

**MAUI REDEVELOPMENT AGENCY  
REGULAR MEETING  
SEPTEMBER 30, 2016**

**APPROVED 11-18-16**

**A. CALL TO ORDER**

The regular meeting of the Maui Redevelopment Agency (Agency) was called to order by Mr. Don Fujimoto, Chair, at approximately 1:03 p.m. Friday, September 30, 2016, in the Planning Conference Room, First Floor, Kalana Pakui Building, 250 South High Street, Island of Maui.

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

Mr. Don Fujimoto: Call this meeting of the Maui Redevelopment Agency to order. It's 1:03 p.m. First on the agenda is public testimony. You can present testimony now or when the agenda item -- when the item comes -- or when the item comes up on the agenda. We limit your testimony to three minutes. Is there anyone here for public testimony? We're going to close public. And I forgot to put the members present so members present are Vice-Chair Carol Ball, member Jonathan Starr and Frank De Rego -- member Frank De Rego.

**B. PUBLIC TESTIMONY - At the discretion of the Chair, public testimony may also be taken when each agenda item is discussed, except for contested cases under Chapter 91, HRS. Individuals who cannot be present when the agenda item is discussed may testify at the beginning of the meeting instead and will not be allowed to testify again when the agenda item is discussed unless new or additional information will be offered. Maximum time limits of at least three minutes may be established on individual testimony by the Agency. More information on oral and written testimony can be found below.**

**C. APPROVAL OF THE AUGUST 26, 2016 MEETING MINUTES (Transmitted to members via e-mail)**

Mr. Fujimoto: So approval of the August 26, 2016 meeting minutes.

Ms. Carol Ball: So move.

Mr. Fujimoto: Second? Any second?

Mr. Jonathan Starr: Second.

Mr. Fujimoto: Moved by Carol and seconded by Jonathan. Any discussion? All favor? Opposed? Passed unanimously.

**It was moved by Ms. Carol Ball seconded by Mr. Jonathan Starr, then unanimously**

**VOTED: to approve the August 26, 2016 meeting minutes.**  
*(Assenting: C. Ball, F. De Rego, Jr., J. Starr)*

*(Excused: A. Lindsey)*

**D. OLD BUSINESS**

- 1. Discussion about the use and authority of the space referred to as Lao Square. Corporation Counsel has advised staff to develop a proposal regarding how the space will be used and managed. This proposal will need to be developed in conjunction with Corporation Counsel and directed to the County Council for approval. The board may discuss and make recommendations to staff. (No action)**

Mr. Fujimoto: Old Business...Erin?

Ms. Erin Wade: Thank you. Last month we started a conversation about how to permit different types of activities at the new plaza, and the types of things you folks would want to see. I did bring a little power point with some of the tables and chairs, and furniture, and things that we've been discussing, and trying to put prices to those because as you'll see, the next budget item is already the FY18 budget request. And I also asked Alexis Dascoulias to come and sort of share some of the things that they have been conceptualizing for use of the plaza, and maybe to brainstorm again with you folks before we make a final proposal with Corp Counsel and Parks Department to do the permitting. So, I'd like to invite, if I could, Alexis to share some of the things that we've been talking about and the use of the plaza.

Ms. Alexis Dascoulias: Good afternoon. I'm Alexis Dascoulias. I'm the executive director for Maui On Stage which is located at the Historic Lao Theater, which happens to be right next door to Lao Plaza or Lao Park, or as many of the theater goers are calling it, Dascoulias Park. My window looks right out onto the plaza, and when Erin asked me about some of the ways we envisioned the plaza being used, I thought back to other communities where there were strong arts and cultural based activities. And some of the things that we envisioned were, for example, a Thursday or Friday brown bag lunch series. So what's happening right now with the musician playing at the park, it would be great if that were an ongoing basis and people knew when that was going to be happening. And I think that initially it would probably be attractive to the business owners and the people who are working and the County offices and such to have tables and chairs and some shade where they're able to come down, bring their bag lunch or even get something from one of the local eateries in Wailuku, come down, listen to live music, go back to work. With the intention of that, hopefully, after six months or eight months, or realistically a year, that that would attract attention from tourists as well. That people would say, hey, I've heard about this, we should go check it out. It's not necessarily a revenue generating experience but it is an economic engine in the sense that it will attract people to come to the downtown area.

And it will attract people to come out of the County offices and come down to Wailuku as well.

Some other ways that we envisioned the plaza being used are, for example, for the theater's purposes or to embellish what the theater already does is to be able to have a preshow or post show gatherings there, be able to have concessions sold there in intermission or just a place where people can gather intermission if it's well lit and has accessibility to seating or to gathering spaces like those high boy tables or things like that. That certainly would be attractive not only to the theater, but it would also be attractive to...to Wailuku and to Central Maui. It would be an opportunity for people to come and enjoy that space.

The theater is certainly happy and willing to partner in whatever way we can by providing technical support, providing the manpower to bring materials or equipment in and out of a facility that is housing those. We don't, at the theater, I'm sure most of you are familiar with the space, we don't have storage space at the theater to host anything more than what we already house. But we do, enthusiastically, both the board and the staff, enthusiastically support any way that we can continue and expand the arts offerings out into that plaza. So, I think that's pretty much what Erin asked me to kind of focus on. I can certainly answer any questions and let you know some of the board's intentions and the staff's intentions on how we could support the use of that space. Now that we have it we would love to be able to use it to its fully capacity.

Ms. Wade: If I could, I just wanted to pull up a power point that shows some photos that I have shown to you folks and to...Alexis and others. I don't know why it's doing this. There it is. Here we go . . . (inaudible) . . . Okay, and if -- oh, if you don't mind having Alexis sort of sit here with me and tag team as we talk through some of the items. And feel free to ask questions too.

So earlier this summer we talked about having perm -- not permanent, moveable seating for tables, chairs, umbrellas, that kind of a thing. This was a type in our travel this summer. I saw both in Portland and in Boston this particular model because it's very light weight, it folds up, but it's very durable and can be moved easily. This product is sold by several different companies so we have options of who to purchase from. But this...I guess it's just very basic, it's very simple.

Ms. Ball: That site, did they -- can they moved it in and out or they just . . . (inaudible) . . . ?

Ms. Wade: So the one on the right, they moved it in and out. That one has sort of a storage facility where everything, except for the umbrellas, went away. The umbrellas have a locked down mechanism at this Boston site. Actually, I think I have more. This is the umbrella. So, this one has a really heavy base. I know you guys have . . . (inaudible) . . .

where you walk around these cities, and you take dorky pictures of umbrella bases and stuff like I do now. But this one is about a 75 pound plate which I was surprised but -- and it's a really durable, for a wind load, but I don't know exactly what that one is. But this one, the umbrella stay out. And the other one, this was the other umbrella model that I saw and you can see it has...concrete bases. It has like four concrete plates that sit on the base for additional durability. And these don't move at all, and actually if you can see sort of in the background -- I'm going to do the walking mic thing real quick. These are actually the tables and chairs, and there's a bike lock around them, so they're just folded up against one of the umbrellas and there's a bike lock. And we saw that in Portland too. Which is a lot easier. Lawrence told me he -- he thinks they'll get vandalized if we leave them out. He just said he doesn't think we're there yet where the community is going to do the right thing when given the opportunities, but maybe over time we will be, so we will need something that we can pull in. So probably not this one. This is one that's used mostly in Europe. As I was researching this, almost all the cafes in Europe and things, this Bahama model is the one they use. But this one, just with a dollie you can, you can -- he or, and the safety team could easily wheel it in and get it out of the wind, but it could probably still withstand most of the wind. When we were out there last Friday though it was windy. I mean the umbrellas we had were falling over so it's going to have to be a durable umbrella if we do that. Yes?

Mr. Starr: So, do those models have a removable umbrella so that the base can stay and the umbrella can be put away?

Ms. Wade: That's a good question. I mean, it looks like all of these lock has...secondary components to them, but I can check into that.

Mr. Starr: I know there are models that --. And . . . (inaudible) . . . a whole lot of umbrellas, you know, . . . (inaudible) . . . a lot easier.

Ms. Wade: Right. Right. I would worry about trip hazards if I left the bases out or people falling on to the base somehow, but we'll have to --. It's going to be a little trial and error because this is the first for Maui.

The other thing that came up was some type of a wayfinding. This one was in the Boston Greenway wayfinding. But some type element that can act both as a sort of historical marker explaining the place, and also -- maybe also identifying what else is in the neighborhood.

The other piece since we talked about having some type of food or inviting people to come eat their lunch. I talked through with Lawrence, you're going to have to be emptying this can all the time, then, you know, that's the one thing that piles up really fast. So this is -- we saw this in Portland. It's a big belly solar compacter, but it also has recycling. So maybe at the square where there's, you know -- this could be the one central location where all that

kind of thing could occur. They said this holds about 30 cans of a regular trash can once it compacts.

Mr. Starr: They use those in Philadelphia, and there was a contest of painting them.

Ms. Wade: Oh, yeah.

Mr. Starr: And I spent a few hours. I've got lots of photos I can share with you of these things painted with mural. It's very cool.

Ms. Wade: Yeah. Very cool. So that, yeah, it's another opportunity for public art. And then shade just --. We really -- the last couple of events we've had -- we've only had two events and we struggled with the shade issue so it's -- I think it's going to require something bigger for shade. We did talk about cloth...some type of a tarp or cloth, or even something more artistic. Maybe it becomes part of the art element that we had the conversations of. It's sort of utilitarian, but also has...some type of an art function to it. Go ahead.

Mr. Starr: If we do a shade solution, can we forgo the umbrellas?

Ms. Wade: There's -- I mean, you probably could. Yeah.

Ms. Ball: Depends on the shade.

Ms. Wade: Yes.

Ms. Ball: The trellis is not really . . . (inaudible) . . .

Ms. Wade: Yeah.

Ms. Ball: We had at home . . . (inaudible) . . .

Ms. Dascoulias: Well I think you're -- you're trying to provide two different things. One is the shade, but the other is a specific area. You know, you're showing that there's a specific area in which events are happening. So even if you took the plaza and you split it in half, and half of it had a shaded area. For example, the past two events where they've had the tents, and then you had a non-shaded areas where there were umbrellas, for example, that's where people are eating or whatever. I guess part of what needs to be explored is what's the primary function of whatever you're going to erect there. I think it's definitely two folded. It's the shade but then it's also --

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

Ms. Dascoulias: Yeah, exactly, which I think will be hugely beneficial because if you have space definition and as people are passing by even when nothing is happening there, they realize something does happen there. So right now when people pass by it just looks like an empty space. It certainly looks a gazillion times better than it did before, don't get me wrong, but it just looks like an open space. It doesn't look like, oh, maybe something happens here on, you know, like, like, some other time when I'm not here driving by at ten o'clock in the morning.

Ms. Wade: The one on the left is in Spain, the one on the right is a metal structure in Melbourne, Australia. This one is in Austin. I think it just went up, but it's --. This one for me showed a very open and airy still kind of a feel, and I don't know if this, this is what we're going for. But because we've talked about this remaining a really flexible space and not inhibiting the type of activity that could happen, I could see this and then still having umbrellas under it potentially.

So that was the shade. And then this was something fun that I saw in Boston all along the greenway was they were playing with artful objects of play throughout the downtown area where this is one they'd stacked in all kinds of arrangements everywhere. And I saw everything from toddlers to 80 year olds sitting on them or in them or against them. And I figure as we begin using the square there might be opportunities for not this necessarily, but something like this to tuck in the corners that we find are dead space, but that could be used for something like this. So just sort of introducing it, putting it out there.

The other thing we had discussed was food, offering an element of food in the plaza. Finding a way to permit or license that activity. We know a full truck can't drive on the plaza, so it would have to be something smaller like either of these elements that basically just gets trailered in and backed onto it, but the not the truck doesn't have to be on the plaza itself.

And then there's a whole range of different sales activities so I wanted to sort of demonstrate to you what the range could be so this, this meets the definition of flea market which I've heard people interested in doing. You've seen a swap meet. There's a farmers market. There's an art fair, which typically when you say art fair that means it's the artist attending the booth, or one of the artist's employees attending the booth. So, as they get asked about the piece of art they know what was the origin, what was the inspiration, all that kind of thing, not necessarily a retail art sale. That would fall probably more under the category of swap meet.

So those were the kind of activities that I wanted to represent in sort of a form of an image so we could have a dialogue with sort of a similar vocabulary. What of these things do you want to see? What of these things do you not necessarily want to see and how do we permit them accordingly? And then, of course, the performances. As I mentioned today --

or, I -- a couple of you heard, there is a performer out on the plaza today, right now. He's like, I own a guitar. He's amplified right? He does have an amplification.

Ms. Dascoulias: Yes.

Ms. Wade: And he just, you know, showed up and wanted to play because it was a space to do so. He's not busking. There's no ask for money out there. It just seems like a great place to play music so what is the process, how do we allow something like that or not allow it, when is it okay? So I wanted to open that, you know, with that, open it up for a conversation with you folks.

Ms. Dascoulias: If I could just address that for a second. I just feel like with our experience at the theater, and with my experience in other communities that would be fantastic if we had a really clear plan with whatever wants to happen in that space so that we can promote it because the quickest way to have that space kind of fizzle out is if we have more. And I'm not saying I disagree with what happened today. I mean, I love any musician who can be out there and playing, and that people are appreciating. But at the same time if that happens for the next six months and we don't do anything to provide a specific guideline and promote a situation, then it won't -- it's very unlikely that it would organically just grown into something. So planning and having a way to really promote and plan so that space gets used with full potential and create a huge economic engine as far as bringing people down, especially bringing people down that side of the street. As we all know people somehow magically think that the street stops there. So if you go to First Friday, for example, people come to that space and stop, and they don't realize there's more going on that you can go on past Vineyard Street, and that there are other shops down there. So, the Iao Theater and Maui On Stage, and our board and our staff, fully are willing and happy to participate in any way that we can in order to bring something productive to that space whether it be artistically based or a farmer's market, whatever it is, where we want to participate.

Mr. Fujimoto: Carol.

Ms. Ball: . . . (inaudible) . . . some degree of structure and planning. But you know, the spontaneity of the musician throughout the country, the world, in traveling, and you see it manifesting in public areas, in an unstructured way and that's what adds to its charm. And I realized that by not having planned something, and, as you say, encouraging it and...maybe even marketing it, it's hard to --. It'd be guaranteed that it will continue but what we don't -- what I don't want to see is that something that . . . (inaudible) . . . the spontaneity of that kind of thing that's happening. I think that it's really cool.

Ms. Wade: It's interesting. That's sort of what we're dealing with the Wells Park Master Plan. It's funny Dave left, but you know, that's almost like an over programmed space

where even if you want to go play at the park it's so committed that there's not an opportunity to do that. So we're trying to find that balance with Wells Park and I think it would probably be the same thing with the plaza, where, you know, there would be maybe some regular programming. But then there would certainly be lots of time that there wasn't any programming, you know, and people could show up and do something spontaneous.

Mr. Fujimoto: So I have a question for Corp Counsel. I mean, can we like...maybe put up something that...describes or advises on the liability issue of using the park? Like so we -- so no has to go in and fill out forms and all this kind of stuff. I mean, maybe put up a sign or something on the sidewalk or something that says if you play here or if you sit here or, I mean, whatever it is, that the County is not liable if you get hurt or --? So without going through this whole . . . (inaudible) . . . about filling up forms and coming up with insurance coverage.

Ms. Ball: Right. Getting a permit and all of that.

Mr. Michael Hopper: Well, the first place to go would be where in either your code or in the County Code does it say that this public area can be used in that manner. Is it similar to a parks permitting process where there is actually a specific process and, you know, for people to actually go and use the park space for various tiers of events. It's actually spelled out. Is that something we need to look at doing? You know, because I think that would be the starting point is to come up with something that would explain how this is being used. Whether that's --. And to look at it if that's authorized by, by, you know, the Council in its, in its, you know, kind of delegation of authority to you guys of how to use the area. We may need to look at that a little bit, you know, more closely, if you're talking about County property. You know, the private property is --. That's regulated in kind of a different way by your, you know, the zoning and redevelopment code. But as far as public County space, I mean, I think you can -- I think the model to me seems to be something like what the Parks Department has, you know, a type of permitting where someone can come in a get a permit, what requirements they, you know, that you're comfortable or the Council's comfortable with them having as far as a, you know, do they need insurance and things like that because, you know, that can obviously be a concern and to see how liberal that can, that can be. I mean, I think that's something to look at.

I don't know off hand the process for getting permits to use that space, or if that's something we could actually add in the Redevelopment, Zoning and Redevelopment Code, to, to specify that. Because that's different than what you see in generally a zoning code. Zoning Codes deals with private property and how they can use it. This deals with actually County property, and the concern would be is if the County allows someone to use that area, claims against the County from either that person or someone else that, that has, has an issue, which, you know, runs contrary to the desire to make it easy for the space to be used. But as a County attorney that's my level of, of concern. I think parks permits deal with that in a



certain way. Whether that's the best way or something that I think you could consider, but off hand I don't know if I'd advocate for putting up a sign like that right now without figuring out what kind of the process is for getting a permit.

Mr. Fujimoto: Carol?

Ms. Ball: But you know, let's say you want to go and play at the park. You don't have to get a permit, you go there and play.

Mr. Hopper: Yeah the parks, the parks ordinance specifies what types of events need permits, and what don't. Obviously if, like, if you just are going to walk in the park, that's not it. But I think the idea is if you're doing something that's going to be kind of exclusively reserving that space for you, you know, there's actually definitions for it. But, you know, it's different than somebody just walking on the sidewalk.

Ms. Ball: Okay, well, help us out here. Think of what we were just describing earlier where this musician comes and says, oh, this is a great spot, it appeals to me, I want to play here. I guess, my, my concern is that we don't to discourage them by having them have to get a permit and so forth, but what's our liability and how can we limit that...with that kind of a situation?

Mr. Hopper: Well I think --. I mean, these are all discussion to have, but I think that's going to come up with --. I mean that's going to be --. I haven't necessarily looked at all the possibilities or researched. I would want to talk to our litigation division to see if they've got concerns over, you know, stuff like that, and what we would, you know, comfortable doing. I don't know if I want to, you know --. But...it's hard for me to answer all of that right now.

Ms. Ball: Okay. I didn't mean for you . . . (inaudible) . . .

Mr. Hopper: You would want to be able for someone --

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

Mr. Hopper: Yeah. You want to be able for someone to just come up to the sidewalk and say I'd like to do this, you know.

Ms. Ball: Or not have to ask. They just want to go there and play, that's what we want.

Mr. Hopper: Yeah.

Ms. Ball: We want it to be a used space, but we don't want to be --

Mr. Hopper: Yeah, and there can be free speech issues, but generally with free speech issues you can also have time, place and manner regulations, so that can be regulated.

Mr. Fujimoto: Jonathan?

Mr. Starr: Yeah, is this a park?

Mr. Fujimoto: Oh, yeah.

Mr. Hopper: That's a good question. If it's already under the Parks Department's jurisdiction maybe it's something they actually can end up getting a permit for.

Ms. Wade: Okay, so I can clarify some of this. It is not a park, but has been managed as park for quite a while. The property is own -- is under the jurisdiction of OED right now, but as is the theater. So that whole parcel, the theater, the new plaza, and the restroom facility with the Mayor's, the former-Mayor's Office, is all OED with a maintenance agreement with Parks Department. But, a non-written maintenance agreement with Parks Department that they maintain the bathrooms and some other things. So all departments are asking for clarification right now. We did meet with Brianne and Jerrie from Corp Counsel. Their attorney Jerrie.

Mr. Hopper: Okay.

Ms. Wade: To discuss leasing, or licensing and vending permits at the plaza because that's certainly not something we want somebody to walk up and do without authorization. And they agreed because they have been working on something similar for Parks that our language should be consistent for that, so we're partnering on that.

The piece about performance, so I think because it is a community space we do want sort of some free form kind of things to be able to happen. But we also want the neighborhood to be able to count on using it at specific times which is why we've talked about a permit. So for example, like, if Lao Theater is having a performance then they want to do pre-show, intermission and post-show activities, they want to know that that's going to be available for them to do so, you know, so to be able to reserve the space for that. Likewise for us when we're going to have a blessing or if we're going to have any type of, you know, First Friday, those types of things, it should have some type of reservation system probably to formalize, you know, we know this group is going to be using it at this time. And like I said it's probably two to ten hours a week, maximum, that it's going to get reserve in reality, you know. And then there's going to be a lot other flexible times.

But we also probably want to have some noise identification. You know, what -- what's too loud in terms of being there. What's --. It is right in a downtown neighborhood. There are

residences directly behind the parking lot, you know. And what are the hours of the sounds that it's okay. So, what I don't want to do is put this space out there and not manage it and then have the neighborhood upset with us for having created something that becomes a nuisance, you know. And today was great because it was sort of like a little test when the guy just showed up and started playing with amplified sound, you know. But it, as Alexis was saying too it was kind of fine because he was just doing sort of cover music, Hawaiian, light classic rock, something sort of everybody can go along with. But then directly across the street at the Banyan Tree they've got really loud rap music happening today, same time, so there's these competing sound things happening as well, you know. So we want to --.

And then if, if one of those was happening at the same which we had this challenge last year Christmas time, the Lao Theater was hosting the Maui Chamber Orchestra's performance of the Messiah. You know, it was a very sort of solemn and deep experience, and then across the street there was very loud, amplified music in direct contrast. So we want to --. We do have this, I think, probably responsibility, now that we've created the space, to ensure everybody can be good neighbors and set up a process by which people can do that and expect to have their event go well, you know.

Ms. Dascoulias: And have guidelines regarding busking. You know, I mean, the challenge is going to be if you -- if we just anybody can kind of show up and can have it be free flowing then the next day somebody shows up and they're asking for donations, so who's controlling that and who's allowed to do that, and not allowed to do that, and is nobody allowed to do that? And if there's no guidelines, then who's -- how are we able -- how's the County able to say, sorry Erin, you can't do that because we haven't established that there are guidelines there. I think, I agree with Erin and I know it's hard to believe that, from the artistic point of view that I would say this, but it's going to be so much better for the space if we set up, even if they're just general broad guidelines from the get go, or else we're opening -- and I'm saying we because I feel like I'm part of the community -- we're opening ourselves up to a lot of challenges of who do I call when somebody's out there busking or somebody's out there playing music with offensive language, or you know, who am I calling to say, hey, you know, we're getting complaints because people are coming in thinking it's associated with the theater, but it's not associated with the theater and I don't know what to do about it. So it just seems like if we can be a little proactive it would be -- it really would be helpful to everyone...to create a great venue.

Mr. Fujimoto: Yeah, so who would enforce?

Ms. Wade: So that's the other piece of it. Not only like what do we want to happen here. Right now it's supposedly OED. They don't have anybody right now who's going out. OED is kind of looking to the MRA. Can your Clean and Safe staff be the ones? If there's a phone call or a question, can they be the ones addressing it? Which I think if there's sort of an enforcement issue from this side that seems like a possibility. But from a scheduling and

programmatic kind of a thing, we're going, we're going to need a partner, you know, to help with that.

Mr. Fujimoto: Jonathan?

Mr. Starr: Yeah, I...I think the easiest way would be if it were to become a park because then there are mechanisms for all of that, and then, you know, possibly MRA can work, and the theater can work with the park, you know, the way, say Boys and Girls Club works with the park, and other people do. I...I hate to see it, you know, us having to create a framework for, and I hate to see it become rigid because that will be the kiss of death. You know, I'd like to be able to go out there with an acoustic instrument and, you know, hang out with friends and play, play music. But if I have to get a permit for it, you know, musicians don't think that way. Artists don't think that way. You know, the more the better.

I also -- you know, there's a long, long tradition of sitting out and playing, and you know, opening a guitar case and, you know, people can throw a quarter in there if they want to. That's part of the...tradition, and I kind of feel like that -- it's hard to block that. On the other hand, you know, we'll open ourselves up to someone doing a kind of hard core pan handling thing, and that's kind of a step away from, you know, a three card monte game, so it's like --

Ms. Wade: Right.

Mr. Starr: You know, I don't if the Parks -- Parks has all of that, all written out, and if there's a way to --

Mr. David Yamashita: My impression is that they don't have rules that because I don't think they have anything like this. And maybe it's the Banyan Tree Square in Lahaina, I don't know, but --. The other point, I think, I want to make is though that this is public space, and if you look across the country you have to manage public space. I don't think there's any way around that. Successful public spaces don't happen by accident, so rules are part of it, or policies, however you want to frame it. And to me they can be as onerous as you want to make it, or rigid, but I think the important point is you have to manage it.

Mr. Fujimoto: Jonathan?

Mr. Starr: You know, that's a real interesting comment though because, you know, in a certain sense Maui is just about the only place I've ever lived where there's kind of not a real history of musicians hanging out under a tree and park, or, you know, mind troops or whatever, you know. And perhaps, you know, we haven't created friendly enough environment to do that. I have played on the Banyan Tree Park in . . . (inaudible) . . . and quite a bit of time. But that was always curated by, you know, our friends over in Lahaina,

so I don't know.

Mr. Hopper: There are park permitting regulations, prohibitions and things like that. They have a list of things that are prohibited, and a list of things prohibited without a permit. One of them is use a loud speaker. You cannot use a loud speaker without a permit, and you can't engage in a commercial activity without a permit, but these apply to parks so they have to determine that this is an area under parks jurisdiction but just for --. That's in...13.04A.070, General Prohibitions applicable to all parks and recreation facilities. And then they have a list of things that you can't do. No feral animal colonies, no...you can't smoke. That was added recently. And...and then they have things that are prohibited without a permit including engage in archery. Don't want that without a permit. And then the loud speakers . . . (inaudible) . . . gymnasium floor -- interesting. And display or set off fireworks. A lot of common sense things, and some that are a little odd, but there's a list of - - and I think Parks probably, you know, deals with this every day. Some of the bigger parks maybe because you don't want someone with a -- firing off a bow and arrow in the middle of the park without a permit, you know, things like that.

Mr. Fujimoto: That was -- that was --

Mr. Hopper: I think shooting ranges are also prohibited without a permit. I don't even know if you can get a permit for that, but again there is a list. I don't know if it's right for this space, or if you want that, or if Parks Department is even saying that these are applicable and we'll take permits for this, this area. It would sound like if it was a park someone could just, could play an instrument without any -- as long as they don't have a loud speaker, but I think some areas of law of like Banyan Tree Park in Lahaina, for example, where you've got so much competition for the space that maybe at a certain point you have to go through regulating that type of schedule, which, you know, to avoid conflicts or something. Hey, I was here first, what are you doing, you know? So those are just some, some ideas there.

Ms. Wade: When we were in Portland -- I'm going to tell the Directors Park story where, you know, it was pretty much empty during the morning. When we showed up there the chairs weren't out or anything. It, it's a plaza, right in the middle of town, surrounded by buildings, and it does have a little bit of a shade structure and it has a series of levels to it. But there was kind of nobody hanging out, and then at lunch, you know, we had done a little parks tour and we came back at lunch time and the thing was packed. The chairs and tables were out, and there was -- there were buskers that clearly had not been invited by anybody because they sort of a -- there was sort of an on deck buskers as well. As you could see different times would come up, and it wasn't -- it was sort of a posturing, like, you're done now, you know, with the buskers to be able to take times over. But then there was also a chalkboard that said what is scheduled in the park for that week, you know. So there were a series of things that you could go up and anticipate for what you could come to the park to see, but then there was also this organic free flow that was happening. And I don't

remember if the guy playing was amplified. I don't think he was. So, yeah, no permit there.

I think -- I hope it could evolve to something like that where, you know, maybe we leave a series of lunch times open. Because frankly I mean just the programming -- if we tried to program something every single lunch hour during the week, we just don't have the capacity for something like that. So there's going to be lots of opportunities, I think, for free flow. But we certainly do need to provide some guidelines about behavioral expectations too.

Mr. Fujimoto: Jonathan?

Mr. Starr: Yeah, I also think if we -- if we do create a framework for reserving and programming, we have to be careful that those times when it's kind of useful to have it working in concert with something else, say, you know, a show, a show at the theater and we don't really want someone coming in a year in advance and reserving it for a wedding.

Ms. Wade: Right. Right.

Mr. Starr: We need to...be able to make sure that there's...some prior, some priority for, you know, First Friday and whatever.

Mr. Fujimoto: Anything else? Do you have a lot -- do you have anything more?

Ms. Wade: No.

Mr. Fujimoto: Does the --

Mr. Starr: I'm thinking of a motion to create a process to look in -- look into it. I was going to ask Erin if she had a suggestion on what should -- what that should look like.

Ms. Wade: Well, what we were -- I have the sort of user agreements for Pioneer Square and Directors Park from Portland. And then I was melding it with what Parks has. But then the question like you were saying is we don't want to create this alternative structure. Can Parks can actually manage the permitting for this, as well as vending and that kind of a thing without -- without either getting too complicated for them, one. And secondly, can they do it and also keep into consideration the surrounding uses and neighborhood. Parks don't -- doesn't usually have to worry about that, you know, but they are going to have to keep in mind if Lao has a show and they haven't reserved it next to them, you know. And it doesn't have to be Maui On Stage's show, it could be, like, the Chamber Orchestra. Whatever is happening in that space has to be complimentary, you know. So -- and that, that is a lot to ask of Parks, but -- so that's what we're trying to feel out now is can and would they be willing to staff that. Or, and this is where they were leaning, this is where legal staff was leaning at the end, why can't MRA be managing it. So that was --. I don't know if that is

something that this group wants to take on where you have like a schedule -- a list of proposed scheduled events every month that you guys approve.

Mr. Fujimoto: No.

Ms. Wade: It does seem cumbersome.

Mr. Starr: So I'd, I'd like to move that we, we request and authorize able staff in the form of Erin Wade to work with Parks, to work with community partners like Maui On Stage, and probably talk to MAPA, you know, other people, and then come back when, when she can with, with some suggestions and we can continue at that point.

Mr. Fujimoto: Second?

Mr. Frank De Rego, Jr.: I just have a question. You said there was a conflict at one point with music across the street under the banyan tree and then over at the plaza or whatever it's called? Who -- this is a question I don't even know -- who manages that space underneath the banyan tree?

Ms. Wade: Yeah, that is private property so it's whoever has the lease at the time for the space is who manages it.

Mr. Starr: Jotham right now.

Ms. Wade: It's Jo right now.

Mr. De Rego, Jr.: Okay.

Ms. Wade: Yeah.

Mr. De Rego, Jr.: And is there any way of coordinating? Okay because we're going through this whole discussion about, you know, what's going to be the role of the MRA in the future, and what's going to be the role of the community association in the future and --

Ms. Wade: Right. Yes.

Mr. De Rego, Jr.: You know, it seems to me that we're going to create a structure, and then all of sudden, you know, maybe back into something that we probably could have controlled a different way like maybe putting the community association in charge or, you know, helping with programming and giving them the resources to be to do that because that's what maybe a community association should do, you know, for that area. So I guess it's a caution for me that as we go through this we keep in mind what else is going on in terms of

our processes that, that somehow it's not going to be at odds with what we're already trying to do in that area.

Ms. Wade: Yeah.

Mr. Fujimoto: Anything else? Second on Jonathan's motion?

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

Mr. Starr: Get Erin to investigate and talk to everyone and come back to us.

Mr. De Rego, Jr.: Yeah, and he seconded it.

Mr. Fujimoto: No, I was asking for second.

Mr. De Rego, Jr.: Second.

Mr. Fujimoto: Okay, all in favor? All opposed? Nobody. Motion passes.

**It was moved by Mr. Jonathan Starr, seconded by Mr. Frank De Rego, Jr., then unanimously**

**VOTED: to request and authorize able staff, Erin Wade, to work with Parks, to work with community partners like Maui On Stage, and talk to MAPA and other people, and then come back with some suggestions and we can continue at that point.**

*(Assenting: C. Ball, F. De Rego, Jr., J. Starr)*

*(Excused: A. Lindsey)*

Ms. Wade: Thank you.

Ms. Dascoulias: Thank you.

Mr. Fujimoto: Thank you.

Mr. Starr: Good. It's good we had this discussion.

Ms. Wade: Okay. I would just like to ask too if you have notes on the vending piece, I showed you several images, and if you have preferences on what you like or didn't like of what you saw, that would be helpful. Just, I don't want to assume you want something that you don't want to see at the plaza as well.



Mr. Starr: My, my one comment, you know, it would be great if we could get shade and, and seating. But I think it will be best if there's real minimum of having to move it -- move heavy things in and out, or, you know, take apart, so, you know.

Ms. Wade: Okay, great. Thank you.

- 2. Discussion on budget process for FY18 and what items should be requested for funding during the coming fiscal year. Recommendations may be made to staff for plans or studies, capital improvements, equipment or other operations and management expenses.**

Mr. Fujimoto: Budget discussion.

Ms. Wade: Okay, it is that time of year again. We're planning for -- even though we just got our new budget for FY17, we're planning for FY18. So I had expected this to just be a brainstorming session, but it's not. We need to talk numbers today.

Mr. Starr: FY18?

Ms. Wade: For FY18.

Ms. Michele McLean: Chair, if I can? Don, if I could just comment.

Mr. Fujimoto: Yes, Michele.

Ms. McLean: It doesn't mean that the decisions that you may make today can't be changed down the road because the Mayor has taken such a direct interest in Wailuku Town. The Planning Department has to turn in our requested budget to the Mayor by the end of next week. And then the Mayor takes that information from all of the departments and will eventually meet with us and discuss it, and ultimately present his budget to Council early next year. So that doesn't mean, certainly --. Let me back up. Between now and that time changes can certainly be put forward to the Budget Director and to the Mayor's Office. But for the time being, it would be good to have some idea of what you folks are thinking so we can put that in, what we submit to the Budget Office next week, knowing that it can be changed, but we want to give it our best shot for the time being.

Mr. Fujimoto: Okay, thank you.

Ms. Wade: Okay, so I revised the spreadsheet. This is basically last year's spreadsheet

with FY17 and 18 numbers. So the first column obviously has the project list, the second column is FY 17 projects that have been funded or can be funded, and then the third is possible proposal for 18. So this year so you know, we have \$100,000 for Clean and Safe. We paired that with \$100,000 that was remaining from last year to meet the \$200,000 annual budget for Clean and Safe. The Integrated Infrastructure Plan is something that we're kind of moving forward with the Department, and the Parking Operations and Management Plan which we're paying half of what the total bill would be. This is the anticipated total bill, so Public Works will pay the other half because Lahaina is also part of the scope of that RFP. Other than that -- so that -- this is basically, the \$20,000, \$45,000, \$18,500, that's the \$83,500 that MRA typically gets every year. So we have about \$18,500 of play, of which some of that has been used for the Iao Plaza blessing, rental of chairs and tables and things like that, so I can get you the update on those too.

And then, in addition to that there's -- I'm jumping down in terms of the column of monies we have. The \$25,000 for Wailuku First Friday which is technically under Planning Department. It's not directly under MRA anymore, but it exists for the benefit. And then -- for a total of \$208,500 being spent in Planning Department's budget right now. In addition to that, we got in FY17, \$1.2 million for Property Acquisition in association with the parking. So right now we're also contracting the Parking and Events Facility, and as Michele explained some of that money can be reallocated. And the two things that we have talked directly about doing and have scopes for are the Public Art Master Plan and the Public Way -- or the Wailuku Wayfinding Project. So I identified those as two of the things that Mayor and Council Members have supported and I think we could reallocate the funds for pretty quickly and easily. So that's this year.

Mr. Fujimoto: The Staff Equipment and Operations --

Ms. Wade: Yes.

Mr. Fujimoto: Is that -- I mean, is that just to designate, like, for you, or a staff person?

Ms. Wade: That's for -- not me -- but a staff person. So that's now moving to 18. That number is in the 2018 column. Yes. So this is thinking ahead and we don't even know because the investigative committee hasn't come back yet with any analysis so I'm putting a placeholder number in there for you folks in the event the TIG comes back with a recommendation for staff. So we would need the \$200,000 for Clean and Safe to continue to do the service that has been started. I put the \$83,500 in that you typically use for planning projects, events and programs. And then once we contract -- I mean, it was just absolutely amazing to me going through the Zoning and Development -- or the Redevelopment Plan, we'll be done with all of the tasks in the Redevelopment Plan as of the construction of the parking facility so it will have been -- the plan will have been implemented at that point which is exciting. So we're ready to write a new -- we're ready for

an update of that plan, and an updated zoning ordinance.

Mr. Starr: Alright.

Ms. Wade: I put the money in to get assistance to write that as well. And then the placeholder amount for in the event MRA wants independent staff, equipment, and operations.

Mr. Fujimoto: Okay.

Ms. Wade: Okay.

Mr. Starr: So just for clarification, there is money in there for the Zoning...research and update on the Zoning.

Ms. Wade: So that would be FY18 is where I have it right now. Unless we ask to reallocate during this fiscal year.

Mr. Fujimoto: So in terms of what we just talked about -- excuse me -- on the furniture and stuff, that's not in here yet.

Ms. Wade: That is not. That is in FY18 on this Lao Square Phase Two Construction which I misspelled.

Mr. Fujimoto: Is that just a...placeholder or is that kind of what we're looking at?

Ms. Wade: So this is -- so this \$335,000 for Phase Two construction would anticipate the furniture, a beautiful artistic shade structure of some kind, and the renovations to the restroom building that we discussed. One being the storage; constructing storage adjoining the building. One being renovating the window that faces the plaza to be serve through, and getting a sink in there so that that could be a leasable space, a concession space. So that's the anticipate cost of, of those changes. But that doesn't include those design costs for any of this. So maybe we would need to put, in our allocation, reallocation for this year, some design costs for --.

Because the other piece of that is lighting. So we've been able to -- when we were completing the Lao Plaza's design and it was getting bid, we were putting up the lighting over Market Street. Okay. It could only go up to the Lao Theater because there weren't enough consistent poles between where the Lao Square is and the end of the block at Vineyard. There weren't enough anchor points for the lights to connect into. But we'd always hoped we could get to that so I think completing that Market Street lighting would probably go along with the Lao Square Phase Two construction. Because not having the

lighting in front of the plaza is a little stop -- it's like a red carpet that stops short of your destination, kind of, you know.

Mr. De Rego, Jr.: So this is going to be a larger figure is that what you're saying?

Ms. Wade: So I think probably the construction but we'll need an electrician's budget, we'll need a -- we'll some schematics that we maybe want to drop below -- where I have the highlights projects to request for budget amendments. So we have the Public Art, the Wailuku Way Finding, and then maybe we have design for Phase Two at Lao Plaza.

Mr. Fujimoto: So we're going to take a look at the design or the -- what facility we planning on putting there, right? I mean, is there --? Because I was just thinking, I mean, if we do that thing, like, the canopy stuffs and do the poles, so you can put the lights on the poles and sound system and, you know, whatever.

Ms. Wade: Yes. Very good point. Yes.

Mr. Fujimoto: But I don't know if they will cost only \$335,000.

Ms. Wade: I don't know. Well --

Mr. De Rego, Jr.: That was my point. You're going to need more money. That was my point.

Ms. Wade: You would know better than me, Don. You would know better than me. I mean --

Mr. Fujimoto: But yeah, so this is like a placeholder also --

Mr. De Rego, Jr.: Yeah

Mr. Fujimoto: -- subject to...us looking into it, I guess, right?

Ms. Wade: Yeah.

Mr. Fujimoto: Okay. Jonathan?

Mr. Starr: I, I have a few questions. One, is I feel the Clean and Safe Program is working . . . (inaudible) . . . Is the \$200,000 a year a good number now that we have Lawrence . . . (inaudible) . . .

Ms. Wade: Okay. Good question. There was a chunk of startup costs that had to get

invested so they took out a lump sum at the beginning, and now they're just get \$12,000 a month which is, at this point, covering the cost. They're -- after the meeting at WCA where there was interest in having Sunday coverage, they're going to adjust their time on the week nights and reduce it to 6 p.m. because he's just kind of sitting there, you know, at the corner from 6 to 7 p.m. There's not that many people hanging around that period of time. And then add that to Sunday. So he'll cover -- they're going to cover seven days a week now, basically, just with one hour reduction for the rest of the time. So he thinks that's going to work. The thing, though, that I need to be a clear about is, we don't have the ability to contract extend. We're going to have to bid it again and hopefully I'm going to ask, you know, at the next fiscal year. So I'm going to ask Finance if we can do it for a longer period of time now that we've test run it and we're kind of working the kinks out. You know, can we do a three year commitment or something, instead of just the one year commitment. But the challenge is getting the funds committed. In that case, we would have to ask for \$600,000 now for a three year period.

Mr. Starr: Is it possible to do a...a three-year contract that is actually awarded in stages based on availability of funds?

Ms. Wade: Actually, I think there is a possibility of doing that. Yes. Because we kind of wrote the parking structure that way, for phase one and phase two, where yes, you'll get -- and it could be a contract extension, a continuance.

Mr. Starr: Contingent.

Ms. Wade: Yes. We're awarded the funds. Yes. So we could probably do that. But this original time it wasn't scoped that way, you know. It said that there could be a contract extension up to, I think, it was only like another six months. And frankly that was just to give staff time to make sure we got the bidding process in a timely fashion.

Mr. Fujimoto: So, is there also...a possibility that WCA could contribute?

Ms. Wade: I don't know the answer to that. I mean, their revenue -- they have no revenue source of to speak of at this point. Could they be granted a fund to manage the Clean and Safe? I mean, that's the other possibility that we had discussed is does this become a grant ultimately that somebody else takes over and manages.

Mr. Fujimoto: Yeah.

Ms. Wade: Right. So we might --

Mr. Fujimoto: They'd benefit a lot from it.

Ms. Wade: Yes. Right. Exactly.

Mr. Starr: There's no source. There's no source of funds though.

Mr. Fujimoto: No, but eventually there may be, right?

Mr. Starr: Yeah.

Mr. Fujimoto: So --

Ms. Wade: I mean, this could actually continue to be the source of funds. The question is do they have the capacity, you know?

Mr. Fujimoto: Yeah.

Ms. Wade: There's no staff there right now.

Mr. Fujimoto: Well, just like us, though.

Ms. Wade: Just like us. Well, not exactly. Not exactly. And then, you know, going down 2018, so the \$200,000 for Clean and Safe, the \$83,500, the \$150,000 for the Master Plan and Zoning, the supposed staff, and then if you have suggestions to change the Construction amount, for Phase Two Improvements. And then I put another \$2 million in for Surface and Satellite Parking Construction because even though by July we probably won't have all of the spaces identified and secured for parking construction. The CIP monies are 18 months, so I don't know that we would want to wait another whole fiscal year to request the funds for that construction. I think we would want to be requesting it now. Again, I don't know if \$2 million is even...if it touches what we're going to need, if it way exceeds what we're going to need because the plan is not done for it yet. But it's kind of -- that's kind of a placeholder as well.

Mr. Fujimoto: Okay, good. Any other --? Jonathan.

Mr. Starr: Yeah, I'd like to see if we can move some up. Move the zoning study, some of it forward.

Ms. Wade: You mean into the -- more of a budget reallocation section? That's the bottom. That's stuff that we're going to get, from the \$7.4 million in CIP, we're going to try to get reallocated for other programs this year.

Mr. Starr: Yeah, either that or go, you know, to a budget amendment. But it seems like, you know, if it fits into the...CIP money, realistically, that will be fine too.

Ms. Wade: We're running short on project management capacity. That's the only thing that I'm worried about, you know. I mean...once the contract for the parking facility begins moving forward, even if we hire a project manager, in connection with that, which we can use the \$7.4 million funds for, somebody still has to be doing the paperwork to get them paid, to make sure things are on schedule, to make sure people that need to be at the meetings are there. You know, so that kind of project management component. Plus, the parking operations and management is moving forward. Those bids are coming in as we speak. And then the day to day stuff.

Mr. Fujimoto: Plus coordinating the offsite future pocket parking stuff...temporary parking, or whatever parking.

Ms. Wade: If, if Long Range wasn't busy doing their whole re-do of the Countywide Policy Plan, it would be great to pull them to assist, but I don't think that that's a possibility. Well, I mean, you could ask. They're slightly short staffed right now too...on top of that.

Mr. Starr: They're doing a re-do of the Countywide Policy Plan?

Ms. Wade: No, of the enabling legislation for the community plans.

Mr. Starr: Oh, okay.

Mr. Fujimoto: Well, she nodded. I saw that. Nah.

Mr. Starr: You just did that.

Ms. Wade: Right. Yeah. So...yeah.

Mr. Fujimoto: Okay.

Ms. McLean: Erin, looking at what you have for FY18 where would First Friday support come from?

Ms. Wade: It would still --. I'm sorry, that would have to also still come --

Ms. McLean: . . . (inaudible) . . . .

Ms. Wade: Yes, please. Good catch.

Ms. McLean: And you think the \$150,000 is a good number for the zoning update?

Ms. Wade: I think the zoning and -- yeah, I think that would be okay. I think that would be okay. You think so Dave? He's nodding.

Mr. Starr: If there's always a way to move that, move that forward.

Ms. Wade: I know.

Mr. Starr: Because I -- you know.

Ms. McLean: Well, realistically...I was talking about this for another project and I'm spacing out what one it was. But you could start working on the RFP now because that process could take a very long time, and then putting it out, and then getting it, and then reviewing them. So you could really start doing that over the next couple of months and so potentially have a contract ready to be executed July 1<sup>st</sup>, when FY18 starts, and then bam, you're ready. Because typically we don't need . . . (inaudible) . . .

Ms. Wade: We can use QVS for this. We can.

Ms. McLean: I don't know.

Ms. Wade: It's a professional services.

Ms. McLean: Yeah, I don't think it --.

Ms. Wade: You don't think?

Ms. McLean: I would doubt...that it falls under that.

Ms. Wade: Okay.

Ms. McLean: But even it does that, that's...it seems like they procure the procurement process. But typically we wait until that budget ordinance is signed, and then we say, okay let's start on this project and we don't even get it going until the third quarter of the fiscal year.

Ms. Wade: Exactly.

Ms. McLean: Because of the time it takes. So, you know, we don't have the money today, but we could certainly get things teed up so we can start very early in FY18. And then frankly, I don't it would make a whole lot of difference if we had the money here or not.

Mr. Starr: Yeah, that sounds like the same, the same thing.



Ms. McLean: Yeah.

Mr. Starr: I mean, I assume that's something that's going to be given to us up until we do -- do the review and then come back with recommendations.

Ms. McLean: Right. Prepare the RFP for the consultant to find the scope of work, and have to say clearly in there it's contingent upon funding, so if you don't get the money . . . (inaudible) . . .

Mr. Starr: I think that would be one way --

Ms. McLean: That would be one way to not lose time.

Ms. Wade: Yeah, that's a great idea.

Ms. McLean: Because I know Erin's got nothing but free time. It's amazing.

Mr. Starr: No, it's amazing that half of what's getting done is getting done.

Mr. Fujimoto: And plus gets paid \$195,000.

Ms. Wade: Wouldn't that great.

Ms. McLean: I didn't say that.

Mr. Fujimoto: Anything else? Okay, moving on.

Mr. Starr: Oh, yeah.

Mr. Fujimoto: Jonathan?

Mr. Starr: I just had a --. The lighting was done...kind of pro bono by Maui Electric.

Ms. Wade: Yeah.

Mr. Starr: Is there any way they could put the arm on for them to do more?

Ms. Wade: Well, that's the problem. They're out of anchor points. So I can't say they wouldn't do it. There's a chance they would do it again, but they have nothing to connect at to it at this point so we'd have to establish some poles for them, or like, as Don is saying, if the shade structure can be part of the connection points, you know. If we build that in.

Mr. Fujimoto: Yeah, if we put in four poles and put the canopies or what over and then tie the electrical stuffs to the pole, and shine the light from there. I don't know.

Mr. Starr: Or run . . . (inaudible) . . . and -- on to the . . . (inaudible) . . .

Mr. Fujimoto: Yeah, or whatever, yeah.

Mr. Starr: But it still might be worth talking to...talking to, you know, whoever, you know, has been helping with the phase one whether they have ideas or something.

Ms. Wade: Well --

Mr. Starr: I mean, they certainly got the poles, the poles and the --

Ms. Wade: They do. So I did ask the question what does it cost to set a pole, you know, because I thought maybe we want to pay for that. It costs \$165,000 to set a pole. It's like okay, maybe we don't. I mean, that to me, that wasn't the bang for your buck that we were looking for. If, if we're going to try to do that, we should do it in conjunction with something else, so it serves dual purposes.

Mr. Starr: And we want -- ultimately we want less poles and not more poles.

Ms. Wade: Exactly. So we'll be thoughtful about it. You do -- I mean, expect Richard Dan to continually ask when is the end of the street going to get lit because the portion where his property is doesn't have the lights and I know he would like that. And it would be great in front of the plaza, but it's not something that's just easily done. Otherwise, it would be done.

Mr. Starr: I mean it might be possible to do something from the buildings on both sides there.

Ms. Wade: But there's no -- at the plaza, there's no building, and the span is too far for the - - what they are using as string, you know, the wire.

Mr. Starr: How about at least like a . . . (inaudible) . . . coming off the theater?

Ms. Wade: So the theater to the Public Defender's Office would be the next, which would just give one cross at the same -- and not even at the same height. We'd still need to connect something to the Public Defender's Office a little higher to make it consistently. And then you could go from -- there's a, there's a pole at American Savings, but there's no anchor point across the street. It's just the restroom building.

Mr. Fujimoto: I think --

Mr. Starr: I know I saw a presentation -- I forget if it was ULI or IDA last year -- where it was about street lighting and examples of moving the -- moving the street lighting from the poles that light up the traffic lane to, on buildings, to light up the sidewalks. And that's something that a lot of towns and cities are doing now, and you know, there are fixtures that go on the building...point down and, you know, they work it out because the -- you know, the billing goes back to the municipality. I don't know if there's a possibility to place a couple of those. Kick light on for the -- down on to the sidewalk.

Ms. Wade: But like I'm saying there's no building. It's the plaza, you know, that's the issue.

Mr. Fujimoto: Okay.

Mr. Starr: There's a wall over there.

Ms. Wade: Yes, a wall.

Mr. Fujimoto: Wells Park?

## **E. DEPARTMENT UPDATES**

### **1. Wells Park Redevelopment Plan.**

Mr. Yamashita: We have started. I think we -- you know that we started the process, the planning process, maybe two months ago, and about two weeks ago Erin was a part of this, we had a series of interviews with user groups and some stakeholders. And so even Jonathan and Frank were interviewed as representing WCA, and in Frank's case, the MRA. And so we're almost done with that. As you can imagine as you talk to people, they say, well, if you want even more information, or if you want to see old photographs, this is who you should talk to. So we're now into that second phase so we'll be scheduling that.

What's been real interesting is that -- and we kind expect -- you kind of expect this, but it's always so much fun when it actually happens to have people, like Frank, who grew up near the area and other people talk about stories. And they really brought the park to life in ways that we just never expected. And it's just been -- that's been really the fun part of it and that's the kind of thing that we hope to bring out through the planning process, talk to people who maybe have never experienced that, to talk about the history of the park and to really return to it, as Frank puts it, it was a place where you could hang out all day, at the gym, at the pool, or wherever. And also a place where there were a lot of community events. It

really seemed to be the hub of the community. And I think that's the message that may have been lost through the years. It's kind of fallen into the -- whatever state you want to describe it right now.

So anyway we're just about done with that. I've written up a draft of the interview notes, and next month -- right now the tentative date is November 17<sup>th</sup>, so just write in pencil, not in pen. November 17<sup>th</sup> is when we're scheduling -- hope to schedule an open house, just a general public open house, and invite whoever wants to come and really ask about maybe the same things that we asked the interview people of what's your history with the site, what would you like to see, what kind of problems need to be corrected and so on. And as soon as we get the date nailed we'll let everybody know, so that's coming up.

The other interesting thing I would mention is that -- I don't know if you were going to mention this Erin, but with kind of the revitalization of NPAC, I guess, is one way to put it, Sonya Niess has been part of the conversation about what could happen at Wells Park. And as you may have already know, one of the kind of underlining themes could be health, wellness, fitness because you've got so many facilities that are devoted to be active. You have the pools, you have the gym, the tennis courts, the ball fields, and well, an Aikido Center. So that's been something we'll be working with, but right now it's been -- it's moving along and the plan is to finish this by maybe -- when did it start? September...August of next year to have a Master Plan done. And it's Brienne's intention to go for funding once we're done with the Master Plan to at least start phase one. Do you want to add anything?

Mr. Fujimoto: Okay, thanks. Sorry, Jonathan?

Mr. Starr: It's just a...a comment. It's really easy to get people to talk about Wells Park. I was at an event at Wailuku Community Center last night and was kind of hanging out and back, and Jordan Hart was there and stated talking about -- about it and the interviews and stuff, and then other people started coming over, and it just seemed like all of sudden we had a group of people who wanted to talk about Wells Park and tell Wells Park stories. And you know, it's kind of everyone kind of wanted to see the glory days of Wells Park come back. So I think the -- you know, one of the good things is that it feels like we're gearing up for something in, in the community and stuff...a positive thing.

Mr. Yamashita: Yeah. That's good to hear, and I think we'd love to hear who these people are because it'd be fun to collect more stories about Wells Park.

Mr. Fujimoto: Okay, thanks.

## **2. Wailuku Wayfinding Signage installation event.**

Ms. Wade: I just wanted to inform you of the wayfinding signage that was installed last week Friday. So that was a project of the Nutrition Physical Activity Coalition (NPAC), and...after the Blue Zones interviews -- so the national team came that morning and did a presentation, and the community did a presentation, and then we hosted them at Iao Square for light lunch kind of a thing. And then NPAC wanted to do this installation event to demonstrate to them that as a community we have the capacity to mobilize and do things that promote walking, and health, and positive energy. You may have noticed that some of the signs have been taken down if you were a part of it, and it's --. You know, I -- we warned them you can't put it on any traffic signals, we can't put it on any stops signs or things like that. We were kind of careful. Evan was my team member, but -- yeah, so anything that did --. But it was a volunteer exercise. You know, it was a community exercise. Some of them got taken down. Michele figured out where they were or was contacted about who put these up? So we're going to work with DOT and Public Works and figure out if there's any way to have them up at least for a short period of time, temporary basis. It's always intended to be temporary as you -- I'm sure you've seen them there. Very -- they were very...cost effective I will say.

But the permanent wayfinding for Wailuku is what it's supposed to replace that. So the line item in your budget is expected to take that over.

## **F. DIRECTOR'S REPORT**

### **1. Meeting Schedule for Calendar Year 2017**

**The Agency may act to adopt the meeting schedule or take some other action.**

Ms. Wade: So the last thing today is the calendar -- the 2017 calendar of meetings. Are there any thoughts or questions about those meeting dates? It's the last item in your packet.

Mr. Starr: I went through my calendar, they all look good to me.

Mr. Fujimoto: Okay.

Ms. Wade: Good job Leilani.

Mr. Fujimoto: Yeah, thank you. And the last --

**2. 2016 Hawaii Congress of Planning Officials (HCPO) Conference - September 21-23, 2016 at the Kauai Grand Hyatt Hotel.**

**Member who attended the Conference may report to the Agency on the highlights of the Conference.**

Ms. Wade: Oh, what is the last thing?

Mr. Fujimoto: HCPO.

Ms. Wade: Carol, would you like to share?

Ms. Ball: I'd like to share some -- a little bit about the, about the conference, HCPO. It was absolutely fabulous, I thought. It was held from the 21<sup>st</sup> to the 23<sup>rd</sup>, and I'd just like to tell you a little bit about some of the topics that were discussed. They had these breakout sessions on Thursday and Friday, and I was just thrilled with the varied topics. It was hard to choose. I mean, you get to choose as with most conferences and there's -- and they give you some of the topics. They had one on walking the talk, and making complete streets happen in Hawaii. Most of these were forums, so you have a lot of very -- the quality of discussion was great because of the experiences of the individual. The Zen of Agriculture. Mitigation and adaptation go hand and hand when planning for climate change. Walking Audit Training where people actually walked on the walk. The new DOT. Yeah, I missed that one, the panel discussion on how land use decisions impact the transportation. Ethics for Planners. Improving how we plan for Hawaii's communities. That was a panel led by Carol Rhea, the APA National President. Staying in the flow of the EIS process. Posturing multiple sectional collaboration for healthy community designs. Affordable housing, of course. Voluntary land conservation.

And I went to this Certified Local Government Programs as a County planning tool thinking that I might find some ways that we get the money, and it was interesting. It was kind of out of element because there were other people who knew more about it. But apparently the money that we could maybe get would be for flyers and things like that. Just small...small concerns, so I thought it was worthwhile for me to find out a little bit about that.

There was interesting planning law update. Whenever I go to these conferences I like to go -- hear about the latest laws, but it was more interesting to me because I went to two of the sessions, both of which were about highly publicized cases. So one was on the Koa Ridge case, and Hoopili and how long that road to entitlement took for both of those. And how contested and so forth. It was interesting because they had the attorney from Cades Shuttle give the presentation, of course, from his position, and in the audience was a staff person from the LUC who begged to differ vehemently and wouldn't step down. That that the process partly -- part of the odorous process was because if you have -- if you have an

incomplete submission, of course, it has to go back for revision after revision for the completion of the -- of this submission. But it was quite interesting.

And I also went to the -- one called in the Shadow of Mauna Kea protecting native Hawaiian traditional and customary practices which they used telescope case. And the attorney, Dawn Ching, was pushed very, very well versed in this. And her presentation was very interesting because it seems to go beyond what we all through of PASH and all of those other rulings that took into consideration the preservation of the Hawaiian rights. And it sounds from the recent interpretation that there is almost nothing that you can say that would not be claimed. I know we teach it in our real estate class about the protection of Hawaiian right. I had no idea it was going this deep and it was really quite interesting. Thank you. Thank you for allowing me to go.

Mr. Fujimoto: Thank you.

Ms. Ball: I have a written submission that I'll leave for Leilani.

Mr. Starr: Was there anything about the . . . (inaudible) . . . Lihue streetscape . . . (inaudible) . . . ? Did they have stuffs on that?

Ms. Ball: I don't recall, but I couldn't go to everything. I didn't go to any of the mobile workshops.

**G. NEXT MEETING DATE: October 28, 2016**

**H. ADJOURNMENT**

Mr. Fujimoto: Okay. Anything else, anybody? Next meeting date is October 28<sup>th</sup>. And this meeting is adjourned.

There being no further business brought forward to the Agency, the meeting was adjourned at approximately 2:24 p.m.

Respectfully submitted by,

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

**RECORD OF ATTENDANCE:**

**Members Present:**

Carol Ball, Vice-Chair  
Frank De Rego, Jr.  
Don Fujimoto, Chair  
Jonathan Starr

**Members Excused:**

Ashley Lindsey

**Others:**

Michele McLean, Deputy Planning Director  
Erin Wade, Small Town Planner, Current Planning Division  
David Yamashita, Planner, Department of Parks and Recreation  
Michael Hopper, Deputy Corporation Counsel