

**MAUI REDEVELOPMENT AGENCY
REGULAR MEETING
MAY 25, 2018**

A. CALL TO ORDER

The regular meeting of the Maui Redevelopment Agency (Agency) was called to order by Mr. Frank De Rego, Jr., Chair, at approximately 1:05 p.m., Friday, May 25, 2018 in the Planning Department Conference Room, First Floor, Kalana Pakui Building, 250 South High Street, Wailuku, Island of Maui.

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

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. INTRODUCTION – NEW MEMBER KEONE BALL

Mr. De Rego, Jr.: Okay. For those who would like to testify at the beginning of the meeting you can either do it at the meeting, you can either do it now or you can do it when the item comes up. So is there anybody who would like to testify? Okay. So I guess we can move on. No need to close testimony because we allow it during the meeting so okay let's see.

Let's introduce our new member, Keone Ball. We'd like to welcome you Keone. Yes, yes. Of course you have big shoes to fill considering who was Chair here before. So as we all know Carol is very much missed and loved, but we are glad you have accepted to serve on the Maui Redevelopment Agency. We're very, very lucky to have you and your experience, so you can give a few words. You have three minutes like testimony.

Mr. Keone Ball: Three minutes. I have go up in front of the podium. Thank you for having me on this very important board. And, I'm born and raised on Maui, and you know, have kids that live here also that are fifth generation Mauians, so I think it's important to be a part of the community and see how it develops, if you will. Anyway, I gave you my resume, so -

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Mr. De Rego, Jr.: Yes. Did you leave it there also for other people to have it as well? Yes. Okay, good. Well, thank you very much Keone, and welcome.

D. NEW BUSINESS

1. Presentation of the proposed Small Town, Big Art program including National Endowment of the Arts offer to fund \$75,000 of program and collaboration with international arts organization PangeaSeed.

Mr. Frank De Rego, Jr.: Okay. Let's go on to new business. Erin?

Ms. Erin Wade: Okay, I'll do it.

Mr. De Rego, Jr.: You're going to do it? Why don't you introduce it.

Ms. Wade: Quick introduction. As you know back in September we applied for the National Endowment of the Arts (NEA) Our Town Grant, and we were informed last month that they were going to make us an offer. That they made us an offer of \$75,000. We had asked for \$125,000. They're offering us \$75,000 and I wanted to take a moment to sort of walk you through what the Our Town Grant is, and what we intend to do with it, and then how we might partner moving forward. So if you don't mind if I jump to the lap top real quick.

Mr. De Rego, Jr.: No objections.

Ms. Wade: Thank you. Okay, so --. Let me turn off the lights real quick. Okay, thank you. So we branded the project Small Town Big Art. And so you know the purpose of NEA grants for our town is community place making. So the goal is basically to work with local communities and local governments, and bring artists and designers to partner with a goal of improving quality of life, creating a sense of place, and revitalizing local economies. So when we applied our goal was to basically launch a pilot project. So we wanted to launch a public art pilot project that would basically run the duration of our planning and preparation for construction of Wailuku Civic Complex and through its completion. So in order to do that we were saying the primary objectives are to create a comprehensive arts program, and to also increase awareness about the project and about Wailuku at the same time. We wanted to tell and document community stories about Wailuku. We wanted to mitigate the construction disruption that's anticipated. So we know it's going to be noisy and messy and a bit more complicated to park likely in Wailuku, and so in order to overcome that and keep folks still wanting to come to Wailuku, we knew that we had to create something that would be a draw above and beyond what Wailuku currently has to offer, you know. So, we felt like because of the arts having a strong anchor already in town that this could be a good thing to build upon. The great thing about a pilot arts program is it can change and evolve all the time. There can be something new every month which is something that will continually bring people down to town. Where if it's just one thing and it's static and it never changes, they'll come once, and see it and experience it and then they're done. Where if we have this ongoing program, it creates continued incentive to come down.

What it also does is it creates an opportunity for us to basically build a community dialogue about the real change that is going to happen in Wailuku. So we were anticipating and expressed in the grant how this change can be challenging and uncomfortable initially, but as

you begin to realize it is the community that's going to define how this evolution takes place and what the next version of Wailuku looks like. This arts program creates the opportunity for the community to really be a part of that, what is the next version of Wailuku.

So as we were assembling the narrative for the grants, one of the things for us is look at who are the community partners that can participate and contribute. And of course, on the upper left is Wailuku Coffee and that represents venues and tenant spaces that can display art. And then we have cultural practitioners within the district that can contribute and participate in terms of what is the community's priorities, what is the meaning behind some of the, some of the important places in Wailuku? We also have several arts organizations, performing arts organizations in Wailuku, and we have the schools. So the schools have already offered to be partners in several different ways through the project. And then we have businesses that are based on the arts and these are some of the most excited, I think. The community partners, performing artists are, of course, are excited, but the businesses that are based and rooted in the arts are the ones that really see this moment as a great opportunity to highlight what an arts hub Wailuku already is and how once we're able to sort of splash it on the walls of the neighborhood, you'll really be able to see that coming into town.

So in addition to the local partners that we have existing, we have the track record now, and since 2012, we have a track record of bringing an outside artist -- actually now we have two -- to do large scale artwork in Wailuku town, and to basically work with the neighborhood to understand the values and the priorities of the neighborhood, and then translate that through large scale public art. So this was done by Eric Oakday of the Philadelphia Mural Program, and as you can see he really took the time to understand people's priorities. His, his real focus is social justice. So when the Hui Noeau approached us for a location for a mural, we basically sought out tenants and landlords who might be interested in basically hosting the mural. And Kelly McHugh who's here in the audience was at the Hui Noeau when this was happening so she was on the Hui side, and I was on the County side trying to figure out, okay, where can we do this, how does it work, who needs to be involved and all those kinds of things. So this became like a really great test run for us to see would public art work in Wailuku, and it continues to be exceptionally well received with positive feedback. So this became our beginning. And it also opened the door to say maybe it doesn't have to be all local artists. You know, this could be an opportunity for us to invite folks in and share the Wailuku story with them, and the Wailuku priorities, and invite them to show us Wailuku through their eyes. So because this worked so well, and now the second one that's on the Main Street Promenade Building which was done by House of Meggs, and Kamea Hader also, you know, they're Oahu based, but, you know, did a great job of understanding kind of the Wailuku feel. So we think there could be a good opportunity for this.

So I also wanted to introduce today, we have PangeaSeed is a foundation and they are an arts based foundation that communicates environmental message through large scale public art, and they are interested in partnering with us with on this Small Town Big Art program so I wanted to introduce Matt if I can.

Mr. Matt Agcolicol: Aloha. Good morning everyone. My name is Matthew Agcolicol. I'm

the project director for PangeaSeeds Sea Walls Maui, and we want to present this to you. It's mauka to makai, and this will happen in November 2018.

Ms. Akira Biondo: Aloha. My name is Akira Biondo. I'm the director of operators at PangeaSeeds Foundation. We are based out of the Big Island now, but now have been engaged globally with our sea walls for artists for ocean program. And thank you so much for having us and giving us --

Ms. Wade: Akira, one thing...if -- you can be on that mic, but you can't be this close to this mic.

Ms. Biondo: So, yeah, we're extremely excited to be here and to be given the opportunity to present to you all Maui as a proposal to you. And, yeah, we hope you'll be as excited as we are, so yeah, let's get started.

I'll give a quick introduction to who we are as PangeaSeed Foundation. So we are Hawaii based, but globally engaged non-profit. We were initially founded back in 2009 in Tokyo, but has since become a . . . (inaudible) . . . tax exempt non-profit and hosting projects all across the world. And so our mission is to empower individuals and communities to create meaningful environmental change for oceans through artism, mediation and science.

And so one of our main program areas is artism. We believe that is a perfect synergy of art and activism designed to educate public awareness. We believe that art has such a unique power to transform mentality and ways of thinking about the places we live in and the environment, and we feel we made it our mission to connect with people across the globe through this universal language that is art. And one of the main ways we do that is through our sea walls artist to ocean program. We've been hosting and running the sea walls artists to ocean program since 2014, and since then we have painted over 300 murals in 13 countries all around the world, all on a volunteer basis. This is artists from across this globe coming together uniting around one cause to give the oceans a voice through the creative arts. And so we've been extremely lucky to be able to collaborate with some of the world's renowned artists to give the issues of the ocean a voice.

Here are some examples. So this is actually Meggs that also painted the mural here. This was on the island of Cozumel in Mexico. It's an island that sits on the . . . (inaudible) . . . American barrier reef system and we partner with the government there to give various issues of voice, and it was a tremendous success. The government really took hold of the project and started implementing new policies and laws that would better protect the coastal resources.

And this another one, plastics and modern miracle that never breaks down by a husband and wife artist couple from Australia. And we painted this in Napier. This is in New Zealand. So it kinds of show us how there's different mediums that can be applied to communicate messaging whether it's with lettering, without lettering. Another very telling mural. This is by . . . (inaudible) . . . and he's a Swiss artist. This is also painted in New Zealand.

So often we get the question of why public art? Why not go and only clean a beach? It is really because it is a universal language and no matter where we painted around the world, we've been able to connect with people that do not speak our language, that live in a very different culture, and have very different day-to-day life, but it connects. And it connects people from any sort of background around a philosophy and a thought, and it can be a jumping off point to really create a positive change.

And I wanted to share, you know, some well-known benefits of public art. So cities and values of public both cultural, social and economic value. It fosters a sense of place and identity. People will identify with their home in a different way, in a more intrinsic way, and it stimulates learning or thought outside of classrooms, outside of formal education system, and will inspire people in a non-tangible way. And last but not least, it does revitalize built environment, and it creates a sense of community and boundary around the places we live in. So, yeah, public art matters.

So I wanted to share a case study. This was Napier, New Zealand where two of the other murals were also painted. I chose this because I felt that it was the most similar to Wailuku in terms of the coastal setting and the community feel. So we hosted two, hosted two projects that were both in 2016 and 2017, and kind of accidentally, it wasn't our intention, but we ended up turning Napier into the mural capital of the north island of New Zealand with the now 44 murals in a small town. The government really took hold of the project and have been distributing information brochures and mural map across the north island, at every airport and information center. And in addition to that, businesses were able to take hold of the initiative and create mural around it. So there's cruise ships that stop there on a bi-weekly basis, and the passengers will get off, get handed off a map, they can go on a walking tour, there's bicycles tours. There's many different ways that our projects can be integrated into the larger economy and be very beneficial.

And we are also awarded the best city's award. It was looking at public art projects across the country and the way they benefited and accepted the communities.

So I will hand this off to Matt in just a moment. What we'll do is just show you a video of what our projects kind of look like. This is from – this sea wall project in Napier, New Zealand.

(Video was shown from 00:17:35 to 00:23:00 of the Audio Recording.)

Mr. Agcolicol: So here on Maui, we look to bring this activation forth and it will be conceptually mauka to makai. And the content of the murals will stem anything from the mountains to the sea, so it will contain the, you know, lo'i, the mahi'ai, the fisherman, also the farmers, you know, all the way up there, and building vast amounts and caring for the aina and the ocean in a sustainable manner. It's so important that we realize that Wailuku itself is a name of the river, you know, the four waters and one of four waters. And through this project we want to combine and activate the community to hear the voices of the river, hear the voices of the

sea, and...that's where the content mostly is going to be about. Not just the ocean, but also about the river, also about the mountains, also about the sustainable practices that we can do, and responsible consumption. What we do directly affects into the river affects directly in to sea. And these are our resources on this island.

And some of prospective mural locations within Wailuku town will stem from Wells Street all the way to Happy Valley. That's about five murals right there. And the core of the project will be here from film discussions -- film screenings to panel discussions -- our prospective location will be in Iao Theater -- Iao Theater and also open and closing reception we have yet to find the perfect venue. But I imagine it to be here in Wailuku town, a large part of that will be here. And we want to engage the community to walk around, you know, enjoy these murals, have the map, and actually go to these locations and see what is happening, and be a part of it.

And here are some of the project elements. Public mural painting, mural tours, panel discussions, film screening, a youth outreach, an art exhibition opening and closing events, a beach cleanup, and much more.

Okay, and how are we going to engage the community? Leading up to the sea wall Maui activation in November 2018, we will post public outreach opportunities inviting Maui's diverse community to contribute to the success of our project from mauka to makai. So it will probably be three days, and for a community to come and actually get input. And we can track what they feel about the ocean, what they feel about this place that we live in, what they feel about Wailuku, how do they feel about Iao Valley, how do they feel about the river. And, also give input to us on what are their concerns and be a part of the project, be a part of the art, be a part of what we're trying to create here, and that will bring the community, have a sense of pride of Wailuku and what they really want out of this, you know, the project. And do you guys have any questions?

Ms. Wade: So Chair you're welcome to ask anything, you know, about the Our Town Grant, the Small Town Big Art program as a whole, or the, the PangeaSeeds program.

Mr. De Rego, Jr.: So I have a question. How are the artist chosen to do the murals in, in place?

Ms. Biondo: So, it's, it's a very involved process in terms of selecting the artists. So with each sea wall project that we host, we always have a target to create a balanced mix of visiting and local artists so that may involve international artists, national artists and local artists. With local artist we can look at are we talking about Wailuku, are we talking about Maui, are we talking about Hawaii in general. And we're going to balance it out in such a way that we invite these artists not only to come and create for a common cause, but also to create opportunities through creative exchange and cultural exchange. So that's for example, in this case now mapping the local and having that local insight into the creative community we'll be bringing so much expertise and knowledge to the table in terms of who should be involved in terms of artists locally, and who would mesh well in such a way that

we'd create a group of artists that can work collaboratively and produce very beautiful and powerful works. Did that answer your question?

Mr. De Rego, Jr.: Yes.

Ms. Biondo: Okay.

Ms. Gwen Hiraga: Matt, you mentioned that leading up to November 2018 you'd be doing public outreach or community outreach, so when is that going to start?

Mr. Agcolicol: Projected date is later in June, so in late June we'll have one event already. And we'll be inviting prospective community partners as well in the beach community. So we're right now -- June, July, August -- those are the three months, and prospectively have three dates to reach out to beachgoers and the ocean community. And then one will be in Iao Valley in the later month, and that's where we would reach out to, you know, the community that's near to that area and like our stewards to either Iō'i, mahi'ai or bird conservations, you know, partners, community partners as well, and also the whole community alike. You can just come and give your two cents. And at that point, we would ask those questions, you know, and document, hey, what does the river mean to you? What does Iao River mean to you? What does Wailuku River mean to you? And that will create a dialogue, and that dialogue will be shared and referenced with the artist as well and create this inclusive, you know, one everybody to be a part of it and have their voice be heard. Does that answer your question?

Ms. Biondo: I'd like to add one thing to that is that when we come into these communities -- now this project will actually be the closest to home. We haven't hosted a large scale sea wall project in this state yet. So usually when we go to the other side of the world and host one of these projects, we like to call it like that we're like this circus that comes through town. So we come and we make this big noise, we put all these paint on the wall, we host all these events, and then we just disappear. So it is one of the most important things to us that what we leave behind is a gift to the community that is cherished, and valued, and taken ownership of. Because what we want at the end of the day is that the community really prides themselves and being surrounded by these works and is inspired and empowered by these artworks to then actually create real life change. So that is what we always carry around whether it's at the core is that we go around trying to create these gifts of artworks to communities, with communities.

Mr. De Rego, Jr.: I have another question. So in the example that we saw in the video, it was initially was supposed to start with two murals, correct, for that community? But then it grew into 44. Did you leave some sort of template or infrastructure behind that the city that sort of took over or was that all under your auspices?

Ms. Biondo: Are you referring to some of the images that I showed earlier?

Mr. De Rego, Jr.: I'm talking about the --

Ms. Biondo: The Napier one where I --.

Mr. De Rego, Jr.: The Napier, yeah.

Ms. Biondo: Yeah. So what we did, all of the murals that were also in that video were painted by us.

Mr. De Rego, Jr.: Okay.

Ms. Biondo: So what we did is we, the first year around, we painted about around 20 murals, and it was received with such enthusiasm that the Council, Napier City Council asked us to come back and do another edition of it. And there was Council support, and then a lot of involvement from the local small business community also in terms of helping to fund the project. Now what we've seen, though, is the first year we had a bunch of different volunteers many of which were art students from the local college. They almost like graduated to become artists in the second year and have now go on to help coordinate tours. And so it's really created this generational thing where art students have become artists and have now become spokespeople for the project and for the issues that they started to paint about. Then in terms of like the tours and that sort of stuff that has really come about quite organically where people have approached us and said, hey, so I really love what you guys did here. I have this bike rental company can I offer a tour, is that okay? Which was music to our ears because that is exactly what we want to happen.

Mr. De Rego, Jr.: Thank you. Gwen.

Ms. Hiraga: . . . (inaudible) . . .

Mr. De Rego, Jr.: Can you talk in the mic?

Ms. Hiraga: Sorry. I'm trying to imagine what Matt said about going from Wells Street to Happy Valley, you'll have these murals. Where would the murals be located or what -- is it a building, is it boards? How is, how is that?

Mr. Agcolicol: Yeah, usually we like the curate the buildings, and we would ask property, property owners, and right now they aren't solidified just because we're still in the stages, these early stages of the project. I mean, we're already . . . (inaudible) . . . but yeah...that would be the immediate, the immediate zone for Wailuku. And the entire project itself will stem from Wailuku town all the way down to Lower Main into Y. Hata, that area, Paukukalo, Waiehu area.

Ms. Hiraga: Thank you.

Mr. De Rego, Jr.: I've got more questions. I guess I'm curious. So I remember a public art program on Kauai where there was a graffiti artist actually and they had picked a certain --

for want of a better word -- an issue that was going on in the community at the time. And there was an artist, very, very well known, locally as well as on the mainland and he came back to give back, but got involved with the students at the high school level who were also in that art realm of graffiti artist. And actually it became sort of a group project that as a mentor, if you want to put it that way, and then the students were allowed to participate and put their mark on it. So it was actually something coming from the community but it was an artist that sort of leading the charge, if you say, for that particular element of the art. So, is that kind of a possibility or it usually just individual artists that are curated and sort of chosen for a particular project and they go ahead and do it?

Mr. Agcolicol: Okay, so what happens usually is we have a call out for volunteers and that's when the community engagement happens. You know, we invite the community to come in and Hawaii started with this project. I was a volunteer myself, you know, and I was an artist going to school, and I showed my dedication, like, hey I want to be a part of this, you know. And at some point I was on the list with one of the artists helping them paint, you know. And I was learning how paint large scale murals. A lot of, a lot of these large scale murals, they're very intimidating for artist who haven't done it at all, yet alone a, a child. You know, we don't want them to be, like, up there two stories, three stories high and like -- but, yeah, there will be room for volunteers to come and participate and know that there is, you know, opportunities to learn and also contribute to the project.

Ms. Biondo: What we've done in the past is we've incorporated students particularly in many different ways. So there was one example where we painted a mural, essentially recreated a mural that was based on a drawing submitted by a student. And it was also painted at an elementary school, and so throughout the week, the students had the opportunity to come and sit down and watch the artist, ask the artist questions. That was one example.

We just recently completed a big project in Cairns, Australia on the doorstep of the Great Barrier Reef. And what we did there, they also had another mural painted at a high school at the arts department, and we engaged those students by providing workshops both in mural painting as well as, like, techniques in terms of spray paint. It's one thing we did. In another instance we had we sectioned off certain areas of the mural for students to come in and participate. So areas where we incorporated already conceptually the art of students or kids without interfering with the artist's style but rather working with it. And that would have been, like, as Matt said, we don't want kids up in elevated areas and so on, but, you know, on the ground and still giving them an opportunity to participate and feel like they contributed in a valuable way. So, yeah, there's certainly ways to incorporate students, and we always love that. Kids are so inspired and very easily influenced in terms of, especially in terms of the environment, and so we always strive to incorporate them in one way or the other. So whether that is through workshops, or through painting, yeah.

Mr. De Rego, Jr.: Okay, good. Thank you. Anybody else have any questions? We can have testimony on this, yeah. You've got to come to the --

Ms. Kristin Holmes: Hi, I'm Kristin Holmes, and my question is what's the permanency of the

murals, and how does this dovetail with the construction project for the civic hub?

Mr. De Rego, Jr.: Okay, so I'll ask the question. What's the permanency and how does this dovetail with the construction? Could you --?

Mr. Agcolicol: Okay, so that's usually a tricky, very tricky question when we're talking permanence. I'm going to talk about street art in general. So you guys know that graffiti started this whole movement of art in the streets. And graffiti is very -- graffiti artists know that the art there is very ephemeral, very ephemeral. So the next day it could be covered up. The next day, the wall could fall down, and -- but we're not dealing with graffiti artists. We're talking about international, world renowned lined artists. And with the support of the community, you know, that's how we gauge. And the support of the individuals who own the property itself, that's how we can gauge how long it will be up there.

As far as construction, like I said, we have prospective mural locations but they have yet to be placed. There is nothing solidified or within that construction zone wherever it may be. So we have prospective locations which are not solidify, and we still have to work them around. If it may fall in line with that, then it's not a location that we would want to put up a mural in.

Mr. De Rego, Jr.: Yeah, go ahead.

Ms. Wade: Just to follow up really quick. So in the Our Town grant application we did include a construction wall to wrap the whole perimeter of the property. But that wouldn't be a part of PangeaSeeds kuleana because their work will be finished before, much before we actually are under construction. So the walls that they select and the owners that they end up working with will kind of be up to them individually as an owner how long that they would be interested in whatever the artist is willing to agree to. I know Meggs and Kamea for the Main Street Promenade were informed, we can only guarantee a year at this time because they didn't know what the long term prospects are for the Main Street Promenade. So that, you know, that was acceptable to them at the time, so it's going to be kind of a one on one basis to determine how long it can last.

Ms. Biondo: Much of it also depends on the elements. Yeah, much of it depends on the elements too, so we've painted in areas where the sun is just so intense that certain walls that are exposed to the sun 24/7 just will deteriorate faster than those that are partially shaded throughout the day. So even one time we had one mural that we repainted three times already. This is in Mexico because it's just -- it's brutal. But there's another wall, it only gets sun half the day, it's been up for the past five years, and it hasn't has to be retouched. So and at the end of the day, it really does depend on the building owner, and whether they want to give it a new coat of paint or if they want to keep the mural. Of course, we always hope that they stay up for as long as possible. Often if the conditions are ideal, paint companies will give us of about a life span of 10 years for the paint. But again, that does depend on the air and the sun.

Mr. De Rego, Jr.: Jonathan, you wanted to testify?

Mr. Jonathan Starr: Yes, thank you for allowing testimony, and my name is Jonathan Starr, and welcome Keone.

Mr. Ball: Thank you.

Mr. Starr: Good to see you here. I think the murals look great, the ones in Napier and the program sounds great. I do have one concern which is that the term "sea walls" in Hawaii and especially on Maui is a very specific term and a very emotionally charged term now. And if it's used, it's very likely to get people out, activist with, you know, angry signs feeling like this is a movement to destroy our beaches. Because sea walls are those structure which protect private property, but very often that's a loss of sandy beaches and access to the shoreline. So, you know, the new sea walls in most cases illegal in Hawaii, but they are still getting built. There are groups who are very actively funding court cases to get them removed. And, you know, I was kind of surprised when I saw sea walls, and I thought, oh, this is an activist project to show how sea walls are such a terrible thing and must be gotten rid of. So I wonder whether that's really -- it might be better to brand it with different term because it's a very specific and charged thing here locally.

Mr. De Rego, Jr.: Okay. Thank you Jonathan. You can respond if you want, but that's just a comment at this point that you may want to take into consideration. So are there any other questions on this? State your name and --

Ms. Kelly McHugh: Hello. I'm Kelly McHugh. I just wanted to add that in concert with PangeaSeeds project would we have Small Town Big Art. So there will be, right now, planned many opportunities for children and people of all ages and background, and neighborhoods to be involved. So this would just be one aspect of the bigger picture and a really exciting one. Glad to move forward.

Mr. De Rego, Jr.: Thank you Kelly.

Ms. Wade: Just to follow up with that. We need to thank Kelly because she helped us write the NEA Our Town Grant, and is a big reason we ended up receiving that funding so thank you Kelly.

Mr. De Rego, Jr.: On behalf of the MRA, thank you. Thank you Kelly.

Mr. Ball: Thank you Kelly.

Mr. De Rego, Jr.: Okay, so thank you very much for your presentation, and I think we're going to move on to the next item on the agenda.

Ms. Wade: Chair, let me just clarify in terms of, you know, what the MRA's participation could be in this, and maybe how this dovetail is. You know, we would see PangeaSeed as a

partner in terms of the implementation of Small Town Big Art. But as Kelly is saying it's just -- it would be one piece, you know, and kind of like a very early piece. So for us it feels important for us to be able to participate with them because it will also help shape how our Small Town Big Art is received moving forward. So we want to try to stay in communication and make sure that we're assisting in the community dialogue so that it all ends up coming forward positively so that, you know, Small Town Big Art can continue to unfold as we have sort of sketched it out. So the Office of Economic Development's Environmental Section is interested, very interested in participating in assisting as a sponsor for the program, for PangeaSeed. So, we're hoping then that we'll be able to kind of create that connection with Office of Economic Development to assist in the funding and then have -- maintain and be involved in the project unfolding as well.

Mr. De Rego, Jr.: Okay, so I just have a comment about this. So are we seeing the beginning of the development of what I was talking about earlier of a structure within our purview? Maybe not ours, but whoever is going to manage the project or for public art on a continuous basis, I guess, that's what I'm asking. Are we developing that infrastructure where that becomes a priority in terms of our long-term plan?

Ms. Wade: Funny you ask because I just published a scope of work request including the development of our arts . . . (inaudible) . . . actually that will -- it doesn't have to be the redevelopment agency to do because I know not all of us feel like I could --. I have no problem picking what's appropriate art or what would be an appropriate artist for this place, but there are folks who, in the community, that have that skill and talent and would be great at advising. So, a piece of the scope is to begin setting that in place, creating the oversight structure, and review that could do the solicitation for artists, review the scope and what their work is, and begin putting in place all the documentation that's needed to because there is, as Akira is saying there's a, there's a lot of paperwork actually that goes along with when you bring in an artist and to define what people's expectations and roles are. So, we're going to work to get that set up.

Mr. De Rego, Jr.: Any other comments? Yeah, I know, I could support something like that actually if it becomes a permanent part of the landscape of Wailuku because I think that's very exciting. Okay, good. Thank you very much.

Ms. Wade: Thank you for coming.

E. OLD BUSINESS

- 1. Review of Construction Mitigation Program and Redevelopment Incentives Package. Implementing these programs will require amending the Maui County Code, Updating the Wailuku Zoning and Redevelopment Code and developing procedures and applications to guide the programs. Staff is looking for direction from the board on which to move forward and which may need more information or further**

analysis.

Mr. De Rego, Jr.: Now we can move on.

Ms. Wade: Sorry.

Mr. De Rego, Jr.: I don't know quite when you're finished. So --

Ms. Wade: Neither do I.

Mr. De Rego, Jr.: It's ongoing. Okay, we'll move on to Old Business, the review of the construction mitigation program and redevelopment incentives package.

Ms. Wade: Thank you. So you assigned me with this last review of the document to return to Dixon Consulting to identify, in particular, the one outstanding issue was the commercial parking incentive. Julie and I have not been able to connect in this last --. It basically was only a week before I had to get the agenda published. And while I called her, and then we just played phone tag, and haven't been able to, have an in-depth conversation. So what I'd like to do -- and I can even pull this up because it would be great to be able to see it.

Mr. De Rego, Jr.: You want to call a recess just for a few minutes for you to set up or you all ready to go?

Ms. Wade: Oh, no, it's already loaded. I can pull it.

Mr. De Rego, Jr.: Okay.

Ms. Wade: But if, if you're okay with me with going through the initial construction --. I'm sorry. Yes, the construction mitigation program which you didn't have any comments on last time, so if you're okay moving forward with that I can start writing some of this stuff up. The most of the question were on the incentives package.

Mr. De Rego, Jr.: Right, I remember that.

Ms. Wade: So if there's, if there are a few that we can sort of break lose today so that --. Because a couple of them are going to require review by Corporation Counsel so let me go pull that up. Okay, and I can even give you mine if you don't have one.

Ms. Hiraga: It's still the same, right?

Ms. Wade: It's still the same.

Ms. Hiraga: From the April meeting.

Ms. Wade: Okay so to just review the first, the construction mitigation program, we had the

pre-construction open houses for information purposes. We have the business liaison which is in partnership with the Office of Economic Development basically doing continual check-ins with the businesses and finding out what their needs are and if they have any plans for changes that we can assist in accommodating them with. It includes developing the project website to allow continuous flow of information. Doing the business interruption fund and this is that grant program that we were -- we've discussed working with in partnership with Lokahi Pacific so that as revenues -- if revenues do dip that we're able to partially subsidize some of those costs if the business is also willing to participate in some of our marketing program at the same time.

Then the construction crew local spending is something we talked about encouraging in the bid documents. When we bid the project for construction that we ask the contractor to respond how their work within the district could benefit the local economy.

The Wailuku town's PR, there's a handful of different venues that we felt like particularly college students, and there are others that coming to kind of construction zone is interesting and exciting and might not necessarily be a hindrance to them wanting to come. It might -- we might be able to create an opportunity for it to be interesting. I will tell you the last little town I worked in, it was a small little downtown, and there were a four street scape redevelopment and four major sites under construction at the same time. And the retirees would come and set up their beach chairs in the municipal parking lot at the time, and just drink the coffee, watch the construction, and talk stories like just because there was something new and interesting to watch. So it can be, it can be a positive if we create space for those kind of things to happen and if we sort of invite and market it that way. So that's something that I think we'd like to do. Certainly nothing that violates OSHA, but, you know, a way that it becomes an attraction.

Then the free ride shuttle, that's, that's paired with the employee shuttle. It seems like we're going to need both. But as soon as we have the funding -- and we'll get to the funding next -- but as soon as we have the funding in July, I can issue the Request for Proposals for that. So that's basically the small six-seater electric vehicle that just circulates the neighborhood. You can hail it, or you can all it like an Uber to come pick you up and take you anywhere within the one mile radius of the corner of Market and Main would be the intention. So that's, that's something that seems very doable for us and affordable to start even now while -- to get people used to it. You know, so the earlier --. From my perspective, the sooner we start the shuttle service, the better because one, it's free advertising. You know, the shuttle can run around the district and have -- be totally sided with Wailuku town promotional materials. And it's also kind of like, ooh, what's, you know, what is that thing going around in Wailuku and how can I ride it? It becomes another almost an attraction. So we'd like to get that. This was actually the incentive that the merchants were the most excited about was the little shuttle service.

Mr. Ball: I have a question on that.

Ms. Wade: Yeah.

Mr. Ball: If this is the proper time?

Ms. Wade: Yes.

Mr. Ball: Can -- where does the one mile end? Do you know? One mile radius?

Ms. Wade: Yes, it's War Memorial.

Mr. Ball: Okay. So that would be the --

Ms. Wade: If you're going to Kaahumanu and yeah --

Mr. Ball: That would be the alternate parking site.

Ms. Wade: Yes.

Mr. Ball: I'm thinking of that because the other one would be maybe some parking around here where the County vehicles are.

Ms. Wade: Right.

Mr. Ball: And maybe they could switch out, you know.

Ms. Wade: Totally.

Mr. Ball: You know, you know what I mean? I don't know how often these cars leave the parking lot. They . . . (inaudible) . . . be here, but I don't know. I don't want to speak out of that. Maybe that would be something too.

Ms. Wade: Absolutely. There's 76 vehicles on campus that could be.

Mr. Ball: I mean, the area is going to have to allow some --

Ms. Wade: Flexible. Yes.

Mr. Ball: The two-hour thing also might have to be looked at.

Ms. Wade: Yeah.

Mr. Ball: For, you know, temporary.

Ms. Wade: Correct. Yeah, yeah. Exactly. No, that's a really good suggestion.

Mr. Ball: . . . (inaudible) . . .

Ms. Wade: No. We have --. I mean, every single day somebody suggests something that I'm like, hey, that's, you know, that's new or it's a spin on something maybe we've talked about but puts it into better perspective. No, so I do really appreciate that.

Okay, then the Wailuku town wayfinding program which is also something we have budgeted for this coming year, so we have, as you know, the, the temporary walking signs that says, like, the two minute walk to Wells Park, it's a six minute walk to Bailey House Museum. Those are great, but they aren't permanent. They're already fading. Interestingly they've only been up for a year, but they are really fading already so this would be permanent wayfinding signage. The money we have for this year would be for planning so -- because it is a process. So that we would hire a consultant to do the wayfinding planning for Wailuku town, and then budgeting money next year for construction and installation for that signage. So that would be another planning process we'd be adding in, but particularly when you have construction it's really important especially for folks not from Wailuku to know where they can go and how they can get around the neighborhood. So we'll need the -- we'll just need clear delineation of how to get around town, I think. And then the nights we can make the nicer, the experience in Wailuku will feel whether there's construction or not.

So that's the series of construction mitigation programs. Are there any questions or concerns about these now or are you comfortable with me beginning to sort of further flush out what these programs would entail and giving you scopes of work for us to bid?

Ms. Hiraga: I'm comfortable.

Ms. Wade: Okay.

Mr. Ball: Do you need a motion or is that --?

Mr. De Rego, Jr.: Okay, I won't get too close.

Ms. Wade: Did you want to take public testimony?

Mr. De Rego, Jr.: We can take public testimony on this item, yes.

Ms. Wade: I'm sorry. I broke them up weirdly and threw them off.

Ms. Holmes: Hi, I'm Kristin Holmes. With regard to the incentive for offsetting renter revenue to the businesses, the one thing that I was thinking about is I have been hanging in Wailuku for a long time, and I don't intend to go anywhere, but business is already suffering so for us to have to prove that's suffering as a result of the construction, I get that. But it doesn't really address the fact that we've been just like hanging in there, period. So I just wanted to bring up that point that that's kind of a -- you know, to have to be able to prove the loss of revenue as a result of construction doesn't speak to the fact that the issues, the area has been so depressed that it's been hard to be successful. So, I just wanted to put that out there.

Mr. De Rego, Jr.: Thank you.

Ms. Holmes: Thank you.

Mr. De Rego, Jr.: Okay, in the past we've told you to go ahead because this is really non actionable at this point so we're for just sort of all in agreement at this point that she should go ahead and scope things out. Okay I don't hear any objections so why don't you go ahead and do that and bring us something we can vote on.

Ms. Wade: Okay. Yeah, so you'll be, like as example, you'll see an RFP for the shuttle service, and I'll bring that to you to vote on and approve before I issue. So anything that's over basically \$24,000 comes before you folks to see the full scope. The same thing with the Wailuku wayfinding, and those are already -- those two are already packaged, the other ones will be coming.

Mr. De Rego, Jr.: I do have a budget question. I'm thinking about the lapse bond funds of over two million. Was that part of the four million to be able to continue with Ferraro Choi and all those people?

Ms. Wade: You're referring to the FY19 fund?

Mr. De Rego, Jr.: Funds.

Ms. Wade: We have --

Mr. De Rego, Jr.: Well there were lapse bond funds from FY18, I guess, or from before. Is that part of that four million that's supposed to be going for design? So what's that -- is that part of here or --?

Ms. Wade: So the four million in the CIP budget that's in addition to the four million shown as Geo bond is also intended for the construction.

Mr. De Rego, Jr.: Okay.

Ms. Wade: So we do have remaining funds in our FY18 CIP budget and that's the, the green and blue sheet that I gave you today that shows you.

Mr. De Rego, Jr.: Okay. Maybe that was the lapse bond.

Ms. Wade: Yeah. So I can get into more depth once we're talking about budget if that's okay.

Mr. De Rego, Jr.: Okay.

Ms. Wade: Because it's easier when you're looking at the numbers.

Mr. De Rego, Jr.: Okay. I just wondering where the money from this is coming from so.

Ms. Wade: Okay. So I'm going to skip ahead then to the redevelopment incentives so we have the tax exemption for property owner improvements is the first one. And it was in some draft language for the code amendments was included in that. So we're about 85% of the way on, on moving forward with that. It does need to go to Corporation Counsel for their review, and then we would need to bring it here for you to actually vote on the specific language and then take it to County Council, so that one is a bit of a process that I want to make sure if you're ready to move forward with that we can start sooner than later.

The next one is the small parking lot waiver, and this was intended for properties that are so small that accommodating onsite parking is very prohibitive and probably something we would want to discourage anyway because we want it to be more of a walking district. So to -- for a certain --. And I would -- see this is going to require an ordinance so I will -- this would be an amendment to the Zoning and Development Code to include a small lot parking waiver. And so we can actually talk through in more depth what the specifics of that would be. Like what would be the threshold of lot size, what would be the density that we would allow, do we want to allow, you know, full build out and still waive the parking. I think all of that could be discussed at a future date, but I could bring you a draft ordinance if you think that it's a good idea to move forward with doing some type of a waiver.

Okay, shall I go through all of them before we talk individually?

Mr. Ball: Sorry, going back.

Mr. De Rego, Jr.: Go ahead.

Mr. Ball: Is that...give me an example what that would look like.

Ms. Wade: Sure. So one example might be -- I'm trying to think of what you might be real familiar -- Wai Bar. Wai Bar is a perfect example.

Mr. Ball: You could say that.

Ms. Wade: Okay. Not that you're familiar with the Wai Bar.

Mr. Ball: Never seen it, never been, right.

Ms. Wade: Okay, it's a very small bar. It covers 100% of the site area. There is a small courtyard in the back, but it's --. So it fronts Market Street. It is a tenant space in a larger building and then there's a courtyard in the back adjoining the municipal parking lot which we would not -- I can't ever conceive of a reason that we would give driveway access from the municipal parking lot onto that lot because it creates all kinds of liabilities for us. So they are

effectively land locked with no ability to provide onsite parking. That would be one opportunity. However, currently when they come in, we would tell them -- if we hadn't amended the zoning ordinance which we already did for food and restaurant -- but if we hadn't, when they came in, we would say, okay so you have a 45 person occupancy, you need to provide 20 parking stalls and with certainly no ability to follow through on that. So it becomes really prohibitive and has in the past prohibited a lot of businesses from being able to come to Wailuku.

Mr. Ball: Well, you start running into the front street issue, right?

Ms. Wade: Exactly.

Mr. Ball: Where you start reselling parking stalls over and over again, and it just becomes ridiculous.

Ms. Wade: Yes. It sort of a shell game which isn't really something when we're trying to encourage reinvestment, and dining and entertainment, that we want to, I think, force people to go through that shell game when indeed we're now looking to provide the parking resource to accommodate that district.

Mr. Ball: Right. I was hoping that that's what you're talking about. We've seen it in variance and appeals board too where restaurants had to come in on Front Street and pay for parking that their people may or may not use because it's somewhere else, right?

Ms. Wade: Right. Yes. Absolutely. Well and it functionally it finds a way to work, you know. Whether you have the parking stall onsite or not if the, if the, if the venue is attractive and interesting enough, people will find a place to park and they walk there. So it's kind of a test of well, how, how...how quality is your business basically to get people to walk.

Mr. Ball: Yeah. And that's what I'm -- I'm think more of the business side of it where we don't want to stifle these businesses by saying, you know, it's 20 parking stalls when, you know. You know what talking about.

Ms. Wade: Right. But in the same vain we also don't want to --. And so this is what we're going to have to feel out. There's probably a line there. There's a line where the County could be taking advantage of if we're waiving parking and, you know, they're maximizing an occupancy that probably exceeds the acceptable level for that site, you know, so because we've waived parking and so they've found an opportunity to do that. So we're going to have to find what that balance point is, I think, with this ordinance. Yeah, okay.

Mr. Ball: Yeah.

Ms. Wade: Okay, so I'll work on a draft of that. Then the commercial parking incentive that's the one that I need to come back to you on with more information. I haven't talked with Julie so we need to follow up with that. And, and the same with the residential parking incentives.

That was the one that we talked about making an overnight parking permit.

Mr. De Rego, Jr.: Permit, yeah.

Ms. Wade: So I need follow up from her on those two things. Okay, the construction coordination incentive I will tell you we're kind of doing this already because we've had to, as we're doing the engineering design work for Church and Vineyard we've met with the individually with all of the property owners that interface those rights-of-way. And while we're at it, we talked to them, do you need a water meter upgrade at this time, do you need a sewer lateral upsizing to accommodate your future plans, so whatever is in the public's right-of-way we have already agreed to take on as part of the project. So if -- because we're replacing the sewer line, you know. So because the sewer lines are getting full replacement it's getting all new lateral connections anyway. So if the property owners says, you know, I really would like to put more housing on my property, say, okay, give your, have your engineer give us the calcs for what they're expecting in terms of need and we'll put in a lateral connection. Everything on the property owner's side is their own responsibility. But whatever is in the public's right-of-way we are planning to accommodate at this time in the location that the owner specifies, okay. So we might even be able to take this out as an incentive. It kind of having it in here kind of gives us a pat on the back because we're doing it, but it's not really above and beyond on what we're already planning on doing or actively doing.

The next one is the expedited permitting, and I think I explained to you how now with the new MAPPS system, so all of the County's permitting system. I know the three of you are all familiar. The County's permitting system is being upgraded and totally going to an electronic system, so things aren't going to get shuffled back and forth on paper between departments. So it does allow us to prioritize permits when for all kinds of different reasons whether it's an emergency permit or, you know, whatever the reason might be. So we did, I did talk with the Managing Director about having -- who's coordinating the MAPPS project -- about having sort of a, a flag for MRA permits and being to expedite those.

The other piece for MRA which we might be able to do now that it's moving into Department of Management and we have a civil engineer who's going to be staffing, we might be able to take -- and this is something we're still in discussion about -- take the building permit review away from public works and do it in the MRA office because we'll have a civil engineer and that would allow us to also utilize the existing buildings code, which Public Works won't do. But that would allow us to do a fast review of historic properties, which today takes a really long time because we're not using the existing, the IBC, existing Buildings Code. Where that's what State Historic Preservation Division, that's what the Secretary of Interior recommends utilizing to preserve historic buildings and retrofit. But because we don't we require basically new construction conditions for historic properties which has been a big -- which has been very prohibitive to restoring and upgrading properties in Wailuku. So if we can take that task away and do it in house, I think that would be a huge expediting. So that's more of a structural thing, but --. And I don't know --

Mr. De Rego, Jr.: So what would it take? I'm sorry. What would it take for that to happen?

Ms. Wade: It's going to take the MD approving the job description for the civil engineer as I write it. And then it's also going to take the Council approving the MRA to use the existing buildings code. So we would have to adopt it under the County Code, and then it would have to identify who's, who's the authority on that in the Code. And I'm hopeful frankly that ultimately it begins getting used for the other country towns because it would be helpful for all of them. But I think it's got to start somewhere, and Wailuku would be a good test for that.

Mr. De Rego, Jr.: Gwen?

Ms. Hiraga: As part of the expediting permitting, you know, in the . . . (inaudible) . . . this development review committee, so can you explain more about that? And if there is really a need for it if it's --. Or is it's the MRA who's going to be reviewing or the Managing Director or the MRA staff?

Ms. Wade: What was discussed was basically an internal development review so instead of the permit -- and this, this might not be necessary now that we have MAPPS. We'll have to see. Part of it, though is, I'll tell you, like internally, kind of what happens is the permit goes out and gets routed, and then water says, you know, we don't like where you have your meter. We want you to move the lateral connection and the meter because it's too close to something. So they move that and that affects something else. So it initiates a whole other round --

Mr. De Rego, Jr.: It keeps going around and around.

Ms. Wade: -- of review. Yeah. Where if everybody is at the same table and water says this has to move, and fire says okay but then they affect our hydrant, you know. That gets balanced out in a dialogue in 30 seconds rather than taking weeks to unfold, you know, as it --

Mr. De Rego, Jr.: . . . (inaudible) . . .

Ms. Wade: Yes. And it's a bit of uncertainty for me too with MAPPS; is there an order by which the agencies are going to respond? To me right now the way it looks is it all goes out and then comes back which then doesn't prevent --. Yeah, it doesn't prevent the issue where, you know, all the agency comments could be conflicting, you know. Or a handful of them could be conflicting when they comes back, and then the applicant has to figure out how to deal with it where in one sit down conversation it could be resolved. So, I'm not sure yet what the feasibility of that is. In smaller communities this is norm, you know, that you would have your plan -- whoever is assigned the project. And typically it's within an area. So that's what we would request probably is within each of the agencies there would be a person assigned to the redevelopment area for plans review. And then that would be, I know, that's our hope and it's, it's, well, it will probably be like how MPD is. How we get, like, an assigned community officer, and then eight weeks later, it's a different officer.

But, you know, you can hope for the best and as long as you know who the go to person is which is half the problem now is chasing people around to figure out who's responsible. So, anyway, that is the hope. I don't know if we should document that we want to do that. I'll defer to you folks on that. Yes?

Mr. De Rego, Jr.: Yes.

Ms. Wade: Oh, good. Okay, exciting. And the concierge service, I didn't come up with a better term for that yet. But more or less...you know I described it as developer, land owner, matchmaking which we've seen a lot of. Now that the project is kind of starting to become a reality, we have a certain amount of funding dedicated, we have both landowners expressing interest in doing something with their property, and we have the development community coming forward and saying, hey, you know, do you know anybody that wants to do a project in Wailuku. So it's more that than anything and then expressing how, I don't know, maybe it's some type of -- I was going to say like a matchmaking website or something, but --

Mr. Ball: Facilitator.

Ms. Wade: It's a facilitator, but it's also kind of what we're going to do with the artists for Small Town Big Art too where we solicit and ask are there artists out there who want to participate, and are there venues, and then we match make, you know, who works best together. That could be --. It's kind --. That's kind of the thing.

Mr. Ball: So just for clarification.

Ms. Wade: Yeah.

Mr. Ball: So this -- is this a person? Is this a -- what is it?

Ms. Wade: No. I mean, yes, a person would be doing this, but I think it's frankly probably within my job description and it's something that I've been doing so far.

Mr. Ball: And you looking at surrounding property owners and saying you want to redevelop your property or what are you exactly --?

Ms. Wade: Well, I haven't been actively seeking out owners or developers. They've been more or less coming to me.

Mr. Ball: No, I'm just saying this, this heading here. Is that what that idea is behind that is someone that --?

Ms. Wade: I think it's mostly to communicate that we're available to assist, you know. If you are a property owner who's interested -- you know, is land rich, cash poor -- and is interested in a partner, you know, maybe we can help you.

Mr. Ball: Okay. Putting in money guys with the property owners.

Ms. Wade: Yes. Or vice versa, you know. But then maybe, maybe it is, like, maintaining a list of some sort of folks who say, you know, what are they interested in doing, who are they interested in partnering with, that kind of a thing, and then being willing to make their, that information available should it be asked for. That, that could be something that we do.

Okay, so I'll think through that one a little bit more in terms of what exactly does that mean, what would be helpful. I might talk to a couple of folks who have already shared with me they're interested a development partner, and find out how that could best work for them. It doesn't mean we're going to get home runs. I'm telling you, I mean, one at 10 at bats is pretty good right now in terms of, of our average. So, it's, it's a trial and error kind of thing, the match making as we've discovered.

Mr. Ball: Build it and they will come.

Ms. Wade: Yeah. That could be. That could be it. It might all just work its self out. Okay, then for my takeaways are for the, for the construction mitigation, I'll be coming back to you basically with one RFP at a time as we're ready to put it out to bid. For the redevelopment incentives, I'm going to owe you a tax exemption, tax exempted ordinance and an amendment to the parking code to meet the first two things. The second two, commercial parking and residential, I'll be following up with Julie and responding at the next meeting. And then the last three is we'll leave in here, in terms of the report, but it's no specific action at this time. It's just that this is something that's available to the community.

Mr. De Rego, Jr.: But as you go on if you could just be more clear on about what the process is and who will be responsible for each of these things I think that would be helpful for us.

Ms. Wade: So my job description too is going to have to get updated. So you'll be seeing that actually in the, in the -- in June. You'll be seeing a revised job description from me when my position moves to Management and what -- it basically identifies all the stuff actually being done now. And gives you the chance to say yes, you know, your job is concierge services or whatever we end up naming it and some other things or the things that you feel is necessary for me to be doing. Okay. That's the incentive package.

Mr. De Rego, Jr.: Any other questions? I think we can move on.

F. DEPARTMENT UPDATE

1. FY19 Budget and remaining [FY18 funds](#)

Ms. Wade: Okay. I'm going to stay here because we have spreadsheets to go over.

Mr. De Rego, Jr.: You have all your sheets that you need?

Ms. Wade: I, I don't need the, the -- those copies.

Mr. De Rego, Jr.: Okay. So let's move on to the Department Update, the FY19 budget and remaining FY18 funds.

Ms. Wade: Okay, so Chair, are you okay if we start with FY18?

Mr. De Rego, Jr.: Yes.

Ms. Wade: Okay, great. So FY18 I pulled up the spreadsheet that Charmaine provided and then as you can see towards the bottom in the bright yellow these are Request for Funds that I have submitted to Finance or that are going to be submitted early next week. So these are the remaining funds that will be encumbered shortly. So an additional \$64,868.96 has gone to Finance for request for payment. So that includes this Berktech, Brian Berkerwitz, who has photo documented already for me a couple of meetings -- not a couple -- four meetings and done some also Wailuku town photography work. He also did audio recordings of our cultural training with Public Works Department in advance of starting the archaeology work so that's the invoice for that.

The Hawaii Inspection Group -- and this gets a little bit into my other -- we encountered what we believe to be asbestos at the Armstrong lot last Saturday. So we contacted SeaRay Beltran of Risk Management immediately and then capped the site, contained the site, pulled whatever material had been retrieved from the hole, contained it the dump truck and it's at sequestered location at the Public Works Baseyard right now, properly signed. So this inspection group is testing the piece of material, the shingle that was identified. And I think I expressed -- I don't know if I told you last time -- what it appear to be is that the Old King Theater you would walk in off of the sidewalk and then the seating went down. Unlike lao where you go up. So at the Old King Theater you're walking up a sidewalk and you go down so it was effectively a basement, you know, a graduated basement. It appears they had demoed the building into that, and then covered it with dirt. So it's all kind of just block, concrete block and wood, and it's real messy. We got through 12 trenches before we identified even one little shingle of what could be asbestos. We don't have confirmation on that yet, but we're proceeding as if it is, you know, so the site is all contained at this moment. It will be, it will remain quarantined until such time as we get clearance from environmental or it will be heavily sealed and the material will be removed at the time of construction and we won't do any further archaeology testing on it if it is asbestos as SHPD has said yes that's a health risk so. And because we have now found the perimeter of the basement wall, it's pretty easy for us to say, okay, well this is all building. It's all been previously disturbed so we're not, we don't have the issues with archaeology we might on other locations. So that's what's that bill is for.

The Grant Write for EDA. So the Federal Economic Development Administration has -- we've been talking with them about funding pieces of the construction. They have about, up to three million a year available for construction projects and they're interested in having us

submit an application. The application is due June 30th, so for time sake I could use some help pulling this grant together so that \$20,000 is for a grant writer. We did get three bids in and one has won multiple EDA grants in the past. It's McAllister and Quinn, and that's Melissa Unemori Hampe who they've -- they have a writer who has won multiple EDA grants and could help us package. So that was the number they gave us so that's the number I would put in.

The PR and community outreach is -- this is for Small Town Big Art. I should've specified that. So this would be just for the first six months of getting everything set up and I've put out a request for that and that closes today, this afternoon.

And then Clean and Safe App was something you folks authorized me to get built way back in October and I frankly just haven't had the time to get around to getting that out because I don't know who app builders are. I only know of two and I need three quotes, so I got to talk to you Frank about app builders.

So those are the remaining things that I'm trying to encumber right now. And then you also asked could we pay for conference registrations now, which we can. So we did -- I did suggest the Project for Public Spaces. Timing wise it doesn't really work for anybody to go to that it sounds like so there's the International Downtown Association Conference which we went to. Carol went with us, Jonathan, Kristin, when we went to the San Francisco one, and it was very eye opening. It was a really good conference. This one is in San Antonio, Texas, this year in October so the conference registration fee for that is \$900 each. So if you'd like me to start registering some folks I could do that.

Mr. De Rego, Jr.: Yeah.

Ms. Wade: Yeah. And take a look, I sent a link to the -- I think sent a link to the registration website so it has the dates, and the times, and the hotel. Be advised if you're interested in attending you have to pay the hotel up front and you get reimbursed so it's not a -- we cannot put it on the p-card.

Mr. De Rego, Jr.: P-card, yeah.

Ms. Wade: So if...if all of this is okay with you we do have some remaining funds. So we have, which I can hustle to encumber. Okay, so we have \$22,000 and then if we have the \$900 each for conference registrations. I mean, we took -- Mike came actually -- so we took Corporation Counsel, we took two MRA members.

Mr. De Rego, Jr.: We can only take two, right?

Ms. Wade: Right.

Mr. De Rego, Jr.: Correct?

Ms. Hiraga: Mike will be watching.

Ms. Wade: If Mike can come, he can do what he did last time when we called meetings to order and everything. It's October. I'm looking for a commitment.

Mr. Hopper: I don't know if I can go in October.

Ms. Wade: Okay. So or maybe -- who's your -- is Richelle your --?

Mr. Hopper: . . . (inaudible) . . .

Ms. Wade: Okay. Because that could be good because she's heard it too although . . . (inaudible) . . . The -- so I could set aside maybe five registrations for now and then if there's more we can add it later. But that takes care of almost \$5,000 as well, and it's an easy one to encumber because we just use the p-card.

Mr. De Rego, Jr.: Okay, yeah. I don't have any problem. Anybody? Okay.

Ms. Wade: Okay, is there anything else outstanding while we have fiscal year 18 funds?

Ms. Hiraga: Will you be participating in like HCPO or not? I don't . . . (inaudible) . . . but I know from time to time . . . (inaudible) . . .

Ms. Wade: You mean presented or travel to it?

Ms. Hiraga: Yeah, travel, registration and travel.

Ms. Wade: Yeah. So specifically they allow one . . . (inaudible) . . .

Mr. De Rego, Jr.: . . . (inaudible) . . . one. It's kind of divided up.

Ms. Wade: Typically MRA gets one person to go to HCPO. And Planning Department pays for that out of their training. It doesn't actually even come out of ours. But if --

Ms. Hiraga: If we wanted two.

Mr. De Rego, Jr.: If we wanted to -- more than two.

Ms. Hiraga: And HCPO, how many commissioners going?

Ms. Wade: . . . (inaudible) . . .

Ms. Hiraga: Yeah, I'd like to suggest that that also be considered.

Ms. Wade: Okay.

Mr. De Rego, Jr.: Yeah, I think that's a good idea.

Ms. Wade: Okay. Alright.

Mr. De Rego, Jr.: Okay.

Ms. Wade: Anything else on that?

Mr. De Rego, Jr.: Want to move on to FY19?

Ms. Wade: Okay. So moving to -- and this is still FY19, but it is --. Oh no, I didn't, I didn't save it. The blue and green sheet, it's the CIP sheet.

Mr. De Rego, Jr.: This one?

Ms. Wade: That's the one. So you can see our CIP funds from previous years, so this is kind of what I was trying to get to Frank is any design contract amendments that might be needed as a result of us splitting this into two phases, we still have funding in FY18 for. And the FY18 fiscal for CIP goes through December 31st. So we can do the contract amendment with Ferraro Choi to separate it into phases, and then we don't have to touch the FY19 \$44 million to do that. Okay so that can remain intact for construction funds. There are pieces of -- so you can hold that and look at the program balance sheet which is the other spread sheet I gave you and its like has the five year. It has five years of --. Can I open it here? Program balance sheet. Here we go. That's the one, yes. So initially when we started talking about mitigation and how we sustain mitigation throughout construction we made a five year program for this. So this, the budget chair has seen, the Mayor has seen, and you folks have seen it once before. The numbers have changed a little bit because it now includes -- it has always included expenses and income because now we're going to start to have some income.

So you can see Clean and Safe, we bumped up to \$250,000 this year. That would allow us to also do Main Street. We retained the \$83,500 for MRA projects like ordinance amendments, plan updates, that kind of a thing. The \$25,000 for First Friday. So with a total of \$385,500 for the things we're already doing.

Then we're adding in the programs that are listed in the chart, yeah, that we just went through. So Business Interruption. We have Small Town Big Art. We have the PR ongoing, the wayfinding and this would be planning, the shuttle service, and parking district operations is not going to have a cost this year. This new cost of \$774,000, I mean, 47,000. So that's \$1.1 million for existing programs and new programs together. They gave us \$1,006,500 for operations, so we don't have all of this. So, I think, though what we do is bid them anyway as they're written and perhaps we find some saving somewhere. Otherwise, there's potential to have some of this come out CIP if it's directly connected to the project. So for example, the construction, the mitigation and PR is often a position that's held as part of the construction

management team, so that might be one and that's our difference right there, you know. So if that gets funded out of CIP, all of the rest we can still accomplish with the MRA's program budget. Okay.

But this also allows you to see down the road for the next few years, and if you scroll all the way down, you can see that our program budget is revenue positive after the end of five years once the, the building opens and is operational. So this isn't a story we've done a good job of telling, I think. You know, I don't think that the County Council realizes that operationally the, the facility will pay for itself because we have all of these programs we're putting in place, you know, to make it a facility. There wasn't much opportunity to do that in the budget dialogue, but I think, I think that's going to be our job now over these next few months before we go back for the budget amendment. It's going to be kind of each month taking on a piece of their, you know, their concern and how, how it actually works to the benefit of them and the neighborhood. So I'm happy to answer any questions about this program.

Mr. Ball: What's the Clean and Safe program?

Ms. Wade: Good question. I should have had Lawrence here today. His daughter is graduating today from Kamehameha so he's not here. So we have a program of street cleaners so they do trash collections, street sweeping and all of the like. They do hose down the streets once a month, that kind of thing. That's the clean part. The safe part is seven guys now. We have seven staff members. Most of them are former police or fire and they patrol the neighborhood from 7:00 a.m. to 7:00 p.m. throughout Wailuku and basically assist property owners with issues of vagrancy and disorderly conduct that kind of thing because, because our B-cop often gets very dedicated, gets assigned to other things and so the police officer isn't always readily available but the safety enforcement guys are. And so it's basically an interface between the property owner and either the person causing a disruption or the police, you know, so and they assist in helping them to follow a process. Like do you want to trespass this guy? Yes, I do. Okay, you trespassed, you're kicked off the property. He makes a . . . (inaudible) . . . the police comes right away. So that's kind of the -- it's backup for the property owners. He's actually helped us here at the County several times too or whomever has been on duty because they're here so fast. So, that's what Clean and Safe is.

Mr. De Rego, Jr.: So, so here's the question, \$64,000 question...so we're starting to show revenue, I guess, for parking, right, going forward?

Ms. Wade: Right.

Mr. De Rego, Jr.: When are the marking meters on Market Street expected to be put on? I mean, what's the timeline for those amenities to be added to our landscape?

Ms. Wade: Yes. So you guys saw the parking action plan in February. It was transmitted to Council with some amendments that we had discussed to the beginning of this month. And so we're trying to get a July schedule date to review the action plan which is for Wailuku

and Lahaina by the way. So you know, we're looking at them both together at the same time. So this shows income coming in 19, but all that is is parking permits for the 12-hour stalls as we have discussed. Yeah, so that's the parking permit for the 12-hour stalls.

Mr. De Rego, Jr.: Because they created that new fund, right, for employee parking during the budget.

Ms. Wade: Yes, they did. The following year is when meters on Market get installed, and that's the same time that Church and Vineyard Street construction commences, okay. So when that construction commences, the rest of the on-street meters will happen. And then the following year, and I don't know if that includes the upper district. I have to check. That might not include the government center yet. But right in the middle of town where we're starting to disrupt things, we have to manage, so there has to be equal parts disruption and management. You know, as soon as you create a problem, you have to have the solution to. . . (inaudible) . . .

Mr. De Rego, Jr.: . . . (inaudible) . . . some mitigation.

Ms. Wade: Yeah, mitigate. So, anyway.

Mr. Ball: Question?

Mr. De Rego, Jr.: Go ahead Keone.

Mr. Ball: Excuse my ignorance on this, but it seems that the parking, the paid parking, if I'm correct, is kind of untimely when we have testifiers saying that they're struggling already, and for me, I like to come to Wailuku at night because I live down the road and go to Wai Bar or whatever, right. To pay for parking is going to be kind of a slap in the face again if you will especially during construction where parking is going to be at a premium and then now we're going to be charging for parking at that time. I don't know the back story so I'm just kind of giving you my opinion.

Ms. Wade: Yes. No, you're --. The initial look, I think, always appears that, yeah, this is like a double tax. Like you're, you're creating this disruption and you're also charging us to be able to come and experience this disruption. But the issue is you've created scarcity so it's kind of an economics question, you know. So the minute that we disrupt those parking stalls we've created a supply and demand imbalance. And the only way that that works its self out is one, either there's chaos and people just circle and circle the blocks looking for parking, you know, or it becomes monetized. So that if you want that stall right in front of the Wai Bar, you know, if you want the privilege of parking right at curb side, you're going to pay a dollar an hour, you know, or it's not even a dollar, it's 50 cents. However, the hours, the timing that we have right now is to charge from 9:00 a.m. to 5:00 p.m. only. So at those shoulder times, like if you're coming to Wai Bar at six, it's a free parking. Or if you're -- even if you're coming in and stopping to get coffee before you go to work it's free, you know. But, if you're there during peak times, when courts are in session, County employees are here,

everything's happening, there is a bit of scarcity. And there's actually enough, enough....what is that word...when you have a captured audience? You have this captive audience for the businesses in town already that's able to utilize those, those stores and restaurants and things. So that's going to partially communication and PR where we're getting the County employees to actually go out and eat or buy their lunch or to, you know, get their shoe repaired or whatever it is, do their birthday shopping in town. Those types of things are going to have to be -- you know, encouraging the employees to help Wailuku get through it, you know, because it will be during, during office hours it's going to be a challenge for the outside clientele to get to Wailuku. And the only way to keep those spaces available for actual clients is to charge. Because otherwise we get people parking all day in those two-hour stalls on the street. So if you know, you know, I can, I can park in this metered stall, I can go in and get my coffee, they validate my parking so it's free. You know the minute that you're actually behaving customer it's, it's free parking for the first hour. And they can continue to validate. The merchants can continue to validate based on what they're willing to pay in, how valuable is it to them to have it be free parking, so that becomes an option for them. And that's a great thing about, like, cellphones now is it can now be on your cellphone. You can pay remotely. It becomes really convenient. We can do promotions on there. You know, park for two-hours -- pay to park for two-hours and get, you know, half off on your entrée at somewhere, you know. There's, there's really good opportunities for us to do -- make it actually interesting and feel more convenient to park.

Mr. Ball: See I knew you'd have a good answer.

Ms. Wade: Well, it's not though. I mean, it's not instinctive, I realized that. It feels like a double slap on the face.

Mr. De Rego, Jr.: If you're going to Wai Bar at noon, then you should see your doctor.

Ms. Wade: You can't go to Wai Bar until four.

Mr. De Rego, Jr.: They don't open till four. Well, there you go, that solved that issue. So, good. Anymore questions?

Mr. Ball: Thank you.

Mr. De Rego, Jr.: Gwen?

Ms. Hiraga: I had a question that I was going to ask earlier about the budget, and this relates to...for the -- I'm looking at the CIP or the six year capital program that's included in the fiscal 19 budget. And I just had a question on what the \$2.195 million was for. You know Frank talked about the previous --

Mr. De Rego, Jr.: The lapse bonds, yeah.

Ms. Hiraga: -- the lapse bond. Yeah, so is that what that is, the lapse bonds?

Ms. Wade: Yeah.

Ms. Hiraga: And what is it used for?

Ms. Wade: It's all for construction or construction the program.

Ms. Hiraga: So, so it's not really \$40. Well, we could look at it as that we're getting more than \$40 million, like \$44.

Ms. Wade: It is. It is.

Ms. Hiraga: Okay.

Ms. Wade: Yes, it is. So then, you know, we'll be approaching EDA for \$3 million for this year. There could be more, they have informed us. We'll approach again next fiscal year. We're actually going span three federal fiscal years with the project, so that gives us an opportunity to sort of go back to the well each time, which we're hoping to be able to do.

The other thing which was interesting to me that we kind of have to all start thinking through the best way to go about this. But I've heard now that our State Legislators were kind of disappointed we didn't ask them to submit for this project at the State level. So, you know, October, come October we should probably be ready with a package, a request, from them, and being able to show the things like when jury is in session, there's an additional 250 cars in Wailuku. You know, things that are like geared directly -- this directly benefits you in this ways, and this is what it would cost if we weren't doing this for, you know, the neighborhood. So, that's kind of the narrative that I think we have to think through, I feel.

Mr. De Rego, Jr.: We can show them the Goodwin study so -- they're making --

Ms. Wade: Yeah, yeah. And Goodwin, as you know, that study breaks it down by State and County so there's, there's a lot of additional revenue coming back to the State it shows just in GE taxes.

Ms. Hiraga: But, you know, with regard to the Legislature if they really wanted to fund, they could have.

Ms. Wade: I know. I think they wanted to be asked.

Ms. Hiraga: Okay. That's fine. We'll ask.

Mr. De Rego, Jr.: Well ask. If it means money, we'll ask.

Ms. Wade: It would. You know, it, it -- I would like to opportunity to kind of feel out what's their area of comfort too. I don't know number we're looking at there, but I think we're

working our way up to possibly having to secured \$60 million in which case what we go back to for the Council might be small, you know, based on --. We'll have adjusted, we'll have updated cost estimates in August. And then that contingency starts to go way down because we'll have a whole lot more certainty in the construction method and pricing. So that will be good.

2. Archeological Inventory Survey status

Mr. De Rego, Jr.: Good. Thank you. Okay, archaeological inventory survey status. We got a little bit about that earlier.

Ms. Wade: You did. So this, this is our hold up on the Environmental Assessment is completion of the Archeological Inventory Survey. We are 85% complete with the trenching work. This weekend, tomorrow morning, we do start trenching at the Land Commission Award for Lunalino, so this is the most sensitive location. And a few folks I spoke with, Hokulani Holts, this week about protocol. Should we be requesting -- you know, does she feel the need that there's additional protocol for when we disturb the earth there? We talked through it extensively and she said, you know, there's -- what it says on the Land Commission award map is lo'i, Lunalino lo'i. So she said it's very unlikely there's any type of a religious structure or iwi at this location, so she felt because we already done the blessing at the beginning, she felt that that was sufficient and no additional protocol was needed. Hokua'o Pelligrino is going to be onsite tomorrow when the excavation begins. He's very familiar with lo'i wall construction and historic. He's a historian, so he really wanted to see it so perfect you know. So we welcomed him. He'll be in full OSHA gear tomorrow.

Mr. Ball: Where is this?

Ms. Wade: It's, it's right in the municipal parking lot, in those handicap stalls behind One Medical. So that's the location of the trenching this weekend.

Mr. De Rego, Jr.: Are you taking pictures, I hope, of all this in your full gear? We need to keep a digital history of this.

Ms. Wade: Yes. Tomorrow morning is my little one's preschool graduation unfortunately, and Brian Berkerwitz is busy. But, yeah, there are three archaeologists onsite on during each dig and they photo document everything so I'll just make sure that they get the good, like, big picture photos. I mean, they're photographing the profile of the trench each time, but I don't know if they're photographing the crew, but I'll assign them that this weekend.

3. Status of Draft Environmental Assessment

Mr. De Rego, Jr.: Okay, so that leads us to the status of the EA.

Ms. Wade: Yes, so depending on what is uncovered. Right now we're in real good shape. In terms of documentation, there is nothing of significant interest that's been discovered during the inventory survey. So the documentation is basically the explanation of the profile of each trench, the location and the profile with conclusions of there was not anything in there other than film, material, and clay. And then -- but we don't know what's going to be discovered this time. And if we do encounter iwi as you know it stops and we have to go to Burial Council.

Mr. De Rego, Jr.: Right.

Ms. Wade: So that's the reason the EA. You know, we just have to wait. We just have to kind of wait for the process to unfold. If all goes well, we're expecting to publish either the last OEQC deadline in June or the first in July if he can -- when he finishes the report. If there's nothing significant to report, it should be easy. So that's the, that's our target right now, but we're going to have to be flexible based on the whole EA is packaged. This is -- we're waiting for this to drop in.

Mr. De Rego, Jr.: Okay. Good. I'm glad to hear that because the Environmental Council is in the middle of drafting new rules and May 31st there will be a public hearing here on Maui at two locations. I think one is Velma Santos, and I'm forgetting where the other one is, but for the new draft EIS rules so we would hate to have everything come to a dead halt because now we have to meet new requirements --

Ms. Wade: Yes.

Mr. De Rego, Jr.: -- of whatever that means.

Ms. Wade: Agreed. Yeah. Unfortunately AIS trenching is not something you rush, you know.

Mr. De Rego, Jr.: Yeah, no, no, I, I, I granted, but...

Ms. Wade: Yeah, I understand. I communicated this to the folks which is why I was like we need the whole thing ready to go as soon as the AIS is done.

G. NEXT REGULAR MEETING: June 22, 2018

Mr. De Rego, Jr.: Okay, good. Just -- our next regular meeting is June 22nd, 2018, and I want to have a discussion. I'm not going to be here probably, work related duties. We have our annual membership meeting at Maui Economic Development Board and I'm suppose to leave for Lanai to run a workshop and it will be very hard to kind of fit my duties here in between that so I was wondering if people would entertain the 29th possibly of moving the meeting to the 29th. Because I'm thinking about this too, we've been having problems having quorum, bare quorum so --

Ms. Wade: And it gives us other . . . (inaudible) . . . fifth member.

Mr. De Rego, Jr.: Yes.

Mr. Ball: June 29th?

Mr. De Rego, Jr.: June 29th.

Ms. Hiraga: I think we need to be flexible.

Mr. De Rego, Jr.: Okay. Good. Thank you. So why don't we set the meeting for --

Ms. Wade: Hang on, let's check if the room's available. It is? Thank you. Okay, great.

Mr. De Rego, Jr.: Yeah, we can meet in your office. Yeah, so why don't we move the next regular meeting to June 29, 2018. Okay.

Ms. Wade: That gives us more chance to get the EA done too as well. Great.

H. ADJOURNMENT

Mr. De Rego, Jr.: Yes. So if there's no objection meeting's adjourned.

There being no further discussion brought before the Agency, the meeting was adjourned at 3:00 p.m.

Respectfully submitted by,

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

RECORD OF ATTENDANCE

PRESENT:

Frank De Rego, Jr., Chair
Gwen Hiraga
Ashley Lindsey, Vice-Chair

EXCUSED:

Keone Ball

OTHERS:

Erin Wade, Small Town Planner
Michael Hopper, Deputy Corporation Counsel
Carolyn Takayama-Corden, Secretary to Boards and Commissions II