before from last meeting, and then they, they tried to make it look less like a Christmas tree and presented the next two options where you have either the multi-color or the single color. And one of the things Saedene was saying is, you know, you could actually go back and forth. The colors is the easy thing for them to modify.

Mr. Suzuki: One more quick comment. Instead of saying Small Town, can we say Old Town, Big Heart. I mean, that's just a thought.

Ms. Wade: The only thing is you don't get the play on words then. Small and big.

Ms. Takitani: Yeah. The one that, like you said, a lot of the merchants and businesses their comment was they didn't necessarily want people to think that it's old. Because we do want to attach new businesses, and we do want it to thrive. Like you said, we need more restaurants, we need more entertainment, we need more of a draw. And so, you know, keeping something like old or historic kind of doesn't, doesn't kind of jive with that, you know. So it doesn't necessarily bring in new businesses and that's a comment that a lot of the merchants and some of the property owners had in talking to them about this.

Ms. Ball: You know agonizing over these things over 30 years as I said earlier, it really kind of doesn't matter. It's a matter of deciding. And I, I respect the fact that you came to us today expecting us to vote. We're gonna have – it sounds like we're starting all over again, and discussing things that have been discussed over and over again. And I have my favorite option of the three, and mine is no. 1 because it looks most like the ahupuaa that I keep illustrating at. And I didn't even think about the Christmas tree which –. But I'm prepared to vote and I'd like to make a motion that we take this to a vote today.

Mr. Mitchell: Seeing a second on that motion?

Mr. Fairbanks: I'll second. But we can have discussion right?

Mr. Mitchell: Yes. So we've got a second on the motion to take a vote on the logos today. Any discussion?

Mr. Fairbanks: Well I think that the effort to make it an equilateral triangle I kind of like that because I like – I'm not sure what the butterfly, the original idea behind that was, but were there butterflies in Kapalua?

Mr. Suzuki: No, the way it was explained, if you don't mind, was that Mr. Cameron explained it if you look at the butterfly, in the middle you've got the shape of the pineapple. So it's a metamorphosis from a pineapple plantation to a resort.

Mr. Fairbanks: Okay.

Mr. Suzuki: The pineapple being the old, old part of it. The butterfly being the logo for that resort. So it's a metamorphosis from a pineapple plantation to a –

Mr. Fairbanks: Okay, so it had to be explained and it had to be promoted and presented publically and, you know, printed everywhere before people really associated with it, with the place. So whatever we choose, it's gonna have, it's gonna be the same process, right? I think the equilateral one is good too because it doesn't look like a Christmas tree, and if you use it in a black and white situation, it won't look like a Christmas tree. But, that's my –

Mr. Mitchell: So we have a motion and a second. Do we need to take a vote on taking the vote? So all those in favor of making a decision today based on these three options, yay or nay.

Ms. Ball: Aye.

Mr. Fairbanks: Aye.

Mr. Fujimoto: I'll do aye.

Mr. Mitchell: Aye.

Mr. Suzuki: Abstain.

Mr. Mitchell: Abstain. Thank you. So we'll – it looks like we have to vote to take the vote, so we'll take a vote on today's alternatives. Are we gonna vote on all three? We're gonna look at all three or just at the, the revised? Does it matter?

It was moved Ms. Carol Ball, seconded by Mr. Thomas Fairbanks III, then

**VOTED: to take a vote on the logo selection.
(Assenting: C. Ball, T. Fairbanks, D. Fujimoto, B. Mitchell
Abstain: W. Suzuki)**

Mr. Suzuki: Whatever the motion was.

Ms. Wade: Yeah.

Mr. Mitchell: So the motion was to look at all three, yeah?

Mr. Fujimoto: The motion was to vote.

Mr. Mitchell: To vote.

Ms. Ball: Well, was the intention was to look at all three or was it decided that the third was the best?

Mr. Suzuki: To decide on one.

Mr. Mitchell: To decide on one.

Ms. Ball: I understand that, but are we voting among the three of them or are we voting to approve the left, the third?

Ms. Wade: So you're essentially choosing which of the three choices you prefer.

Mr. Mitchell: So you could put the three, the three options back up please Ashley?

Mr. Fujimoto: That's it.

Mr. Mitchell: Oh, that's it.

Ms. Takitani: Yeah.

Mr. Mitchell: Okay. I'm sorry. I was thinking the original. I was thinking the original three.

Ms. Ball: I told you doesn't matter.

Mr. Fairbanks: Do we still have discussion?

Mr. Suzuki: Yeah.

Mr. Mitchell: Yeah.

Mr. Suzuki: There's no motion though.

Mr. Mitchell: No motion yet on which one.

Mr. Fairbanks: You probably, you probably weren't able to present the last one to the merchants and the landowners?

Ms. Takitani: We have.

Mr. Fairbanks: You have? What was their feedback?

Ms. Takitani: Everyone loved it. Yeah. We actually had a really positive response to this logo. And the committee also involves a lot of merchants, a lot of property owners. And they went through this entire process for, I don't know, almost the past year with us. So they are represented very well.

Ms. Ball: And they like that third option?

Mr. Fairbanks: Which one, which is their preference?

Ms. Takitani: Yeah, the this, the – we recently – Erin most recently talked to them.

Mr. Mitchell: Yeah, which is the third? The most right or most left?

Ms. Takitani: Let's say one, two, three.

Mr. Mitchell: Okay. Thank you.

Ms. Wade: Yeah, I even, myself, because I loved the first one so much and I was very surprised because I never saw the Christmas tree until it was said it's a Christmas tree, and I was, oh, I guess it kind of does. But I really love the color scheme in the first one and so the revised one that I saw, the first revised one, had the Wailuku town one in the same exactly colors but squashed down as an equilateral triangle. And then the third option was what you see now is the third option. And I sort of carded that around Market Street and just did a first reaction from people, which one you like better. And pretty much most people like the one on the right, on the far right the most because it, they said it stands out to them more. It pops with the heart, and it catches your eye a little bit more than the one with the multiple colors. Only my hairstylist liked the one with the multiple colors.

Mr. Mitchell: We have a motion?

Ms. Ball: I move that we, that we select option, the option on the right as we see it as the logo for . . . (inaudible) . . .

Mr. Mitchell: Thank you. We have a second?

Mr. Fairbanks: I second it.

Mr. Mitchell: I have a second. All in favor.

Mr. Suzuki: Discussion.

Mr. Mitchell: Discussion please. Thank you.

Mr. Fairbanks: I don't have any more.

Mr. Mitchell: Any discussion? We have a second.

Mr. Fujimoto: He seconded right?

Mr. Mitchell: He seconded. So no discussion. All those in favor?

Mr. Fairbanks: Aye.

Mr. Fujimoto: Aye.

Mr. Mitchell: Aye.

Mr. Suzuki: Abstain.

Mr. Mitchell: Thank you very much Ashley. I think we've done it. You've done it.

Ms. Takitani: Thank you.

Mr. Mitchell: Thank you.

**It was moved by Ms. Carol Ball, seconded by Mr. Thomas Fairbanks III,
then**

**VOTED: to select option on right as the logo and tag line.
(Assenting: C. Ball, T. Fairbanks, D. Fujimoto and B. Mitchell
(Abstained: W. Suzuki)**

Mr. Mitchell: Should we move on to our next agenda item? Could you tell us briefly who owns the logo and the copy right to this?

Ms. Wade: Yes, very good. So the redevelopment agency is the owner of the logo and can authorize the community association to utilize it in different situation. So like Ashley was explaining, hopefully, one of our next steps will be to work on the website as they've designed the format. But we could do that as a partnership. And what would likely happen then would be the WCA would come to us with ideas for implementation using the website and/or the logo materials, and then we could determine who pays for what, who distributes the materials, that kind of thing. And so it's likely the community association, like, you were asking who's going to distribute to the leasing agent and that kind of thing, if there's a decal to be put in the windows, that's probably the community association that would take the lead on that kind of a thing.

Mr. Suzuki: Can I ask a question? You know, within Wailuku town, I mean, within Wailuku, there's, there's various organizations. There's the MRA. You know, there was Wailuku Main

Street. I don't know they are still in existence. You've got the community association. You've got the group that Horcajo had kind of put together. I don't know how active they are. You've got Malama Wailuku. You know MRA owns the logo, but I'm kind of concerned now that, you know, we own the logo, but if the four other organizations come to us and say, okay, now we want to use the logo. You know we can license the logo, but, for me, I think we just need to be very careful how we license its use and how, how it's used because if it was just one mass organization that would be licensed the use of it, you know, then you can, you know there's going to be some, some level of consistency. But if you potentially end up with four organizations using it, you could have a whole mismatch and that will detract from what, what, you know, want to maintain as far as the consistency. So ultimately it ends up being what you said, you know, people look at it and that's Wailuku.

Ms. Wade: Yeah, exactly.

Ms. Takitani: So when we do this we usually develop a brand book, and kind of, you know, how to use it. Kind of basically rules on how to use it, what colors they can be in, what it shouldn't be in, how to use in stationary, how to use it here, how to use in business cards, that kind of thing, so we'll put that together now that we've finalized it. We'll put that together with, basically a set of rules.

Mr. Suzuki: And would there be a body that would look at it and say, okay, this is how they plan to use it. Would the MRA say okay we're okay with how you plan to use it?

Ms. Wade: That would be really challenging for a single ad.

Mr. Suzuki: You know, I'm just, I'm just asking –

Ms. Wade: Yeah, why don't we –

Mr. Suzuki: Because somebody has to say, yes or no, you're complying with what the book says you need to comply.

Ms. Wade: You know, since we have the expertise and they're going to work on the brand book, maybe when they come back and present the brand book, they can recommend some kind of a protocol for how. Because we already had this sort of a conflict when Yuki wanted to do the advertising for the Wailuku wi-fi. She got a ad in the Maui No Ka Oi magazine. She was like, okay, I need the, I need the logo, you know. And it would've been great if the logo was ready and we could've already had a format by which she could've just entered her information and that's, I think, what the brand book's for. She just enters her information, and gets put, sent, to No Ka Oi magazine and run basically the same format all the time. I think that's the goal. But we'll have to figure how that would basically work.

Mr. Mitchell: Great. Good job everybody. Something accomplished. Done.

Ms. Takitani: Thank you.

Mr. Mitchell: Out the door. On the wall. You're going to track Wendy down or are we going to skip Wendy? Yes, okay, we're going to skip item no. 2. Wendy is on the way. We'll skip to the budget which I guess we are in need to of looking at here as we're coming up on the end of the fiscal year. So we have the updated. I think Erin's got the updated.

G. BUDGET

1. Cash-flow report

- 2. Committing remaining FY2013 funds. Potential expenditures may include partially funding the construction of Lao Square, website development, street banners, additional street furniture, etc. Action may be taken to direct staff to get quote for any or all of the above. Final review of quotes and approval of expenditures will take place at a later meeting.**

Mr. Suzuki: Can I ask you a real quick question? So there was –? What did the Wailuku ahupuaa sign look like?

Ms. Wade: It's out there now. It's between the Lao Theater and the restrooms. It's a display sign, about 24 by 36, and it talks about the five different planting zones within the Wailuku ahupuaa.

Mr. Suzuki: Okay.

Ms. Wade: And it was created with Maui Nui Botanical Gardens.

Okay, so the exciting news is we have dedicated our entire budget and actually beyond already. There's no big rush to expend funds. So if you –. Essentially we did that at the last meeting when the board dedicated \$36,000 to the First Friday security. So they came in and asked for – just as a little bit of history – they came last August and asked for funding for the fiscal year for the 2013, and you folks determined at that time to give them six months which is shown on the third line down as the \$12,000. Then Yuki came back and asked for the remainder of the fiscal year, and you folks asked is that all you need, and she said, well, no, we still need money for '14, and you said, okay. So \$36,000 was dedicated and that basically ate up everything that we had remaining. There are, though, you see in the billed amount and then the remaining in contract. So in the billed amount we're yet to pay for the wi-fi . . . (inaudible) . . . and that's for the continuous wireless internet service throughout downtown Wailuku. So that will be complete shortly. And then we are yet to pay for the bike racks it turns out. I thought that those had been ordered before I left on maternity leave. It turns out they had not. But you had asked for those. And then the final thing, you were requested funds from Hui Noeau, and you declined, so I just wanted to reference on everything that you had asked for. The clean and safe coordinator position is still unfilled. I have one scope of services from someone, a proposal. I need three, or official notification that no one else has stepped forward to act, participate. And having documentation, actually, that three candidates were interested. I'm still

basically waiting for letters from those people to say, we're actually not going to split a bid because it's more – because of the dollar amount. We made that official, we declined, to provide a quote. But you did dedicate that \$12,000. It is in place still at the moment so if you wanted to reallocate that, there is a potential. But if you feel the clean safe which I could describe for both Tom and Carol just briefly.

Essentially the redevelopment agency pays for the trash collection, a power washing of the sidewalks, picking out weeds, they coordinate the arborist to make sure that the trees get trimmed on the street, all those kind of things, maintenance sort of things associated with.

Ms. Ball: How is the area designated . . . (inaudible) . . . ?

Ms. Wade: It's, it's just for – so Teens On Call has the contract for the majority of it, and then, at this moment I'm the one who makes the phone call if there's an overflowing trash can or the trees need to be trimmed and that kind of a thing.

Ms. Ball: The trash cans, are they on Market Street?

Ms. Wade: They're on Market.

Ms. Ball: They are –? Are they –? Do they go all the way down to, through Happy Valley?

Ms. Wade: They go through the first portion of the block between Vineyard and Mill, and that's it. There's actually no right of way to put street furniture anywhere in Happy Valley. The right of way is very narrow down there. Even our parking stalls are . . . (inaudible) . . . private property down there. But they like it because they need parking so, you know, we make it work.

So anyway, the clean and safe coordinator is essentially to relieve your planning department staff of the responsibility of following up on trash collection and that sort of a thing and having someone down there on a regular basis. Also taking care of the graffiti and a number of other activities so. I do have one scope of work which looks very complete and we could probably take action on that here very shortly.

Ms. Ball: So if the normal policing of the, of the clean up area then ends – does not continue on to Happy Valley, right? Is that correct?

Ms. Wade: It goes all the way to Mill Street. So the Teens On Call pulls weeds and picks up rubbish if it's not in the trash can.

Ms. Ball: So what happens in Happy Valley?

Ms. Wade: Happy Valley we have not done anything as of this, as of now, as of today, for the clean and safe.

Ms. Ball: But is it to be in the future or is that just going to –? My concern is it is always been

kind of a derelict area. I don't know if there's any plans not to have it that way.

Ms. Wade: You know, I think the only reason that that decision was made because there's no physical facilities to maintain. You know the County doesn't own any street furniture or trash cans or anything like that. There's actually no trees planted as part of the project down there either. But in the future if that were not the case, if we were able to find something, I'm sure that it would be a good idea to extend the surface. And if there's anything else, you know, you guys are more than welcome. If you think of something, I can put it on the agenda to discuss more maintenance and that kind of –

Ms. Ball: This kind of concerns me because, you know, it's all, it is part of the continuation of Market Street despite that iron bridge thing. Otherwise it's gonna be from a population of – the very thing that we're trying to, to prevent by not having slums in these areas that things are going to become like that unless we somehow encompass it in our efforts.

Ms. Wade: Just as a side note. You know, this isn't a funded activity at this moment, but for the, both for the clean and safe coordinator and for the community crime watch. So we've had the police come in and discussed community crime watch. And while that's not actually part of the MRA's responsibility we're kind of keeping in touch about homelessness and crime throughout the area. But the clean and safe coordinator as Warren had suggested in the scope it says that they need to do a review of all the properties in the redevelopment area on a regular basis and then report back to the redevelopment agency, so that's the point of that position.

Ms. Ball: Thank you.

Mr. Mitchell: Any other comments or discussion on the budget since we don't have any money to spend?

Ms. Wade: Actually I already spent some '14 money. \$552.

Mr. Mitchell: We're already, we're already in the red. Go figure.

Mr. Fairbanks: So this is through June 2014?

Ms. Wade: Of 2013. So this is the – the redevelopment agency was given \$83,500 to expend during, or encumber, during this calendar year. And you – essentially it's all been spent. And then this is the same amount that was asked for during fiscal year '14, so we'll be –

Mr. Fairbanks: So we'll have another \$83,000 in July 1st.

Ms. Wade: Correct, if that's what the Council approves. And then just keeping in mind too that while we paid for First Friday security for next year, we have not paid for Teens On Call for next year, yet. And normally we're in a position where we encumber that money about this time of year for the coming year. So we will likely have a, right off the bat, at least \$18,000 cost for the maintenance of Market Street.

Mr. Fairbanks: This are \$18,000 a year?

Ms. Wade: Right. That's this one, the Tri-Isle RC&D/Teens On Call, Market Street Maintenance.

Mr. Mitchell: Any other discussion? Comments? We don't need to take any action on this presumably because we're not spending any money.

Ms. Wade: This stays the same. This is good. We'll keep on moving forward.

Mr. Mitchell: Everybody agree?

Mr. Suzuki: Yes.

Mr. Fujimoto: Yeah.

Mr. Mitchell: We're in agreement on the -. Alright, it's good.

H. MAUI REDEVELOPMENT AGENCY BUSINESS

2. Wendy Taomoto to provide an update on the creation of interim parking for County employees at the County Campus.

Mr. Mitchell: Wendy? Aloha. We're ready. Thank you for coming down.

Ms. Wendy Taomoto: Wendy Taomoto, the County's CIP Coordinator. I don't have the agenda so I'm not exactly sure. I didn't bring it, what –

Mr. Mitchell: We've got a whole list of things to ask you.

Ms. Taomoto: Can you just remind why I am here.

Mr. Mitchell: Yes, the question on the agenda is could you update us on the creation on the interim parking for the County employees at the County campus, presumably the Master Plan, correct?

Ms. Wade: Post Office.

Ms. Taomoto: Interim? Interim, yeah, you said?

Mr. Mitchell: Interim, yes. That's what the agenda says is interim.

Ms. Taomoto: Okay. The County is moving, as you guys noticed, I hope, that the old Wailuku Post Office has been demolished and upon completion of the rock wall and site clean up, it's project completed. We do have that to be completed on April 27th which is this Saturday, the

rock wall. Following that rock wall, we're gonna – I'm just gonna give you a sequence so you know what's going on – the geotechnical testing of three soil borings at 60 foot depths will be done, on site, on that property, on May 2nd and 3rd. And upon that completion, the Department of Public Works, Highways Divisions, will be going to site on May 6th, proposed, and lay recycled asphalt which is cold plain material and slash cold plain material. That then Corporation Counsel has drafted and transmitted an ordinance – well, actually Corp Counsel didn't transmit it, they drafted it, and we transmitted an ordinance revising the Maui County Code that's related to the old Wailuku Post Office site to delete that reference as the building does not exist any longer. And being that it's interim parking for employees, a code, a code does not need to – this is what I get from Corporation Counsel – code does not need to be in place being that it's going to be employee parking. The code address, I guess, the public parking, where, so that traffic violations could be issued for time limitations. So we have a bill. I believe it's already been transmitted to Counsel to delete the code referencing the old Wailuku Post Office parking lot. And until the bill is revised, we will implement an assignment of parking based on the current code. And I was given an opinion by Corp Counsel that I can assign employee parking beyond the 11 parking, employee parking stalls that is referenced in the current code. So we're looking at 35 to 40 stalls total. The final stall count depending on the paving. The ability to address some concerns we have when pave and the highways division being able to, you know, do whatever they need to make it safe for the parking. We are anticipating between 35 and 40 stalls. And once that paving is completed, we're gonna finalize our parking lot layout. Public Works Engineering Division is assisting us with that. And once that's determined that, you know, you can't really park here and this and that, then we're gonna have Highways come back to spray stripes on the cold plain.

All this, I, you know, being that they're gonna go in with a paving schedule of May 6th and hopefully that entire week will be dedicated to paving, verification of where we can park and then striping being done by the end of that week. That's our goal. So hopefully 35 to 40 employees will have parking come May whatever, the following Monday. I guess –. And we will, I guess, continue to issue that parking lot on an interim basis versus a permanent basis which is all other stalls on this lot are permanent assignments. So that will be interim, meaning that if we have the appropriation and we move forward with the construction of a new building that would then take away that parking lot, that assignment would go away, would be taken away from the employee prior to ground breaking so that we can build on that site. So the employees will be given temporary parking it's called.

Mr. James Giroux: Wendy, can I ask you a question? It's personal?

Ms. Taomoto: Where are you on the list?

Mr. Giroux: I'm like probably right on this cuff, this edge because I've almost been here 10 years, but if, if I get assigned a temporary and then, over here, this is permanent this one, and something comes up over here, are you gonna move somebody from the temporary to the permanent so that they don't get –

Mr. Suzuki: Yes.

Ms. Taomoto: It's a temporary lot so the parking assignments in the temporary lot will be taken in order of the current parking wait list. But as stalls open within the permanent lot, Kaohu Street being the first lot you get assigned to, you will be moved from the temporary lot to the permanent lot, and the next person on the wait list will be going into the temporary lot.

Mr. Giroux: I guess I better recheck to make sure I'm on the list, yeah?

Ms. Taomoto: I didn't see your name. What was your name?

Mr. Mitchell: Warren you had a question?

Mr. Suzuki: So Wendy, question. So you just explained what the plans as far as interim parking on the old Wailuku Post Office space. Are you folks looking at additional areas?

Ms. Taomoto: We have an agreement with the Wailuku Union Church to provide additional employee parking for temporary in the anticipation of the construction that we expect at that site on their – not at the church, where the church is, but behind Kaahumanu Church. We are still trying to address the SHPD recommendations which is costly and cost prohibitive at this point. And the recommendations the church that isn't in agreement to allowing us to install those recommendations. So we're researching our information so that we can better communicate with the SHPD when we have the information. At this point we're not – a meeting with SHPD wouldn't be productive, I guess, because we don't have any information to provide them, recommend other options besides what they're recommending to us.

Mr. Fairbanks: They don't like turf site?

Ms. Taomoto: They –. No, no, no. Their recommendation specifically that we're concerned about is the recommendation to go with grass crete instead of recycled asphalt or gravel. They want us to go with grass crete. If you know the church, the current church grounds, they laid grass crete and I guess it's not working as they thought because it's difficult to walk on especially when you have not really flat shoes or elderly. It's uneven to walk on, so they're not, they're not really happy with that and they have a lot of concerns with that installation. For liability purposes also so we just need to, both us and the church, need to get information so we can have a productive meeting with SHPD. And we think, we hope to prevail and go back to our recommendation with the recycled asphalt so –. And it is temporary so our, our – another option was be to as a requirement, part of a recommendation, could be remove the asphalt when the County terminates its lease, back to the original conditions which what you see there.

Mr. Mitchell: Any other questions? I have one. Wendy, do you have a count or estimate yet what the permanent parking capacity will be in the new Master Plan building?

Ms. Taomoto: The building at the old Wailuku Post Office, I believe, was 106. No, sorry, yeah, 106. 104, I think was the code requirement, and we're doing 106.

Mr. Mitchell: So you're doing 106 with the new building?

Ms. Taomoto: That's the conceptual.

Mr. Mitchell: Okay.

Ms. Taomoto: Myself and staff does have issues with the current conceptual layout to address loading zones and handicap ADA stuff so that count may change upon final design.

Mr. Mitchell: Sure.

Ms. Taomoto: But right now the conceptual is 106.

Mr. Mitchell: Great. Thank you.

Ms. Taomoto: For public and employees, yeah. So it's gonna be public –

Mr. Mitchell: Both?

Ms. Taomoto: Yeah, both.

Mr. Fairbanks: And the intent of that building is to relocate existing employees or add more?

Ms. Taomoto: When you say –. There –. The intent of –.

Mr. Fairbanks: Existing office in the new building?

Ms. Taomoto: Yeah, the intent of the building is to try to reduce our lease rents and primarily from One Main Plaza. The departments from One Main Plaza we're currently proposing to relocate in whole is the Department of Housing and Human Concerns which is at One Main Plaza and at the Ting Building by Lunalino. The Department of Environmental Management which is, their office administrative staff is all in One Main Plaza. The other departments relocating is Personnel Services, portions of the Department of Management and Finance. And those departments, those three, are in Kalana Pakui and other areas of campus. Like Management, some of the MIS people are, I believe, at the Well Street Professional. So that's a lease, I mean, a smaller lease, but we're scattered.

Mr. Mitchell: What the estimated time, through your EIS, and the whole process on that building.

Ms. Taomoto: Oh, it's probably a EA.

Mr. Mitchell: EA?

Ms. Taomoto: Our schedule cannot have a start date because Council is still considering our request for design funds. It's a, as I understand has been recommitted to the Budget and Finance Committee, most recently, I think last week Friday and hasn't been scheduled for discussion, put back on the agenda on their Budget and Finance agenda, for discussion. So

right now the schedule is waiting their approval of the design funds.

Mr. Mitchell: Great. Thank you.

Ms. Taomoto: But, based on my presentation at Council, the design is estimated upon when we receive, they receive the entity to take six months, and then construction 12 to 18 months depending on the final design of the parking lot, I mean, the building.

Mr. Mitchell: Minimum couple years at best.

Ms. Taomoto: If it gets approved –

Mr. Mitchell: Realistically five years.

Ms. Taomoto: If it gets approved with the design funds.

Mr. Mitchell: The reason I asked because we're struggling with the parking Master Plan for the MRA and so, I'm just, for the benefit of Tom and for Carol, those are numbers that are helpful just to give context when we go back and start looking at this parking master plan, again, sort of what we're dealing with in terms of number of stalls and how it relates to the municipal lot.

And my final question and not on the agenda, but the municipal lot parking structure is, for all intensive purposes, shelf for now, is that correct?

Ms. Taomoto: The design is completed and on the shelf, ready to construct. It's permitted. I mean it's gone through all permitting agencies, except for planning. Sign off requires the MRA approval, so that's – the only thing left is the MRA approval.

Mr. Fairbanks: And funding.

Ms. Taomoto: To get planning's approval.

Mr. Mitchell: Is that right? Us?

Ms. Wade: For the permitting, that's exactly right, but it's not funded.

Mr. Mitchell: It's not funded.

Ms. Taomoto: Yeah, yeah. I mean, we don't have to fund it to get the approval. I'm thinking in terms of the building permit. It's been processed through all departments – Water, Fire, everybody, Planning, but – and everybody signed off as approved except Planning, I believe, and –. No, Planning. Yeah, Planning because it requires an MRA approval before they can sign off.

Mr. Mitchell: What would be your estimation or your guesstimate of it ever be funded? Do you

think it will be funded?

Ms. Taomoto: I don't want to speculate.

Mr. Mitchell: Okay. Fair enough.

Mr. Fairbanks: Only Council could do it. I have a question when you're done.

Mr. Mitchell: No please, go ahead, Tom.

Mr. Fairbanks: So the people that are in the One Main Plaza and Wells and wherever else they are, are they using private parking now?

Ms. Taomoto: Through the County lease negotiations, the employees at One Main Plaza I believe have \$35 rental available to them in that building. And some of the employees still park in this Kaohu Street lot or these adjacent parking lots around us. Others are doing street parking. So I'm not –. We don't –. I don't have an exact number of where every employee in One Main Plaza is parking, but –

Mr. Fairbanks: So what about the other locations? So if they're going to – if they're in private parking now, when they move over there, then it's not really, it's not going to be . . . (inaudible) . . . if these spaces are wherever it's going to be.

Ms. Taomoto: Not necessarily. No. And I know when we did the municipal lot, the one behind Market, and I physically, and another executive was there was doing counts of cars. There was I would say, at that time, less than five County employees parking. Most of them were State or private businesses around, so I don't know if you'll see a large impact even if we built a humongous structure that's to accommodate all of the people on our wait list. And especially since the County negotiated that relatively reasonable rate for the One Main Plaza people at \$35. You know, I don't think you'll see a huge impact if we built a parking facilities for all of our employees.

Ms. Ball: So, but you don't know how many took advantage of that \$35?

Ms. Taomoto: No. No I don't.

Ms. Ball: Is it available or is it just –

Ms. Taomoto: I would have to request the Department of Finance.

Ms. Ball: But it's significantly under used.

Ms. Taomoto: I'm not sure if the amount of parking that they would allow under \$35 was set. I'm not sure. Erin, do you know, since you guys park there, with Planning?

Ms. Wade: I can only speak for my division specifically in the Planning Department. I'd say about 50% of us actually park and pay \$35 for the structure, and the two have permanent stalls over here in Kaohu. And then the remainder which is probably about seven employees are doing the fend for yourself parking on the street. And I bet my guess is the majority of the division throughout the County are about the same.

Mr. Giroux: I just was curious how long can that permit approval stay in limbo before those approvals start to kind of die away and needs to be redone?

Ms. Taomoto: Technically the building permit is still in process because Planning hasn't signed off. And I believe until the building permit is issued the one year – I think there was – once it's issued, you have one year to construct. So building permit won't issue it until Planning signs off. So I believe it's technically still being, it's in the process of being approved, the permit, you know, the general sense of the County.

Mr. Suzuki: But, you know, even in the approval process there has to be some sort of activity, right, otherwise, you return the plans saying that, you know, there's no activity so that's the reason why it's not approved. So there has to be some activity during the plan review process, right?

Ms. Taomoto: I, I cannot speculate as to what the requirements are in – that's the building permit code. I don't know. It is waiting for MRA, I guess. I don't know.

Mr. Fairbanks: They're right across the hallway.

Mr. Mitchell: Any other comments? Erin, is there anything else we need to ask Wendy while we've got her here?

Ms. Wade: I guess the only other question I had is will there be an opportunity for the MRA to review, like, the campus master plan as you guys move forward with the planning process?

Ms. Taomoto: The campus master plan document?

Ms. Wade: The design.

Ms. Taomoto: Of the new building, you mean?

Ms. Wade: Yes.

Ms. Taomoto: Of the Old Wailuku Post Office building?

Ms. Wade: I'm not saying a formal review because it's outside of the redevelopment agency area, but just for informational purposes.

Ms. Taomoto: I can ask. I wouldn't –. I don't have that kind of authority to say yes. I would

have to defer to the Managing Director, but the Environmental Assessment will include the conceptual drawings which is public information, and anyone is welcome to comment as an agency or individual.

Ms. Wade: Very good.

Mr. Mitchell: Fair enough.

Ms. Taomoto: And through that process I believe you can request the information.

H. OPEN PROJECTS LIST

- 1. Wailuku Municipal Parking Structure**
- 2. Iao Theater Efficiency Upgrades**

Mr. Mitchell: Okay, if there's nothing else, thank you so much Wendy for coming down. We really appreciate it.

Ms. Taomoto: Thank you.

Mr. Mitchell: Thank you. Anything else on budget, Erin, that we need to look at?

Ms. Wade: No.

Mr. Mitchell: We'll go back. We'll go H, I guess, open project list. Well, that's why I asked about the Wailuku Municipal Parking Structure, so I guess we know where that is. Iao Theater efficiency upgrades. I don't remember where this –

Ms. Wade: So Iao Theater is installing solar panels on their roof facing Market Street, which is not visible from any public right-of-way. You won't actually see it unless –. It's kind of up in –. Like I could see it from One Main Plaza from our view down but that . . . (inaudible) . . .

I. NEXT MEETING DATE: May 24, 2013

Mr. Mitchell: Right. Right. Okay. Alright, well, it looks like the next meeting date is May 24th, 2013. Oh, back to standard time at one o'clock, presumably. Do we need to discuss any agenda items?

Ms. Wade: Well, I did give the binders – you folks brought your parking binders. And I distributed them to the two members and so I would anticipate there will be a parking management conversation. You guys kind of said that's going to be the focus on the coming meetings. That will be probably be the biggest conversation.

Mr. Mitchell: Does everybody agree with that? Parking management focus on the next meeting

since we have information to look at?

Ms. Wade: There's one more actually now that you brought it. There is a gentleman who purchased the old Tong Society property and the intention is to reconstruct the original building, but current building codes to the extent that's possible. It's a very ambitious project. He's not certain about the funding so he's asked for permission to come before the redevelopment agency to present what he would like to accomplish, but he doesn't actually want to submit the building permit until he's certain he gets funded. He may be coming to and I'll talk to chair about whether or not it's appropriate for him to come and make his presentation or not.

Mr. Fairbanks: Why would he come to us?

Ms. Wade: People have in the past come to the redevelopment agency for specific projects, like the Hui Noeau mural project to request funding assistance for things in particular. But I'll speak with the chair about whether or not he feels that would be appropriate.

Ms. Ball: So that's what he want to do, though, if he comes?

Ms. Wade: Yeah.

Ms. Ball: If he comes?

Mr. Fairbanks: His he Chi – is he from the Chinese society or something?

Ms. Wade: He's not. I don't fully – I can't fully grasp what his connection is.

Mr. Giroux: Erin, is there going to be any final – I mean if it goes through any type of project review? Are we going to be a final authority on this?

Ms. Wade: We would.

Mr. Suzuki: So we cannot support it.

Mr. Giroux: We need to . . . (inaudible) . . .

Ms. Wade: Okay, that's good. I'm glad you chimed in James.

Mr. Mitchell: And just as a historical note based on funding, and I've only got two years of experience, but without a set of criteria that everybody could meet, we haven't typically funded private projects because that would be, wouldn't be fair, without giving somebody, funding everybody. We really can't fund anybody, if it's not our project.

Ms. Wade: Thank you. That helps me to respond to his inquiry. I appreciate that.

Mr. Mitchell: Okay, any other, any other comments, concerns or suggestions? Going once,

going twice, going three times, we will move to adjourn at 4:15. Thank you. Well done.

J. ADJOURNMENT

There being no further business brought forward to the Agency, the meeting was adjourned at approximately 4:15 p.m.

Respectfully submitted by,

LEILANI A. RAMORAN-QUEMADO
Secretary to Boards and Commissions II

RECORD OF ATTENDANCE

Members Present:

Carol Ball
Thomas Fairbanks III
Don Fujimoto, Vice-Chair
William Mitchell, Chair
Warren Suzuki

Others:

Erin Wade, Small Town Planner, Current Planning Division
James Giroux, Deputy Corporation Counsel
Wendy Taomoto, CIP Coordinator, Office of the Mayor