

East Ninth June 3 CAC Meeting Summary

MEETING ATTENDED BY: Director of Arts & Culture: Porter Arneill; Chair of the Citizen Advisory Committee: Mike Amyx; **ELNA Representatives:** Phil Collison, Dave Loewenstein; **City-at-Large Representatives:** Burdett Loomis, Rev. Verdell Taylor, Margene Swarts; **Downtown Lawrence, Inc Representative:** Emily Peterson; **Warehouse Arts District Area Representative:** Tom Larkin; **Lawrence Arts Center Representatives:** Tom Carmody, Ben Ahlvers; **Business Representatives:** Will Ogle, Marcia Hill; **LiveWell Lawrence Healthy Built Environment Workgroup Representative:** Tim Herndon; **el dorado inc:** Josh Shelton, Kara Schippers; **Lead Artist Sans Façon:** Tristan Surtees; **Team Historian:** Dennis Domer

NOT IN ATTENDANCE: **ELNA Representative:** John Sebelius; **Lawrence Cultural Arts Commission Representative:** Katherine Simmons

Date: June 3, 2015

Time: 6:30PM-8:30PM

Agenda Topic #1: Review the Draft Work Plan

Notes:

Mike Amyx: The first agenda item is the Work Plan. There are two parts to the Plan. The first is the street – sidewalks, bike lanes, essentially a Complete Street, but more importantly a Complete Street that fits in East Lawrence that is used and works for both the public-at-large and East Lawrence.

Will Ogle: How much money has the city allocated for the project?

Diane Stoddard: \$3.3 million.

Mike Amyx: The second part of the Work Plan is the art component. How is that going to happen? How is that going to fit in?

Porter Arneill: Art in the public realm is different than private art. Sans Façon is developing various approaches, and I think some good solutions. There are some concerns about the selection process as there always are. The CAC will weigh in on that process, which usually takes about six months, but it is different for every project. So we need to get moving to keep the schedule. The sooner we get going, the better.

Mike Amyx: Can the CAC give preference to where the art goes along the street?

Porter Arneill: We are not picking art, we are picking artists, and yes, the CAC can influence the selection of artists.

Josh Shelton: The intent is that three CAC members will be on the selection panel. The idea is that artists would be involved with the CAC and Design Team to create work that is place appropriate while being integrated into the infrastructure of the street.

Burdett Loomis: Do you have an example of this model?

Josh Shelton: I shared some examples at a public presentation – one of them, Troost Bridge, a collaboration with artist Derek Porter, is an exploration in glass on a pedestrian bridge along the racial dividing line of Kansas City. The materials selected for the project resulted in a fully transparent guardrail that also has reflective quality when users experience the bridge up close... a poetic response to a racial dividing line in Kansas City.

Porter Arneill: Oftentimes what we think is going to happen in the initial planning stages of a public art process evolves over time and becomes something entirely different at implementation.

Will Ogle: Is all the ArtPlace money going toward art?

Diane Stoddard: Yes.

Porter Arneill: These types of projects can sometimes be a symbiotic relationship. One example is the floor at the at the Kansas City airport. The artist budget and floor budget combined in a way, and therefore the project was completed cheaper and more efficiently than it would have been had the floor scope and art scope happened independently of one another.

Tim Herndon: Is this the goal? Combining funds in this way?

Josh Shelton: Yes, it could play out this way.

Josh Shelton: The way the Artist Participation Model is set up, artists will respond to calls with Statements of Interest.

Porter Arneill: Typically, artists submit examples of past work along with a Statement of Interest and a resume. It is a methodical and conscious process. Public art is always changing. In terms of “local” vs. “national”, the more local artists are exposed to what is going on elsewhere in the country, the better.

Josh Shelton: I have heard concerns about the schedule and whether it provides enough time for stakeholder feedback. We will need to make sure that proper review times are built in. The draft was posted on May 21st. We need to make sure a full two weeks is provided for review. I do think we could soon issue the Call for Artists if the CAC is agreeable. At the last meeting, an interesting point was brought up about the East Ninth Artists happening all at once. We followed up by asking Susan Tate if extending or deferring that initiative until later in the project would jeopardize the grant in any way. The Lawrence Arts Center has no problem with this approach. So we could select the artists now or later, or maybe select them consecutively rather than all at once.

Phil Collison: In the contract it says that the Work Plan would be brought forward at a time that allows stakeholder groups to review. I think we forgot that, so it's good that we scheduled this extra meeting. Lots of residences are touching 9th Street, so it's a difficult project because you have to blend interests of a residential neighborhood, downtown, and the Warehouse Arts District. Have any other projects that you worked on dealt with all of these different interest groups at once?

Josh Shelton: In terms of this specific project, a lighting artist could take on the challenge of how to mitigate light levels so homes aren't blinded by the introduction of new lights. There are places where light could be dimmer - that alone could set the tone for which parts of the street are visually quieter. We wouldn't propose to bring on artists who won't work within what we have learned in workshops.

Dave Loewenstein: When we talk about mitigating noise and light, we should have a conversation about how these artists are selected. There is no provision for East Lawrence artists specifically or for East Lawrence residents to be on the artist selection committee. Previously, public art projects that have happened in East Lawrence have gone

through the neighborhood. So I ask that ELNA be part of the review and approval process. I also think we should spread out the work over a longer period of time so as not to disturb the character of the neighborhood.

Tim Herndon: So how would you propose a provision for local artists?

Dave Loewenstein: The contract said there would be three commissions from the neighborhood. They could have been involved from the beginning as paid Design Team members, or maybe the selected regional or national artists could be paired up to work alongside an artist from East Lawrence.

Josh Shelton: We want to bring on Integrated Artists as soon as possible so they find their way into the Complete Street Design Process. For the Try it Out event, what Charles and Tristan are excited about is that we'll be far enough along in the design process that we'll be able to test out the feel of the project by physically marking it out on the street so people can intuitively understand what we're proposing. There are probably still many people who don't completely understand the physical constraints of the project, and that is part of what this event is trying to address.

Ben Ahlvers: So can the design be shifted after the Try it Out event?

Josh Shelton: Yes, and selected artists will also have to be flexible. We will be very schematic at that point with time to make changes.

Burdett Loomis: Is the Complete Street Document your product?

Josh Shelton: Yes, and we want to bring artists on so their preliminary proposals are integrated into the Complete Street Document. Bartlett & West and Coen + Partners will also be much more involved in the project at that point.

Mike Amyx: So after the Complete Street Document and Design Development, the City decides to fund the construction of the project?

Josh Shelton: That is correct.

Marcia Hill: Doesn't the budget have to be approved by August?

Diane: It currently is in the budget. The commitment for funds doesn't happen until we have a construction contract.

Will Ogle: When will we know if there will be a business tax or a special tax assessment for any properties along 9th Street?

Mike Amyx: The project is funded through regular taxes. There will be no special assessments.

Phil Collison: I have seen with some ArtPlace projects that developers follow in. East Lawrence has concerns about preserving vulnerable houses. Also, property taxes will go up – how do we mitigate that?

Mike Amyx: Many families are making investments by moving into the neighborhood, but I can't guarantee that taxes won't go up. But the important thing is that we have the next generation of families moving in and these are improvements that need to happen, it has to work for the neighborhood.

Dave Loewenstein: If the Calls have to happen early, and it needs to fit, shouldn't we give responsibility to the neighborhood to participate in the selection process.

Mike Amyx: When you go to other communities, do you have to do this?

Dave Loewenstein: Yes. First I am invited into the community by the community. I would not take on the project otherwise. Then the project would be vetted through the neighborhood and the City's Cultural Commission and then the City itself.

Emily Peterson: The scale of this project warrants a different approach. In the Work Plan, it is reiterated that all plans need to be sensitive to varying block conditions. There is a huge amount of expertise required for this project, and those experts are a part of the Design Team.

Dave Loewenstein: I don't see a need to change the way public art is vetted. Will each art proposal go through the Lawrence Cultural Arts Commission?

Porter Arneill: Yes, we are still working on details, but again, there won't be specific proposals.

Dave Loewenstein: Input from ELNA would not only be a check, but it could also inform the process.

Burdett Loomis: Would this mean ELNA has a veto?

Diane Stoddard: No. The Lawrence Cultural Arts Commission will make the recommendation to the City Commission.

Dave Loewenstein: And I think ELNA should, too.

Josh Shelton: In response to Dave's questions, on pages 60-61, we will add more specifics about project milestones and deliverable due dates and approval periods. All milestones and events would allow for time after for stakeholder groups like the church and ELNA to give a thoughtful response.

Tom Carmody: After the jury selects artists, then is there another jury to select the actual art?

Porter Arneill: The next step will be interviews, then the art proposals will go through all the normal City channels through the Design Team's proposals.

Phil Collison: What scares me about the Try it Out, if it's a big street party, it sets a tone for what 9th Street will become.

Josh Shelton: Where we would choose to do it would be a test for you all to judge whether we chose the right places for the right activities. It would need to be a really sensitive approach.

Burdett Loomis: Why couldn't it be three different approaches in three different places along the street? Also, will there be enough time to get the artist responses and go through the selection process?

Porter Arneill: Well they aren't submitting proposals, and there will be four weeks for artists to respond. We also have an advantage because artists will contract through the grant, not the City, so that saves time.

Verdell Taylor: The Try it Out phase seems very important to me. I don't want us to be so concerned with crossing t's and dotting i's that we won't ever get to the Try it Out event. I am curious to see the constraints of the project on the corner where the church is.

Marcia Hill: Is our goal to approve this Work Plan and move on? Can we make a motion to approve the draft?

Dave Loewenstein: Would we revise the Work Plan first?

Emily Peterson: The motion could be to approve the Work Plan contingent upon the changes we discussed tonight.

Mike Amyx: We could adopt the Work Plan as amended.

Moved by Marcia Hill, seconded Emily Peterson, to adopt the Draft Work Plan with amendments. Yes: Mike Amyx, Burdett Loomis, Reverend Verdell Taylor, Margene Swarts, Emily Peterson, Tom Larkin, Tom Carmody, Ben Ahlvers, Marcia Hill, Will Ogle, Tim Herndon. No: Phil Collison, Dave Loewenstein.

Agenda Topic #2: Next Steps/Schedule

Mike Amyx: The next CAC meeting is June 24. If we need to meet earlier, we will notify you all immediately.

The meeting concluded at at 9:00PM