



KENTUCKY CULTURAL COMPLEX

CULTURAL COMPLEX COMMITTEE TASK FORCE
Arts Groups Representatives
Tuesday, November 8, 1977 - 4:00 p.m.
Louisville Free Public Library

Present:

- Dean Jerry W. Ball, Chairman
- William T. Beam, II
- Harlow Dean
(representing Richard Austin)
- Ian Henderson
- Robert E. Kulp, Jr.
- Carol Miller
- Jeremiah P. Starling
- Alan Stone
- Kenneth Tuggle
- Kate Vogt
- James S. Welch

Absent:

- James Coleman
- Mrs. Johnetta Marshall
- Mrs. Boyce F. Martin

Chairman Ball welcomed all the members present and discussed at length the progress that has been made to date. Designation of a specific person in each group for contact will be needed. Everyone must have a chance to speak to their needs, the information correlated, and presented to the steering committee.

A report of the interest of Gerald Hines Interests to work as the developer of the project was made. There was general agreement that the development manager should be chosen as soon as possible. Also, Mr. Ralph Burgard has been agreed upon as the Arts Consultant for the project. It was made clear that neither Gerald Hines Interests nor Mr. Burgard would choose the architect.

No final decision has been made on the conduct of the design competition. It has been suggested a concert hall, theater for opera and dance, and a smaller theater for stage performances be included in the competition.

The search for the Executive Director will begin immediately. This person must be a very fine professional with a sincere interest in the development of the best possible Center.

Cultural Complex Committee
 Gordon B. Davidson, *Chairman*
 Hon. L.J. Hollenbach, III
 Judge, Jefferson County
Ex-officio
 Hon. Harvey I. Sloane
 Mayor of Louisville *Ex-officio*
 Jerry W. Ball *Ex-officio*
 Joseph L. T. Ardery
 Barry Bingham, Sr.
 Owsley Brown, II
 Mrs. Dann C. Byck, Sr.
 Frank B. Hower, Jr.
 Bertram W. Klein

Baylor Landrum
 Leonard B. Marshall, Jr.
 A. Stevens Miles
 James Grier Miller
 Woodford R. Porter, Sr.
 Mrs. W. Fielding Rubel
 Daniel C. Ulmer, Jr.

Cultural Complex Task Force
 Jerry W. Ball, *Chairman*
 Robert P. Adelberg, Jr.
 Mrs. Charles W. Allen, Jr.
 Richard A. Austin
 James S. Barger
 William T. Beam, II
 Lawrence D. Clark
 James M. Coleman
 Dario A. Covi
 Nash Cox
 A. Wallace Grafton, Jr.
 Michael J. Grisanti
 Albert J. Harris, Jr.

Ian Y. Henderson
 Hon. L.J. Hollenbach, III
 Maurice D.S. Johnson
 Robert E. Kulp, Jr.
 Dinwiddie Lampton, Jr.
 William C. Lathon
 Johnetta Marshall
 Mimi Martin (Mrs. Boyce F., Jr.)
 D. Patton Pelfrey
 Mrs. Russell H. Riggs
 Al J. Schneider
 Mrs. Alfred R. Shands, III
 John S. Sherman
 Hon. Harvey I. Sloane

Albert Smith
 Jeremiah P. Starling
 Alan M. Stone
 Kenneth J. Tuggle
 Kate Vogt
 Joseph Warren
 James S. Welch

Resource Staff
 Betty Lou Amster
 Allan H. Cowen
 Carol L. Miller
 Alice R. Stanton

CULTURAL COMPLEX COMMITTEE TASK FORCE
Arts Groups Representatives
Tuesday, November 8, 1977 - 4:00 p.m.

p. 2

Since the interest of many groups using the Center will be educational, there must be a good relationship with the unions in order to avoid unnecessary problems in the smooth operation of such a diverse cultural center. Using the Center as a learning laboratory is important to the success of the entire project.

The list of contacts in each group is attached.

Meeting adjourned at 5:30 p.m.

ars

The Filson Historical Society

CULTURAL COMPLEX TASK FORCE
Arts Groups Representatives Contact List

Actor's Theatre

Mrs. Boyce F. Martin

Art Center Association

Kenneth Tuggle
Lynn Landis
Susan Keever

Greater Louisville Fund for the Arts

James S. Welch
Allan Cowen

Junior Art Gallery

Kate Vogt
Roberta Williams
H. Stow Chapman
Don Lurding
Nelson Helm, Jr.

Kentucky Opera Association

Ian Henderson
Moritz Bomhard
Andrew Stewart

Louisville Bach Society

Robert E. Kulp, Jr.
Melvin Dickinson
Margaret Dickinson
Kristen Hansen
Pat Updegraff (Mrs. Norman C.)

Louisville Ballet Company

Richard Austin
Harlow Dean
Richard Munro

Louisville Orchestra

Jeremiah P. Starling
Jack Firestone

Louisville School of Art

Alan Stone
Bruce Yenawine

Louisville Theatrical Association

William T. Beam, II

West Side Players

Mrs. Johnetta Marshall

Youth Performing Arts Council

James Coleman
Polly St. Clair
Gwen McClure
Anita Richards



KENTUCKY CULTURAL COMPLEX

CULTURAL COMPLEX COMMITTEE TASK FORCE

Arts Groups Representatives

Tuesday, November 8, 1977 - 4:00 p.m.

Louisville Free Public Library

Present:

Dean Jerry W. Ball, Chairman
 William T. Beam, II
 Harlow Dean
 (representing Richard Austin)
 Ian Henderson
 Robert E. Kulp, Jr.
 Carol Miller
 Jeremiah P. Starling
 Alan Stone
 Kenneth Tuggle
 Kate Vogt
 James S. Welch

Absent:

James Coleman
 Mrs. Johnetta Marshall
 Mrs. Boyce F. Martin

Chairman Ball welcomed all the members present and discussed at length the progress that has been made to date. Designation of a specific person in each group for contact will be needed. Everyone must have a chance to speak to their needs, the information correlated, and presented to the steering committee.

A report of the interest of Gerald Hines Interests to work as the developer of the project was made. There was general agreement that the development manager should be chosen as soon as possible. Also, Mr. Ralph Burgard has been agreed upon as the Arts Consultant for the project. It was made clear that neither Gerald Hines Interests nor Mr. Burgard would choose the architect.

No final decision has been made on the conduct of the design competition. It has been suggested a concert hall, theater for opera and dance, and a smaller theater for stage performances be included in the competition.

The search for the Executive Director will begin immediately. This person must be a very fine professional with a sincere interest in the development of the best possible Center.

Cultural Complex Committee
 Gordon B. Davidson *Chairman*
 Hon. L. J. Hollenbach III
 Judge, Jefferson County
Ex officio
 Hon. Harvey I. Sloane
 Mayor of Louisville *Ex-officio*
 Jerry W. Ball *Ex-officio*
 Joseph L. T. Ardery
 Barry Bingham, Sr.
 Owsley Brown, II
 Mrs. Dann C. Byck, Sr.
 Frank B. Hower, Jr.
 Bertram W. Klein

Baylor Landrum
 Leonard B. Marshall, Jr.
 A. Stevens Miles
 James Grier Miller
 Woodford R. Porter, Sr.
 Mrs. W. Fielding Rubel
 Daniel C. Ulmer, Jr.

Cultural Complex Task Force
 Jerry W. Ball *Chairman*
 Robert P. Adelberg, Jr.
 Mrs. Charles W. Allen, Jr.
 Richard A. Austin
 James S. Barger
 William T. Beam, II
 Lawrence D. Clark
 James M. Coleman
 Dario A. Covi
 Nash Cox
 A. Wallace Grafton, Jr.
 Michael J. Grisanti
 Albert J. Harris, Jr.

Ian Y. Henderson
 Hon. L. J. Hollenbach III
 Matthew E. S. Johnson
 Robert E. Kulp, Jr.
 Dinwiddie Lambert, Jr.
 William C. Latta
 Johnetta Marshall
 Mrs. Martin (Mrs. Boyce F.) Martin
 D. Patton Patton
 Mrs. Russell H. Riggs
 Al J. Schneider
 Mrs. Alfred R. Shands III
 John S. Sherman
 Hon. Harvey I. Sloane

Resource Staff
 Betty Lee Ancker
 Alan H. Cowan
 Carol Miller
 Allen R. Stanton

CULTURAL COMPLEX COMMITTEE TASK FORCE
Arts Groups Representatives
Tuesday, November 8, 1977 - 4:00 p.m.

p. 2

Since the interest of many groups using the Center will be educational, there must be a good relationship with the unions in order to avoid unnecessary problems in the smooth operation of such a diverse cultural center. Using the Center as a learning laboratory is important to the success of the entire project.

The list of contacts in each group is attached.

Meeting adjourned at 5:30 p.m.

ars

The Filson Historical Society

CULTURAL COMPLEX TASK FORCE
Arts Groups Representatives Contact List

Actor's Theatre

Mrs. Boyce F. Martin

Art Center Association

Kenneth Tuggle
Lynn Landis
Susan Keever

Greater Louisville Fund for the Arts

James S. Welch
Allan Cowen

Junior Art Gallery

Kate Vogt
Roberta Williams
H. Stow Chapman
Don Lurding
Nelson Helm, Jr.

Kentucky Opera Association

Ian Henderson
Moritz Bomhard
Andrew Stewart

Louisville Bach Society

Robert E. Kulp, Jr.
Melvin Dickinson
Margaret Dickinson
Kristen Hansen
Pat Updegraff (Mrs. Norman C.)

Louisville Ballet Company

Richard Austin
Harlow Dean
Richard Munro

Louisville Orchestra

Jeremiah P. Starling
Jack Firestone

Louisville School of Art

Alan Stone
Bruce Yenawine

Louisville Theatrical Association

William T. Beam, II

West Side Players

Mrs. Johnetta Marshall

Youth Performing Arts Council

James Coleman
Polly St. Clair
Gwen McClure
Anita Richards



KENTUCKY CULTURAL COMPLEX

CULTURAL COMPLEX COMMITTEE TASK FORCE
Arts Groups Representatives
Tuesday, November 8, 1977 - 4:00 p.m.
Louisville Free Public Library

Present:

Dean Jerry W. Ball, Chairman
William T. Beam, II
Harlow Dean
(representing Richard Austin)
Ian Henderson
Robert E. Kulp, Jr.
Carol Miller
Jeremiah P. Starling
Alan Stone
Kenneth Tuggle
Kate Vogt
James S. Welch

Absent:

James Coleman
Mrs. Johnetta Marshall
Mrs. Boyce F. Martin

Chairman Ball welcomed all the members present and discussed at length the progress that has been made to date. Designation of a specific person in each group for contact will be needed. Everyone must have a chance to speak to their needs, the information correlated, and presented to the steering committee.

A report of the interest of Gerald Hines Interests to work as the developer of the project was made. There was general agreement that the development manager should be chosen as soon as possible. Also, Mr. Ralph Burgard has been agreed upon as the Arts Consultant for the project. It was made clear that neither Gerald Hines Interests nor Mr. Burgard would choose the architect.

No final decision has been made on the conduct of the design competition. It has been suggested a concert hall, theater for opera and dance, and a smaller theater for stage performances be included in the competition.

The search for the Executive Director will begin immediately. This person must be a very fine professional with a sincere interest in the development of the best possible Center.

Cultural Complex Committee
Gordon B. Davidson, *Chairman*
Hon. L. J. Hollenbach, III
Judge Jefferson County
Ex-officio
Hon. Harvey I. Sloane
Mayor of Louisville *Ex-officio*
Jerry W. Ball *Ex-officio*
Joseph L. T. Ardery
Barry Bingham, Sr.
Owsley Brown, II
Mrs. Dann C. Byck, Sr.
Frank B. Hower, Jr.
Bertram W. Klein

Baylor Landrum
Leonard B. Marshall, Jr.
A. Stevens Miles
James Grier Miller
Woodford R. Porter, Sr.
Mrs. W. Fielding Rubel
Daniel C. Ulmer, Jr.

Cultural Complex Task Force
Jerry W. Ball, *Chairman*
Robert P. Adelberg, Jr.
Mrs. Charles W. Allen, Jr.
Richard A. Austin
James S. Barger
William T. Beam, II
Lawrence D. Clark
James M. Coleman
Dario A. Covi
Nash Cox
A. Wallace Grafton, Jr.
Michael J. Grisanti
Albert J. Harris, Jr.

Ian Y. Henderson
Hon. L. J. Hollenbach, III
Maurice D. Johnson
Robert E. Kypke, Jr.
Dr. William E. Lamb, Jr.
William C. Latham
James M. Martin
Mrs. Martha M. Royce, Jr.
D. Luther Smith
Mrs. Barbara H. Higgs
At J. Schneider
Mrs. Alfred R. Strands, III
John S. Sherman
Hon. Harvey I. Sloane

Resource Staff
Barbara Annister
Alan H. Cowan
Carol E. Miller
Alex R. Stanton

CULTURAL COMPLEX COMMITTEE TASK FORCE
Arts Groups Representatives
Tuesday, November 8, 1977 - 4:00 p.m.

p. 2

Since the interest of many groups using the Center will be educational, there must be a good relationship with the unions in order to avoid unnecessary problems in the smooth operation of such a diverse cultural center. Using the Center as a learning laboratory is important to the success of the entire project.

The list of contacts in each group is attached.

Meeting adjourned at 5:30 p.m.

ars

The Filson Historical Society

CULTURAL COMPLEX TASK FORCE
Arts Groups Representatives Contact List

Actor's Theatre

Mrs. Boyce F. Martin

Art Center Association

Kenneth Tuggle
Lynn Landis
Susan Keever

Greater Louisville Fund for the Arts

James S. Welch
Allan Cowen

Junior Art Gallery

Kate Vogt
Robertta Williams
H. Stow Chapman
Don Lurding
Nelson Helm, Jr.

Kentucky Opera Association

Ian Henderson
Moritz Bomhard
Andrew Stewart

Louisville Bach Society

Robert E. Kulp, Jr.
Melvin Dickinson
Margaret Dickinson
Kristen Hansen
Pat Updegraff (Mrs. Norman C.)

Louisville Ballet Company

Richard Austin
Harlow Dean
Richard Munro

Louisville Orchestra

Jeremiah P. Starling
Jack Firestone

Louisville School of Art

Alan Stone
Bruce Yenawine

Louisville Theatrical Association

William T. Beam, II

West Side Players

Mrs. Johnetta Marshall

Youth Performing Arts Council

James Coleman
Polly St. Clair
Gwen McClure
Anita Richards



KENTUCKY CULTURAL COMPLEX

CULTURAL COMPLEX COMMITTEE

Developer Selection Subcommittee

Tuesday, November 15, 1977 - 3:30 p.m.

Louisville Trust Bank

Present:

Leonard Marshall, Chairman
Dean Jerry W. Ball (ex officio)
Owsley Brown, II
Gordon Davidson (ex officio)
A. Steven Miles
Mrs. Betty Lou Amster

Guests: Richard Hanson of Gerald Hines, Interests, and
Donald R. Zuchelli of Zuchelli, Hunter & Associates, Inc.

The Chairman opened the meeting by stating its purpose was to pursue the possibility of utilizing the talents of the firms represented here in our joint cultural and commercial complex.

The role of Mr. Ralph Burgard as the arts consultant was discussed at some length. Dean Jerry Ball and Mr. Gordon Davidson agreed to talk to Mr. Burgard about what role he would take in the project.

The employment of consultants by the Hines interests must be agreed to by the Committee. It is agreed and understood that employment of all principal participants is subject to committee approval and direction.

Mr. Donald Zuchelli presented a Proposed Fee Schedule based on an eleven month program, ~~but this can be shortened or lengthened as necessary.~~ The committee agreed to a target date of October 1, 1978 for the completion of the entire planning process. By this date a unified package should be ready to present to the Governor. The Fee Schedule as presented is based on a three phase program with built-in checkpoints along the way.

By the end of the second month, the program definition should be sufficient to provide the committee with adequate information to begin the design competition for the project architect. The architect should be available in about six months.

Mr. Zuchelli was requested to shorten the 11 month schedule to 9 months and he responded affirmatively

Cultural Complex Committee

Gordon B. Davidson, *Chairman*
Hon. L.J. Hollenbach, III
Judge, Jefferson County
Ex-officio
Hon. Harvey I. Sloane
Mayor of Louisville *Ex-officio*
Jerry W. Ball *Ex-officio*
Joseph L. T. Ardery
Barry Bingham, Sr.
Owsley Brown, II
Mrs. Dann C. Byck, Sr.
Frank B. Hower, Jr.
Bertram W. Klein

Baylor Landrum
Leonard B. Marshall, Jr.
A. Stevens Miles
James Grier Miller
Woodford R. Porter, Sr.
Mrs. W. Fielding Rubel
Daniel C. Ulmer, Jr.

Cultural Complex Task Force

Jerry W. Ball, *Chairman*
Robert P. Adelberg, Jr.
Mrs. Charles W. Allen, Jr.
Richard A. Austin
James S. Barger
William T. Beam, II
Lawrence D. Clark
James M. Coleman
Dario A. Covi
Nash Cox
A. Wallace Grafton, Jr.
Michael J. Grisanti
Albert J. Harris, Jr.

Ian Y. Henderson
Hon. L.J. Hollenbach, III
Maurice D.S. Johnson
Robert E. Kulp, Jr.
Dinwiddie Lampton, Jr.
William C. Lathon
Johnetta Marshall
Mimi Martin (Mrs. Boyce F., Jr.)
D. Patton Pelfrey
Mrs. Russell H. Riggs
Al J. Schneider
Mrs. Alfred R. Shands, III
John S. Sherman
Hon. Harvey I. Sloane

Albert Smith
Jeremiah P. Starling
Alan M. Stone
Kenneth J. Tuggle
Kate Vogt
Joseph Warren
James S. Welch

Resource Staff

Betty Lou Amster
Allan H. Cowen
Carol L. Miller
Alice R. Stanton

A major environmental fight is the only item not included in the proposed budget. This program is not put together with any environmental impact, and it is necessary to state there is no positive or negative change to the environment.

It is the stated intention of this committee to act as advocates for the Gerald Hines Interests as the developer not only of the Arts Complex, but for the commercial interests as well. This is dependent upon a reasonable proposal from the Hines Interests. Ideas for the design competition were discussed. Using funds for travel expenses to visit various centers throughout the country is a very worthwhile investment.

A "Memorandum of Understanding" was presented by Mr. Hanson of Gerald D. Hines Interests. The committee requested it be redrafted to better serve the needs of our particular program. It is hoped the new draft will be available to present to the Cultural Complex Committee at their meeting on November 28.

The committee agreed to present to the Governor a request for \$400,000 to cover the costs of preparing a proposal for the Cultural Arts Complex.

The meeting adjourned at 6:15 p.m.

Money is not included in the proposed budget for any problems involving major environmental complications.

ars



KENTUCKY CULTURAL COMPLEX

CULTURAL COMPLEX COMMITTEE

Developer Selection Subcommittee

Tuesday, November 15, 1977 - 3:30 p.m.

Louisville Trust Bank

Present:

Leonard Marshall, Chairman
Dean Jerry W. Ball (ex officio)
Owsley Brown, II
Gordon Davidson (ex officio)
A. Steven Miles
Mrs. Betty Lou Amster

Guests: Richard Hanson of Gerald Hines, Interests, and
Donald R. Zuchelli of Zuchelli, Hunter & Associates, Inc.

The Chairman opened the meeting by stating its purpose was to pursue the possibility of utilizing the talents of the firms represented here in our joint cultural and commercial complex.

The role of Mr. Ralph Burgard as the arts consultant was discussed at some length. Dean Jerry Ball and Mr. Gordon Davidson agreed to talk to Mr. Burgard about what role he would take in the project.

The employment of consultants by the Hines Interests must be agreed to by the Committee. It is agreed and understood that employment of all principal participants is subject to committee approval and direction.

Mr. Donald Zuchelli presented a Proposed Fee Schedule based on an eleven month program. Mr. Zuchelli was requested to shorten the eleven month schedule to nine months and he responded affirmatively. The committee agreed to a target date of October 1, 1978 for the completion of the entire planning process. By this date a unified package should be ready to present to the Governor. The Fee Schedule as presented is based on a three phase program with built-in checkpoints along the way.

By the end of the second month, the program definition should be sufficient to provide the committee with adequate information to begin the design competition for the project architect. The architect should be available in about six months.

Cultural Complex Committee
Gordon B. Davidson, *Chairman*
Hon. L.J. Hollenbach, III
Judge, Jefferson County
Ex-officio
Hon. Harvey I. Sloane
Mayor of Louisville *Ex-officio*
Jerry W. Ball *Ex-officio*
Joseph L. T. Ardery
Barry Bingham, Sr.
Owsley Brown, II
Mrs. Dann C. Byck, Sr.
Frank B. Hower, Jr.
Bertram W. Klein

Baylor Landrum
Leonard B. Marshall, Jr.
A. Stevens Miles
James Grier Miller
Woodford R. Porter, Sr.
Mrs. W. Fielding Rubel
Daniel C. Ulmer, Jr.

Cultural Complex Task Force
Jerry W. Ball, *Chairman*
Robert P. Adelberg, Jr.
Mrs. Charles W. Allen, Jr.
Richard A. Austin
James S. Barger
William T. Beam, II
Lawrence D. Clark
James M. Coleman
Dario A. Covi
Nash Cox
A. Wallace Grafton, Jr.
Michael J. Grisanti
Albert J. Harris, Jr.

Ian Y. Henderson
Hon. L.J. Hollenbach, III
Maurice D.S. Johnson
Robert E. Kulp, Jr.
Dinwiddie Lampton, Jr.
William C. Lathon
Johnetta Marshall
Mimi Martin (Mrs. Boyce F., Jr.)
D. Patton Pelfrey
Mrs. Russell H. Riggs
Al J. Schneider
Mrs. Alfred R. Shands, III
John S. Sherman
Hon. Harvey I. Sloane

Albert Smith
Jeremiah P. Starling
Alan M. Stone
Kenneth J. Tuggle
Kate Vogt
Joseph Warren
James S. Welch
Resource Staff
Betty Lou Amster
Allan H. Cowen
Carol L. Miller
Alice R. Stanton

CULTURAL COMPLEX COMMITTEE
Developer Selection Subcommittee
Tuesday, November 15, 1977

2.

Money is not included in the proposed budget for any problems involving major environmental complications.

It is the stated intention of this committee to act as advocates for the Gerald Hines Interests as the developer for the Arts Complex. This is dependent upon a reasonable proposal from the Hines Interests.

Ideas for the design competition were discussed. Using funds for travel expenses to visit various centers throughout the country is a very worthwhile investment.

A "Memorandum of Understanding" was presented by Mr. Hanson of Gerald D. Hines Interests. The committee requested it be redrafted to serve better the needs of our particular program. It is hoped the new draft will be available to present to the Cultural Complex Committee at their meeting on November 28.

The committee agreed to present to the Governor a request for \$400,000 to cover the costs of preparing a proposal for the Cultural Arts Complex.

The meeting adjourned at 6:15 p.m.

ars

CULTURAL COMPLEX COMMITTEE
Developer selection Subcommittee
Tuesday, November 15, 1977 - 3:30 p.m.
Louisville Trust Bank

Leonard Marshall, Chairman
Dean Jerry W. Ball (*ex officio*)
Owsley Brown, II
Gordon Davidson (*ex officio*)
A. Steven Miles
Mrs. Betty Lou Amster

Guests: Richard Hanson of Gerald Hines Interests, and
Donald R. Zuchelli

The Chairman opened the meeting at 3:45 p.m. by stating the purpose is to pursue the possibility of utilizing the talents of the firms represented here in our joint cultural and commercial complex.

Hanson: Some areas were vague and I had to make certain assumptions. We need to know to what extent Ralph Burgard wants to play a role. We were asked to break down our fee structure which we have done in considerable detail. Based on the outline of understanding, it was structured in such a way that 60% of that fee is oriented heavily to the public section of the project.

Zuchelli: I'll pass out copies of the fee structure proposal and discuss it. During the period of pre-development there is public action to fund public facilities. Further contractual obligations must be made so we view this document as an article of understanding between us and not in the legal sense. It is a very loose kind of document which tried to document what the public policy stated, what the role of the committee was, and what the obligation of the committee is to developing a team. We call for further documents to be implemented. This is an eleven month program and we're capable of cutting it shorter or lengthening it. Its life is dependent upon the land use. To unify management of the project on behalf of the public and private interests. Other agreements must be made. This document is only an agreement between us and the committee.

Hanson: We hope to come away with having answered all questions and be prepared if we have satisfied you to redirect the memo and implement it.

Davidson: We're all feeling our way along in a new area so no one is to be held guilty of any misstep because at this stage we are all groping for something, but I think we're getting close. Let me state my understanding of our general format. I visualize the First is the 11 month or 8 or 9 month period of preparation. I would like to start with a 9 month target. About Oct. 1 next year.

Hanson: This would be for the writing and completion of the report.

Davidson: A stack of whatever was delivered would include whatever additional contracts would be entered into for phase 2. The problem we have here and I'm not completely clear in my own mind - we do not want to waste a lot of time or money pursuing an action that would not be acceptable basis. We do not want to get the state involved on a day-to-day basis and the decision making. So we're dealing with the balancing, the question of financing of Part 1 which is from day 1 to the package is to meet with you all and negotiate with you all and come up with some figures we could put into Part 1 for the firms and for consulting "developer" would be X dollars. included in that

would be the expenses and whatever your costs, etc. That is the first agreement in that budget. Your fees and expenses and all that. Then we are in the search for a Director of a facility to get him here as soon as possible. There is a cost involved in that search and cost in salary for when he gets here. Jerry and I agreed to talk to Burgard. We would ask him what would you charge to meet with the design team occasionally and see what progress has been made and give us the benefit of your feeling about it and your ideas. I view him as an idea man. I think he can come and look at something and say what he thinks would go. I don't foresee him as a long-term sort of organizer person.

Zuchelli: Burgard works about two jobs a year. Willing to work on program definition with us but would like a programmer or art facility man doing the day-to-day leg work.

O. Brown: Sounds like they were intending to learn a bit heavier on Ralph than we were.

Davidson: I would rather go to the per diem situation with him if possible. I don't see him in here for a lot of money. He charges \$500 a day.

O. Brown: Then we have to see where that role falls and we know the programmer isn't exactly the right person to do that, then we must decide who is to do it. Else it will fall back into our laps to do.

Davidson: I just have a feeling you are going to be moving pieces of the puzzle around and decide that is the kind of configuration we need and at this point I think he can come in and help. I think he can get into a little bit of the bricks and mortar as well as content.

Zuchellid: I think we've read him exactly right.

L. Marshall: There might be a question here of whether we retain him or Hines retains him. Would you like to tell us what role you have for consultants.

Hanson: I view us as the team leader within the group - as a generalist. I know there is concern that as a business interest, we might subdue the artistic endeavors. I think we are very sensitive to the combination of culture, both private and public. As we're moving along, if someone feels we are leaning too heavy on the commercial area, then there are several stop points along the way to tell us that. We will consider ourselves as the employee of that committee. I think we can speak strongly about that.

S. Miles: About the performing arts part of the program, would you plan to get your own experts to help you develop the arts part of the program or use Ralph in that capacity?

Hanson: I think we would use Burgard as we have discussed today. We would select those specialists and consultants with the committee approval.

Zuchello: We would come with a recommendation of three firms sympathetic with the development process we would use and allow the committee to make the decision of whether or not these would be acceptable. Actually, all the team members would be submitted to the committee. We really view ourselves as staff to the committee.

Davidson: The fear of the committee is that so often the committee has turned it over to the developer. There is a built-in fear the developer will take the ball and run with it. Your point is well taken that you are the technical knowledge of the committee and will take direction from the committee. If we start hiring these people individually we don't have the bookkeeper or staff to fill out the necessary forms. There is no way in my mind we can serve as the employer.

Zuchelli: If you give us a third party assignment and cut us loose, we're going to get killed. We have to be thought of as a joint working staff of this committee.

O. Brown: We will be murdered, too, but you can go home.

Zuchelli: We need the protection of this committee.

S. Miles: The role of Burgard would be to work directly for this committee and not for Hines. As we reach these check points as outlined we can say as a committee we would like to review this with our consultant. If we're paying him, I think the review would be more objective than if you were paying him. Just trying to set this up as a protection not only for you, but a protection of our committee so we can say we had someone well known in the field look at all aspects of this project and he was not biased because we paid him.

Davidson: The problem I have with that is the fact that I would like Burgard to come before the committee with a check point, but having been a part of the planning process. I think we're going to lose a lot of time if we bring him in and then bring in 4 other guys to see if it is right.

Zuchelli: You're almost asking him to create controversy. I would rather put him in a place where he is responsible and not a detached position. There could be a compromise in the area of cost of something and he may feel he can change something and should just because he is there on a short term.

Hanson: In a line-to-line breakdown, there are a number of places where there is a check point.

O. Brown: By our Oct. 1 deadline we're trying to give the Governor a package he can buy and will simply approve, rather than trying to change things. A unified package will be brought to this committee and we may be in the position of having to say no. At the check points all along the way, you want the alternatives beautifully explained to you rather than the two of you coming and saying this is what you need. It's a question of degree, but I think it's a very important one. Perhaps we will find we are not serving any purpose except to choose you. Maybe the best thing we can do is have a Burgard. What about the architect. Do we just hope we can get an architect free enough and helpful enough to work with a team?

Davidson: It is agreed and understood that on employment of principle participants, consultants, architects, acoustical people and others, are subject to not only committee approval but committee direction. You're satisfied that nobody can be employed except with the approval by this committee.

O. Brown: This satisfies us but does it satisfy Hanson?

Hanson: Yes, it does. That is just what we want.

Davidson: We must eliminate the worry from everybody's mind that they are going to go out and do their own thing without the committee knowing what is going on. All of that is under committee control. The committee is going to select the architect. The question is, how does the architect work with Hines.

S. Miles: Where does the architect fit into this? We're talking about what this thing is going to do.

Zuchelli: May I suggest we state the case as we understand it? I think it will clear up some of these questions. This program ends up with an approved business proposal to go to the Governor. This is an 11 month program, developed into three phases. Basically we're saying we have taken the first part of three phases where major decisions must be made. The committee legally takes action four times a year. The formal check point and the working arrangement that Hines expects to go on. The first part is a 6 month program. The first point is the committee's agreement as to their developer. The end result of all this flowing together is going to be a two-dimensional design. It will answer questions of office space and external relationships such as walkways and all that. In about the second month the program definition is going to be sufficient to provide to the committee materials to start the design competition with the project architect and the project architect will be on board in 6 months.

O. Brown: Who will design the schematic design?

Zuchelli: An urban designer and an architect who builds a structural environment. On a reasonable fee schedule. Then we expect that the project will have two architects for it as a result of the competition. Also a project architect that could be the same architect if it is compatible and it would be suggested by Hines who would be building a private development. Urban designer forms an interpretation of programs and the architect is the builder. The point I want to make sure the committee understands is we suggest there is an urban design problem in the first phase that is different from the architect of the complex itself. Urban design firm should be helping put this together with the architect. Some of the best urban designers are landscape architects. One of the keys to timing is the programmer is going to have to work with every group. He will generate a program statement for the community. It is entirely different than the guy who takes this program and solves the space housing for them. That means sitting down with every one of those groups and working with them. The programmer and facilities planner should be putting out information to the team immediately.

Davidson: Most of us have been down this road twice before. They're all local and all available and ready to tell you what they need.

Ball: Right now we are getting names from the Arts groups.

Zuchelli: The programming and facilities and housing probably should be two lines. The operational plan comes out of that. What kind of cash flow. This is where we tell the University what is needed to operate the facility. About 60% of the Phase II is about the cash flow project. The first major project is when the committee must go on record that those are 4 viable alternatives that will satisfy the Governor and the committee. This program is not put together with any environmental impact. It is needed to state there is no positive or negative change to the environment. Your budget is not prepared to fight a major crisis in this area. This is the only thing not covered in the budget. A major environmental fight.

Davidson: I have no feeling I'm going to be overpowered here.

O. Brown: One thing here is that you all envision taking over the lead role on the private development so that you will be here and must live with what we're going to do.

S. Miles: I think we can easily say we do not or do like something. We've got to sell a project to the state and stand up under public scrutiny and the newspapers and everything else. Others in state government have to give their approval to this project and stand up to the public criticism.

Davidson: I would prefer to stand before the governor and say we have employed the finest independent developers to come up with this project.

Zuchelli: Let's agree on the legitimacy of Ralph's role.

Davidson: The man you should be worried about is the theater consultant. A fellow who programs plans, someone who actually is the facilities manager. I don't think Burgard is capable of coming in and tearing things apart.

S. Miles: Isn't he an idea man? Isn't his input in the front end of this thing. I think he is as valuable to Hines as he is to the committee. I think he has a talent to bring a flavor and flair to this we would not have thought of. He is not going to tell us your theory is wrong. You can use him in any way you please.

O. Brown: One of the ones that's going to have the most impact on the city is the urban designer. We have got to be sure he stands up.

Zuchelli: Phase II starts off with a defining of that program, taking it from two dimensional style to three dimensional style. The architect and planner should be identified at that time. It is a very intensive period of time.

Davidson: How much does the three dimensional really look like the project?

Zuchelli: It includes schematic plans, detail working plans, working drawings, construction plans or drawings. The architect should be on board to be a part of the entire program. About 6 months is when we will need him. Give us a couple of months to give you what is needed from him to make the competition meaningful, then bring him as soon as possible. We came up with an approximate rate for a professional architect of \$48.10 an hour, but that is an hourly rate which is basic. There are no dollars in this budget for the design architect and no money for the director of the hall.

Ball: Is there money there to assist us in the design competition?

Zuchelli: No, we made a lot of assumptions in Part I. When we finish the phases that make up Part I, the committee should be able to put on the Governor's desk everything needed to make the decision.

S. Miles: I think you've presented an accurate assumption of what the expenses are going to be. One thing we have to think of is that some of these expenses relate directly to the public development and some relate to the private interests which is the Hines interests. I wonder if we're going to have a problem passing those expenses along to the state without a reimbursing aspect if the private development is signed. I think the state is going to say we want to do the cultural center because it is a positive influence, thus it will cause private development to occur. It is difficult for us to spend public dollars to pay their private development costs. I think we're going to have to break those down to the private-public section.

Hanson: I see virtually all the work done for the private sector as really work prepared and completed necessary to separate private and public from one another and to make a partialization of the whole project which would just permit a developer to go ahead. There are no dollars being spent in the sense there would be landscaping, utilities run to private land. The work done as it relates to the private sector would be a certification of those parcels in the whole project which would be assigned to the private.

Zuchelli: I see no difference in the urban plans that have been developed since the 1950. This is an appropriate expenditure.

S. Miles: I still think we have to have this breakdown.

Davidson: We are in no position to commit anything any more to anybody. I do not have any problem in going forward with the request to the Governor for whatever funds may be necessary to do the whole thing you've outlined here today, but I do have a problem with Part II where we're really signing up and put you down with the state to work out land leases or whatever to put up your buildings and spend your dollars and if we go with you on the rest of that. If Hines will say if we use it, we'll make a contribution to it. Yes, if we go to Phase II we need a budget that would look very good to the public and protect the Hines Company.

Hanson: We would be very disappointed after spending this time where we're obviously being paid for our skill and expertise, we would be very disappointed if someone else was selected. If we do the task and the committee is very pleased with what we've done, we would be disappointed not to be allowed to continue.

Davidson: It is our stated intent to serve as your advocates if, as you say, we are satisfied. You've got to rely on us to agree that we will see to it as best we can. I'm concerned about how far we can commit to that.

Zuchelli: Legally or morally.

Davidson: If we take the package up and everybody's happy and we say accompanying this is the contracts for Hines. If they have names and tenants, I don't see how anybody else can get in there. We're asking the Governor to give funds for one exclusive developer.

S. Miles: It is possible you can go through this thing and decide it won't stand any commercial development. We must protect you against any change in developer. If you come up with a reasonable proposal to do some commercial developing we would be obligated not to favor any change at that point. I think we're parties to it right now.

Davidson: I'm not opposed to include in the packaging that the Hines Interests have indicated a willingness to be a part of the commercial interests. I don't mind putting the committee on the line that we have selected the developer.

O. Brown: We need to have the broad view of what a contractor is, and you must become the most general of contractors.

Davidson: We will agree to put into the final report, assuming that we're happy and the agreements can so state, that the committee will agree to recommend you as the developer contractor or however you want to phrase it. And I'm willing to go that far. What I think would help you is (1) the committee has agreed to give you an exclusive on your part of the total package. If he turns you down, then he has turned the plan down. He will not do anything to disappoint this committee. I don't think he can kick the Hines Company out. And (2) if the agreement goes through you can reimburse the state for some work for the private sector and repay if we do it. It can be capitalized if the project goes through. It is really window dressing. There are many who feel the developer should have some of his own money in.

Zuchelli: We should have the Executive Director during May 1978 at least. We have a \$40,000 salary with 18% fringe benefit package. After that he would go on the University payroll. There is a \$15,000 gift for the design competition. Is this to pay the architect programmer? You have to have an architect adviser.

Dean Ball: The cost of the architectural contest and the staff and a local architect to help.

Davidson: Ten firms should be picked by the committee and allow them to travel and see their designs. Then pick three and bring them to the committee and allow them to sit in.

Zuchelli: Maybe you need a subcommittee to rewrite the rules but based on the AIA rules. Several excellent firms across the country will not enter.

Davidson: The \$15,000 should be used for the full competition. Go to the three firms and say to them, please give us something.

Hanson: Using that for travel expenses is very important. Going to these various places may be the best money you spend.

Davidson: They will come up with a list of the top firms in the country, sit down and tell them what we have to go through and keep the word "competition" in the entire project. There are not more than 10 firms in the country we would want to consider.

Zuchelli: The acoustical planning for joint use in a single building is so important if the acoustics are not compatible to that joint use. If it affects the nature of the performing area.

Davidson: The committee should continue through the construction phase of the hall so the question of the acoustics man would be left up to the committee, and it will be left up to us.

Davidson: This memo of understanding needs to be redone because of verbage. How do you plan to do that?

Hanson: I have no pride of authorship here. If Gordon is suggesting that such a letter be prepared up here, then that's fine with me.

Davidson: I am trying to get Leonard to do it. A couple of things jumped out at me, not because you meant to state them that way, but I don't mind taking a shot at it. I would prefer that this committee do it. I would like to see you all redraft this and hopefully on the 28th say we now have a proposal to present. I'll be happy to review it but I'm an ex officio member really.

Marshall: My thought was you should make changes in this letter and send it to us. We'll send it right back to you.

Davidson: I would like something to present on the 28th, but not dollars. I want to talk to the Governor first before we present it at that meeting.

Hanson: Are we on target in the total concept of work to be performed? Time for the work to be performed? Dollars?

The answer was yes, as far as the entire committee is concerned.

Dean Ball: I would like to have programmers names so we can have somebody here the very next day the contracts are executed.

Zuchelli: In recasting the memo, should we start putting names together for you?

Davidson: Now we're in a position to go to the Governor and say this is what we need in the next 9 months. It's a tight budget and I'm not up tight about those figures.

Hanson: Before we take another step contacting people who might consult and want to do the work, we'll give Gordon Davidson a chance to talk to the Governor.

Davidson: No one in the committee felt uncomfortable. There's a feeling that if they're not willing to do it at this point, we need to know that now. I would like to get them to execute the memo of agreement on the 28th if at all possible.

Zuchelli: Is the committee going to execute the contract?

Davidson: I think we can sign the contracts. I am not sure.

Marshall: Are we sure we are going to do this? The contract could be with the state on a personal service basis.

Davidson: That should be through the University.

Zuchelli: On the 28th, say we have the letter of agreement, then 10 days later the contracts will be ready to sign. Federal guidelines must be used, and we assume this will be done.

(Send personal service contract form to be used by the state to Mr. Hanson)

Davidson: We do not have a good contact point in the finance division. We need to find one, then we can put them in touch directly with you and save a lot of time.

Davidson: My thinking is we should ask for \$400,000. That should cover all the things we've forgotten. I don't want to have to go back.

The entire committee agreed to this.

Dean Ball: Can we decide on the 28th about the kind of design competition we're going to have?

O. Brown: I think the competition can be shorter if we take time to decide on the rules and if we go into it immediately we will have to be thrown into the AIA rules.

Davidson: I need to talk to Bingham, Sr., to see what ideas he has. Before he gets locked in. He may have definite ideas we have not thought about. Must get everybody rehearsed that these are open meetings. If we get into a fight it will hit the first page.

O. Brown: You may want to defer that part to the meeting on the 10th.

Davidson: As a recommendation from your committee, I want to hear that this document is acceptable and I want to be sure it can be funded. It seems the details of who signs it can be worked out.

O. Brown: One question of what our goals and commitments are, and one was to build plazas and skyways and cause the state to build all those things. I'd love to see those if needed, but I think the first part was for the complex itself and not much left over for other things. We either have to arrange for funding of those or we have to pull it out of the document.

Davidson: I don't mind leaving it in here because I think it will come out at a check point. I think we need to let it grow rather than allow it to shrink. Our intent is to develop a cultural complex with approximately \$22 million dollars.

O. Brown: I was thinking it was up to us to get these things down and that is the responsibility of the developer.

Davidson: The Governor has agreed to take a serious look at the program. He is going to look at the committee's work and he will seriously try to do what we recommend. That is the limit of his commitment to us.

Mr. Hanson and Mr. Zuchelli left to catch their planes.

The meeting then ended at 6:15 p.m.

The Filson Historical Society

PROPOSED FEE SCHEDULE
FOR THE
LOUISVILLE CULTURAL COMPLEX COMMITTEE
LOUISVILLE, KENTUCKY

The Filson Historical Society



Phase I

Component Conceptualization

- Determine Reuse Characteristics
- Cultural Arts Programming/Facility Anlys.
- Specialized Market Feasibility Analysis
- Adoptative Reuse Programming
- Project Performance-Yield Relationship
- Evaluate Functional Linkages
- Prepare Schematic Design/Strategies
- Participate in Committee Checkpoint Session

Analysis of Alternative Proposals

- Determine Options for Implementation
- Traffic and Parking Analysis
- Identify Environment and Related Constraints
- Identify Potential Fund Sources
- Selected Preferred Development Option
- Participation in Committee Checkpoint Session

Phase II

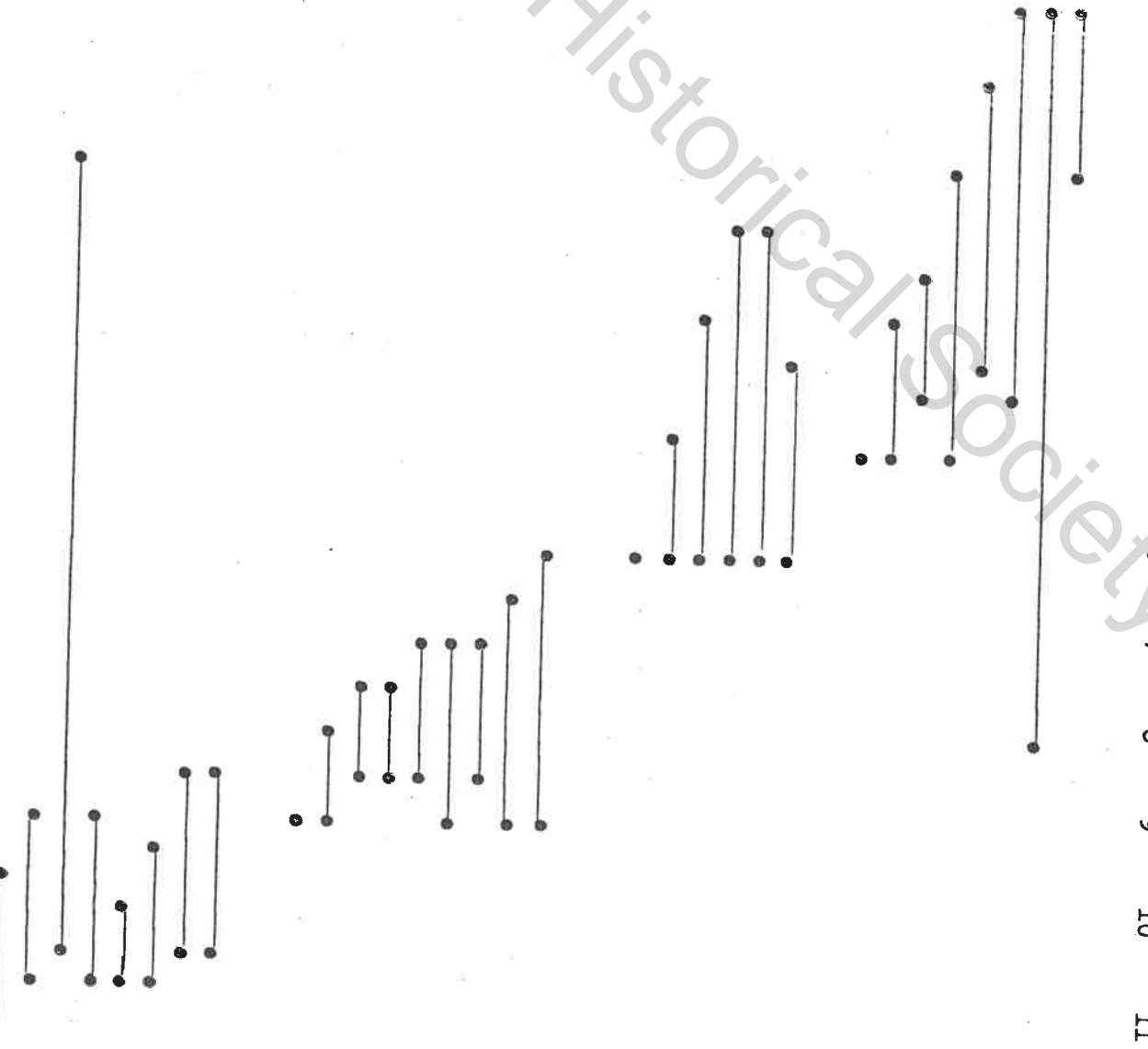
Preferred Plan and Program/Schedule

- Prepare Development Plan and Schedule
- Determine Cultural Arts Operating Plan
- Prepare Initial ProForma Financial Analysis
- Prepare Cash Flow Analysis, by Components
- Analyze Scheduled Source for Funds
- Finalize Illustrative Site Plans
- Prepare Parcelization & Staging Programs
- Finalize Project Cost Estimates
- Participate in Committee Checkpoint Session

Phase III

Finalize Implementation Plan/Publicity

- Identify On-site and Off-site Standards
- Prepare Plan Standards/Controls
- Prepare Final Committee Report/Documentation
- Construct Three-Dimensional Model
- Prepare an Audio-Visual Slide Presentation
- Identify Prospective Tenant Interests
- Prepare and Execute Conditional Agreements
- Participate in Public Presentation/Meetings



Proposed Allocation of Professional/Clerical
Manhours, By Phase and Task
LOUISVILLE CULTURAL ARTS PROJECT
Louisville, Kentucky

<u>Description</u>	<u>Allocation of Manhours</u>			<u>Budget Amount</u>
	<u>Prof.</u>	<u>Clerical</u>	<u>Total</u>	
Phase I <u>Component Conceptualization</u>				
Determining Reuse Characteristics	100	-	100	\$ 5,000
Cultural Arts Programming/Facility Anyls.	540	40	580	28,000
Specialized Market Feasibility Analysis	156	10	166	8,000
Adoptative Reuse Programming	166	-	166	8,000
Project Performance-Yield Relationship	95	-	95	4,500
Evaluate Functional Linkages	155	-	155	7,500
Prepare Schematic Design/Strategies	260	-	260	12,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,512)	(50)	(1,562)	(\$ 75,000)
<u>Analysis of Alternative Proposals</u>				
Determine Options for Implementation	135	-	135	\$ 6,500
Traffic and Parking Analysis	125	10	135	6,500
Identify Environment and Related Constraints	70	-	70	3,500
Identify Potential Fund Sources	180	5	185	9,000
Selected Preferred Development Option	30	-	30	1,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(580)	(15)	(595)	(\$ 29,100)
Phase II <u>Preferred Plan and Program/Schedule</u>				
Prepare Development Plan and Schedule	165	20	185	\$ 9,000
Determine Cultural Arts Operating Plan	220	10	230	11,000
Prepare Initial ProForma Financial Anyls.	230	10	240	11,500
Prepare Cash Flow Analysis, by Components	245	10	255	12,300
Analysis Schedule/Source for Funds	165	-	165	8,000
Finalize Illustrative Site Plans	310	-	310	15,000
Prepare Parcelization & Staging Program	165	15	165	8,000
Finalize Project Cost Estimates	130	5	130	6,300
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,650)	(70)	(1,720)	(\$ 83,200)
Phase III <u>Finalize Implementation Plan/Publicity</u>				
Identify on-site and off-site standards	70	-	70	\$ 3,300
Prepare Plan Standards/Controls	105	15	120	5,800
Prepare Final Committee Report/Documentation	155	30	185	9,000
Construct Three-Dimensional Model			*	5,500
Prepare an Audio-Visual Slide Present.			*	4,500
Identify Prospective Tenant Interests	200	-	200	10,000
Prepare and Execute Conditional Agreements.	280	50	330	16,000
Participate in Public Presentation/Mtgs.	145	-	145	7,000
Subtotal	(955)	(95)	(1,050)	(\$ 61,100)
TOTAL	4,697	230	4,927	\$249,000

PROPOSED FEE SCHEDULE
FOR THE
LOUISVILLE CULTURAL COMPLEX COMMITTEE
LOUISVILLE, KENTUCKY

Cultural Complex Committee:

Interim Staffing	\$ 4,400.00
Direct expenses (recruiting, travel and subsistence, reproduction, telephone, etc.)	6,000.00
Salary of Executive Director (four months, including fringe benefits, moving expenses, etc.)	15,600.00
Architectural Design Competition	<u>15,000.00</u>
	\$ 41,000.00

Consultation:

Predevelopment Work Program Developer/management Responsibilities (Coordinator, legal, construction and budgeting, tenant indentification, financial analysis, scheduling and programming.)	\$164,000.00
Cultural Arts Programming and Facility Planning	35,000.00
Project Engineering/Acoustic Planning	15,000.00
Urban Design/Traffic Planning	25,000.00
Audio/Visual Products	<u>10,000.00</u>
	\$249,000.00
 Total Proposed Budget	 \$290,000.00

PROPOSED FEE SCHEDULE
FOR THE
LOUISVILLE CULTURAL COMPLEX COMMITTEE
LOUISVILLE, KENTUCKY

The Filson Historical Society



Phase I

Component Conceptualization

- Determine Reuse Characteristics
- Cultural Arts Programming/Facility Anlys.
- Specialized Market Feasibility Analysis
- Adoptative Reuse Programming
- Project Performance-Yield Relationship
- Evaluate Functional Linkages
- Prepare Schematic Design/Strategies
- Participate in Committee Checkpoint Session

Analysis of Alternative Proposals

- Determine Options for Implementation
- Traffic and Parking Analysis
- Identify Environment and Related Constraints
- Identify Potential Fund Sources
- Selected Preferred Development Option
- Participation in Committee Checkpoint Session

Phase II

Preferred Plan and Program/Schedule

- Prepare Development Plan and Schedule
- Determine Cultural Arts Operating Plan
- Prepare Initial ProForma Financial Analysis
- Prepare Cash Flow Analysis, by Components
- Analyze Scheduled Source for Funds
- Finalize Illustrative Site Plans
- Prepare Parcelization & Staging Programs
- Finalize Project Cost Estimates
- Participate in Committee Checkpoint Session

Phase III

Finalize Implementation Plan/Publicity

- Identify On-site and Off-site Standards
- Prepare Plan Standards/Controls
- Prepare Final Committee Report/Documentation
- Construct Three-Dimensional Model
- Prepare an Audio-Visual Slide Presentation
- Identify Prospective Tenant Interests
- Prepare and Execute Conditional Agreements
- Participate in Public Presentation/Meetings



Proposed Allocation of Professional/Clerical
Manhours, By Phase and Task
LOUISVILLE CULTURAL ARTS PROJECT
Louisville, Kentucky

<u>Description</u>	<u>Allocation of Manhours</u>			<u>Budget Amount</u>
	<u>Prof.</u>	<u>Clerical</u>	<u>Total</u>	
Phase I <u>Component Conceptualization</u>				
Determining Reuse Characteristics	100	-	100	\$ 5,000
Cultural Arts Programming/Facility Anyls.	540	40	580	28,000
Specialized Market Feasibility Analysis	156	10	166	8,000
Adoptative Reuse Programming	166	-	166	8,000
Project Performance-Yield Relationship	95	-	95	4,500
Evaluate Functional Linkages	155	-	155	7,500
Prepare Schematic Design/Strategies	260	-	260	12,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,512)	(50)	(1,562)	(\$ 75,000)
<u>Analysis of Alternative Proposals</u>				
Determine Options for Implementation	135	-	135	\$ 6,500
Traffic and Parking Analysis	125	10	135	6,500
Identify Environment and Related Constraints	70	-	70	3,500
Identify Potential Fund Sources	180	5	185	9,000
Selected Preferred Development Option	30	-	30	1,500
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(580)	(15)	(595)	(\$ 29,100)
Phase II <u>Preferred Plan and Program/Schedule</u>				
Prepare Development Plan and Schedule	165	20	185	\$ 9,000
Determine Cultural Arts Operating Plan	220	10	230	11,000
Prepare Initial ProForma Financial Anyls.	230	10	240	11,500
Prepare Cash Flow Analysis, by Components	245	10	255	12,300
Analysis Schedule/Source for Funds	165	-	165	8,000
Finalize Illustrative Site Plans	310	-	310	15,000
Prepare Parcelization & Staging Program	165	15	165	8,000
Finalize Project Cost Estimates	130	5	130	6,300
Participate in Committee Checkpoint Sess.	40	-	40	2,100
Subtotal	(1,650)	(70)	(1,720)	(\$ 83,200)
Phase III <u>Finalize Implementation Plan/Publicity</u>				
Identify on-site and off-site standards	70	-	70	\$ 3,300
Prepare Plan Standards/Controls	105	15	120	5,800
Prepare Final Committee Report/Documentation	155	30	185	9,000
Construct Three-Dimensional Model			*	5,500
Prepare an Audio-Visual Slide Present.			*	4,500
Identify Prospective Tenant Interests	200	-	200	10,000
Prepare and Execute Conditional Agreemts.	280	50	330	16,000
Participate in Public Presentation/Mtgs.	145	-	145	7,000
Subtotal	(955)	(95)	(1,050)	(\$ 61,100)
TOTAL	4,697	230	4,927	\$249,000

PROPOSED FEE SCHEDULE
FOR THE
LOUISVILLE CULTURAL COMPLEX COMMITTEE
LOUISVILLE, KENTUCKY

Cultural Complex Committee:

Interim Staffing	\$ 4,400.00
Direct expenses (recruiting, travel and subsistence, reproduction, telephone, etc.)	6,000.00
Salary of Executive Director (four months, including fringe benefits, moving expenses, etc.)	15,600.00
Architectural Design Competition	<u>15,000.00</u>
	\$ 41,000.00

Consultation:

Predevelopment Work Program	
Developer/management Responsibilities (Coordinator, legal, construction and budgeting, tenant identification, financial analysis, scheduling and programming.)	\$164,000.00
Cultural Arts Programming and Facility Planning	35,000.00
Project Engineering/Acoustic Planning	15,000.00
Urban Design/Traffic Planning	25,000.00
Audio/Visual Products	<u>10,000.00</u>
	\$249,000.00

Total Proposed Budget \$290,000.00

Plus

Committee and Task Force

Expenses including additional consulting fees, contingency fund, travel, Univ. of Lou. staffing costs, etc

110,000.00

Total needed
over the 9 month
period

400,000.00

CULTURAL COMPLEX TASK FORCE

Thursday, December 15, 1977 - 3:30 p.m.

Present:

Dean Jerry W. Ball

David Lee

Theodore Streighter

Don Zuchelli

Zuchelli: We need to identify the activity needs consistent with our proposal. It is anticipated we would get a facility planner to create a visual form and shape. Keep the facility planning and design process in a continuity. Need a two-month time frame. Must continue to go on or we will be delayed by two months.

Dean Ball: We need the arts programmer to interpret what the needs are from the art program. Need to start in just facility planning, but my feeling is we really are ready for an arts programmer right now.

Zuchelli: He is tied to that design function and it's up to Bingham's committee to name him. I'm pushing hard to get him in a two-month time frame.

Dean Ball: I'm not concerned about the design person right now. I understand your need. Not juse the use of space, but what kind of space we really need. I think our arts groups have been through the routine you're suggesting now.

Zuchelli: I expect this material is a wish package. We've got to get this down to a realistic list. We need the facilities planner now but I don't know how to get him when he's tied to Bingham's committee.

Dean Ball: I have the duty of responding to the people who want an arts programmer now. I would rather say we do not have anyone who is going to suggest what is going into the building at this point until we get someone who responds to the arts needs. You're ready to go. We both have a problem. We need to think about it very hard.

Zuchelli: We're trying to get the activity definition down to a useable level and a program definition in order to select the person to do the programming. In order to carry out the competition we're going to have to give them a pretty specific statement to come up with any kind of design for the space we have.

Lee: We have to have an arts programmer. It doesn't matter what else you do, you have to him him. You can't program on a wish list.

Zuchelli: We need a statement of primary needs to select that program and come up with the statement and start the facilities programming under our contract and ultimately the design program.

Dean Ball: Everyone is expecting an arts facilities programmer right now. Expecting them to come up with what we need, but it is the kind of programming that's to be done. They want someone who has done arts programming before.

Zuchelli: I think there's another step before we get there and that's getting this in a reasonable form.

Lee: What is your first step? I think it should be used as source material.
(referring to material gathered in 1975 survey)

Zuchelli: You have arts facilities asking find out what their current budgets can manage.

Lee: What role do you see for the architectural programmers?

Zuchelli: Once we can get this program working with the groups we should have a reasonable statement of activity levels. Frequency of events, connection of events, size of facilities needed to accommodate those events, and identifying those, then we have a statement to give to the facilities programmer.

Dean Ball: That information can be gathered rather quickly. These people are ready and know what they need.

Zuchelli: We're trying to work with Bingham's committee to bring on the programmer. That programmer is the architect.

Ball: That would be the simplest way and we're ready. We thought the arts programmer would be involved in the first 2 months. My feeling is the arts programmer does not have to be a part of the design group. It is fine if he can be, but does not have to be.

Zuchelli: If we want the optimum, I said I could adjust the program to the extent of two months and get a Willie Penna here.

Lee: He's talking about taking that information with an architect and see how it relates to how we can do it. We're talking about the economics of the building and actually going a step into the planning for the facilities. So part of his work will be done for him.

Zuchelli: If we've had a misunderstanding, then do you want me to stop and wait for Mr. Bingham's committee. My wants are to get the information in useable form.

Lee: You'll be using this material to prepare a preliminary report.

Dean Ball: We need to set some sort of process in motion to get an arts programmer here before two months. We must try hard to do that.

Zuchelli: Do you feel that we can get the committee to select someone.

Lee: Selections, no - competition, yes.

Zuchelli: With selection process he would have an advantage over anyone else.

Ball: The agreement yesterday was that a competition was not in the best interest of anyone.

Zuchelli: I have agreed to write a modified proposal of a selection process. What periods of time would the subcommittee envision. What design information relative to our program would they require and time. What time is needed. The arts facilities programmer would be appropriate and could be the same as the one doing the design.

Dean Ball: I hear you saying we cannot wait two months.

Lee: What kind of time frame are you thinking of.

Zuchelli: The arts programmer/designer by the Feb. 1 deadline. That's the Bingham committee.

Lee: Whatever architectural firms they interview, be sure they demonstrate that staffing of past successes are still available in that firm.

Zuchelli: My reaction is to go to a facility programmer to develop the information. The arts groups have waited 8 years to get this kind of commitment.

Dean Ball: If we can say Mr. Streighter is interested in predevelopment and that the programmer will not be with us until the architect is chosen. I'm not sure. It seems to me the architect person would like to see an involved program. If we wait to March to start the arts programming we'll lose a lot of time.

Zuchelli: How do we connect time, facilities, needs and programming.

Dean Ball: A facilities programmer can do the job within two months. Must have one or try to get the people here to wait to decide - if we have a competition we will have to wait longer. It isn't going to go the full competition route. The feeling yesterday was that they couldn't see going the full route. The decision may even be made.

Lee: I guess it doesn't matter just as long as we have a decision. You could search among the creditable companies that do this kind of arts facilities work and ask for an arts programmer and say we're not going to be prejudiced against a firm that would do this work. Need someone who has done arts before.

Zuchelli: It leaves me trying to figure how to deliver. It's up to me to deliver but I think I've got a target I can't make.

Ball: If it is not a full competition do you see a problem getting someone here?

Zuchelli: On that basis I think I'd like to bring the facilities programmer in as soon as possible. What they've said to me on the phone is does this mean I get the design? and I have to tell them it will not prejudice us against you?

Ball: I think it's possible. It puts more burden on you but I think we need to wait instead of plowing ahead. I think it will be helpful.

The decision was made after general discussion to indicate Mr. Streighter was doing a pre-development analysis and is not an arts programmer.

DATE: April 19, 1978 - Wednesday - 2:00 p.m.
PLACE: University of Louisville, Shelby Campus
GROUP: Junior Art Gallery

Represented by:

Kate Vogt
Roberta Williams
H. Stow Chapman
Nelson Helm
Sue Brown

Kentucky Cultural Complex Committee Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Carol Miller
Allan Cowen

Red Book corrections:

Page 4.29 should read Junior Art Gallery.
Page 5.14 should be Junior Art Gallery.

Need three galleries - about 6,000 square ft. total. Arranged so three separate exhibits could be handled or one large exhibit. A drawing card for contemporary artists is that their works can be sold or admission for shows can be charged.

Will retain present Library Gallery. Works well for small school groups and serves as a small center on its own. Can charge for supplies now, but would like to be able to charge for the teacher also.

Shared ^{galleries} space will entail shared cost. Need clear statement of what is shared.

Classroom space necessary but will share with Louisville School of Art. Would like to share lecture hall of 2,000 seats with projection room listed on 5.13.

Adequate preparation ~~area~~ ^{in galleries} essential. Wet sink necessary.

Gallery consultant should be brought in now.

The need for kitchen facilities should be questioned further.

Need to ^{determine} ~~establish~~ if exhibit space the School of Art wants is to be reserved exclusively for their faculty and students, or will it bring in other Kentucky artists. Jr. Art Galleries will discuss shared spaces with School of Art.

Feel a restaurant ^{in the Complex} would be good. Also interested in knowing if liquor will be served in the Complex area.

Staff of 5 full-time people now.

Cost estimates will be very important.

The Executive Committee of the Junior Art Gallery passed a resolution supporting and approving the progress of the work on the Complex to date and affirming their continuing interest in the project.

TASK FORCE
SCHEDULE OF MEETINGS:

THURSDAY, APRIL 20 -

1:30 p.m. - Business Representatives and Public Representatives

Maury Johnson (late)	Sally Riggs
Mike Grisanti	Mary Shands
John Sherman	Alberta Allen
Bob Adelberg	
Dinwiddie Lampton	
(out of town)	
Al J. Schneider	
(inform only)	
D. Patton Pelfrey	
(in court - no)	

THURSDAY, APRIL 20 -

3:30 p.m. - Union Representatives, State Government and Local Government

Steve Barger	Harvey Sloane
Larry Clark	(out of town)
(No - contract negotiations)	Todd Hollenbach
Joe Warren	(no answer - may be
(No - out of town)	out of town -)
Al Smith	
Nash Cox	

FRIDAY, APRIL 21 -

1:30 p.m. - University of Louisville Representatives

Dario Covi
Albert Harris
William Lathon
A. Wallace Grafton, Jr.

CULTURAL COMPLEX TASK FORCE

Thursday, April 20, 1978 - 3:30 p.m.

University of Louisville - Shelby Campus

Present:

Dean Jerry W. Ball, Chairman
Miss Carol Miller
Nash Cox
Al Smith
Steve Barger
Bob Adelberg

Absent:

Larry Clark
Joe Warren
Harvey Sloane
Todd Hollenbach
County Representative
City Representative

Dean Ball spoke of the cultural complex plan and the need for each committee member to review it carefully to be aware of the information it contains.

The question of parking was raised immediately. There will be two new floors of spaces underneath the concert hall for about 600 cars. Studies will be completed soon on the two new garages being built in the area and how much space they can supply.

B. Adelberg: On the parking committee with the Mayor and downtown interests. Just recently they've had a report on pollution and as a result of that, they've looked at the existing facilities. One of the easiest ways to increase parking is to repaint the parking areas. 1600 cars now can be parked in the Riverfront Garage. This could be increased to 2,000 cars immediately. The fact that it is inefficiently run is a serious problem. Zuchelli should have Sasaki Associates get involved with checking on whether or not it would be possible to restripe the garage. A separate area for a combination of small compact cars and monthly parkers would make the garage more manageable. The importance of the parking is to have it useable and accessible.

D. Ball: Is the south wall of the parking garage the flood wall? I wonder about getting into the Center itself after you park in the garage. It may be the second level is perhaps the only place this could be done. Very tight doors might make it possible for them to be closed. No parking is budgeted right now. With restriping of the Riverfront Garage, that would give 400 extra spaces.

B. Adelberg: The only way to build a new facility is to incorporate saving measures all the way down the line. Satellite parking and busing which is a combination of planting trees and other things could be used. There are about 20 things you can do which would take you out of the danger zone and you might be able to build another parking area. Between 3rd and Market and Broadway between 3rd and 4th up to about Armory Place is where the pollution is worse. The Mall is the area that saves us. At some point the government is going to make a crackdown.

Nash Cox: Instead of an amphitheater, if a portable shell could be used, it would be better because it is very important to keep that green space.

D. Ball: To be effective, the portable shell has to be very big. Must be careful to be sure the moveable shell is taken down. Does not lend itself to any particularly good architecture. Not a very stable installation, either.

The box office is planned as a good working space with plenty of space for all season tickets to be handled there. May be tied in to Ticketron later on. It must be a very secure space.

Some feeling the backstage area should be expanded. Trap space may be eliminated.

Jasper, Indiana, piano company is interested in selling pianos to the School of Music. Baldwin is another, and there are others. It is hoped the prospects of the new complex with the need for a number of pianos available there will elicit a good, competitive price.

Still think it is a good idea to build a small 700-seat hall. Children's Theatre are willing to use it during part of the daylight hours and remove their stuff so it could be used by others. This could be the ideal spot for the University of Louisville to use. It is feasible that both the large and small halls will be in use at the same time.

B. Adelberg: An arts organization will have to take a gamble and try to increase their public service - increase their whole momentum and try to jump to the next level of the big time. Is there a feeling they're going to try to jump in and make do with the number of current services they provide?

D. Ball: Some units are squared away on that, but others are not so well prepared. It's incredible the kind of work and planning some have done. One way to operate is to virtually give the office space and the storage space to these groups so that they will have the money to increase and improve their offerings to the public. We can do that type of thing much easier than get cash money for their products. This Center would multiply what each unit can do.

Mr. Al Smith will be in the area this summer and will check in from time to time to set up an appointment with Dean Ball.

CULTURAL COMPLEX TASK FORCE

Thursday, April 20, 1978 - 1:30 p.m.

University of Louisville - Shelby Campus

Present:

Dean Jerry W. Ball, Chairman
Miss Carol Miller
Mrs. Mary Shands
Mrs. Sally Riggs
Mrs. Alberta Allen
Dinwiddie Lampton, Jr.
Bob Adelberg
Dr. Patton Pelfrey

Absent:

Michael Grisanti
John Sherman
A. J. Schneider
Maurice D. S. Johnson

Dean Ball spoke of the need to go through the program and discuss it thoroughly. Also displayed the Sasaki Associates material and talked about the placement of the buildings and crosswalks.

Discussion of the amphitheater and permanent seating on the site. Several people present indicated a very good portable shell or stage would be very workable.

Mr. Lampton said the planning group must remember that Montpelier Place is a dedicated street. The integrity of the plaza should be maintained. Any kind of permanent change on the grass area would be strongly opposed. There will be money enough to defend it. North of the American Life building to the garage there is a large area. This open space was a resettlement agreement. American Life has a garage door entrance right across Montpelier Place. There is also a pumping station in the area that cannot be moved. On the west side of his building there is quite a bit of space that could be used for scenery storage, not as a quick retrieval proposition, but as a long-term proposition. Might serve the purpose better than building a new building or even investing in reuse space. Should be investigated and Dean Ball was invited to come and look at it at his convenience.

Options were included as options in order to avoid running up the bill so high. For instance, the organ may or may not be an option because someone might want to give this as a gift.

Hope the experimental theater cost can be cut back in the reuse construction. Would like to have one at some point but can be added on by purchasing another building or another floor in a building.

Facilities administration space is adequate. In visiting other places, it was noted box offices were too small. An effort is being made to avoid this situation in the KY. Cultural Complex.

Public area lobby is a very large open space and we hope it will have other uses. Could be used for exhibition space or receptions, etc.

Have discussed the stage and wings with every group and it is felt that we may need additional spaces on the left and right of backstage. If it is not large enough it cannot be turned around fast enough to make it useable.

In the performance area under the film projection and sound and light control, we hope the square footage will not be more than what we have allotted, although we do not know exactly how the space will be distributed.

The rehearsal hall should be exactly the same as the performance hall. With good planning, it could be done.

NOTE: Dock area should be 14 plus feet high.

Have met with Children's Theatre and they definitely want to be considered prime users of the small hall. Would like to share the hall with as many units as possible at night. With the proper fly space and rigs they can do that.

Reservations were expressed about building a small 700-seat hall for both the spoken word and music because it is difficult to get the acoustics right.

500 use days throughout the year, mainly afternoon and evening performances, would be a very successful house (in reference to the large hall).

The Bach Society might want to use the large hall about once a year if it has a very good organ. They might have a financial problem because their current space is free. If they got to 1,000 or 1200 tickets, it would be great.

Sally Riggs wondered if figures were available on how the Junior League is doing on their building financially.

Explanation requested for the LYPAC and the housing of agencies there. No additional agencies will be there unless invited in to perform for the children. 9 groups originally indicated interest in being housed there, but now 2 are hoping to be in the new complex. The small hall will have a lot of use by the time it is open.

We have now met with the artistic people and board members of the various organizations and they do approve the planning stage as it now stands at this point in time.

Opera has stated they will try to reduce their storage by about 5,000 square feet.

NOTE:

Mary Shands: I would prefer to give them storage outright. Opera people have had to go to Indiana because they could not afford Ky. prices for storage. We would prefer to give them storage outright as a way to help them.

D. Lampton: I think you will be excited about the space under our building because the only thing that has to be done is to vent it. You might be able to use it effectively. This is secure space.

D. Ball: If we have to purchase space, it would be better to purchase a building to be used free by the various arts groups.

Restaurants: Several units felt there ought to be restaurants inside the area right in the new area so one could come down for dinner and go to a concert or opera or ballet within the Center itself. The other thing is that some catering facilities or a large kitchen area for catering should be there.

D. Lampton: I don't believe a restaurant should be there. I think it is more important to have facilities for the aesthetics than for food. But common kitchen facilities that could be given adequate care and attention would be all right.

S. Riggs: Would that be a real asset?

D. Ball: Yes, it would be very effective. Would you disapprove of a liquor license?

D. Lampton: You have to have a license.

S. Riggs: You can have it in the report that if it is going to take space from the arts or if it is not cost effective, it should not be done.

A. Allen: The restaurant at Speed is very nice. And we can only seat 62 people at a time. The food is simply super. Gourmet food, and it is making its way plus now and they pay rent, so we are getting back what we put into it. Actors' restaurant is a very good cash producer. But it must not take away space from the arts and it should be cost effective. If it helps you sell your 2100 tickets, it would be worth having. For people coming from other parts of the state, it would be very good.

S. Riggs: For people coming in from out of the state, Main Street will be a very exciting place just to walk around in.

P. Pelfrey: I don't think a restaurant is a good idea. For one thing, there is a problem with a liquor license for two years at other than ground level, and secondly, we don't want to create a jail down there. I think that providing all the services that are available or might become available in that entire complex is not a good idea. Must help encourage the development of downtown. That is a philosophical question as well as an economic one.

D. Ball: There is still some feeling among different groups that it should remain with the commercial group.

A. Allen: I think it would be small enough that it would be premium space and not very big.

P. Pelfrey: I think the business community should benefit from this complex. Not direct our efforts to that, but just hope that it can be.

D. Lampton: Might be able to get the best of both worlds if you could consolidate kitchen areas so you can cater or use a restaurant.

P. Pelfrey: Hope this thing can be used 100% of the time.

M. Shands: In regard to the newspaper article. We need a session with the media. Hit the smaller community newspapers since it is state money. We should hit Oldham and all the surrounding newspapers and media.

B. Adelberg: I feel this must go through because there will never be another opportunity for state money if it doesn't. Regardless of what happens or whatever the reason, the impression will be that Louisville simply could not deal with the situation. And that will be the end of any chance again.

ars

CULTURAL COMPLEX TASK FORCE

Friday, April 21, 1978 - 1:30 p.m.

University of Louisville - Shelby Campus

Present:

Dean Jerry W. Ball, Chairman

Miss Carol Miller

Dario Covi

William Lathon

Absent:

Albert Harris

A. Wallace Grafton, Jr.

Dean Ball discussed at length what we have been doing this past week in trying to elicit from the user groups whether or not the information contained in the program is what they want. Also explained the evolution of the size of the halls.

Originally it was requested that three halls be planned, but when that was not financially feasible, a compromise was reached with the size of the large hall as well as the small hall.

The architects were here last Monday and briefed. They will be back in June for review and discussion of their plans. The final selection will be announced on June 14.

The advisability of a small hall was questioned. Louisville Children's Theatre will be the primary users and they are pleased with the idea. The opera, orchestra and ballet are also interested in the small hall. It can be used for chamber music concerts, lectures, demonstrations, etc.

Instead of a permanent shell for the amphitheater, most people feel it should be portable. Also, no permanent seating should be installed in the area of its location.

Page 5.7 refers to the Louisville Ballet and it will be space in the older buildings.

The opera now has 6 people, going to 9.

The ballet has 8 people going to 9.

The information on 5.11, 5.12 and 5.13 refers to the Louisville School of Art.

Page 5.14 should read Junior Art Gallery.

A restaurant would be a nice complement. Quality has to be there. Good food is essential. Worth exploring the possibilities.

Question raised about the financial aspects and what the users feel they can generate in the way of funds to maintain this Center. Also, efforts must be made to help the arts groups find other places for funds.

In the work draft of the schematic design, page 2.3^D should include a circle for "University of Louisville, Dept. of Fine Arts, art collection and exhibits."

Dr. Covi wanted to know what the count of the library volumes of the Louisville School of Art is based on. The ~~total~~ has 10,000 volumes now and expects to go to 20,000.

Louisville School of Art

Meeting adjourned at 3:30 p.m.

GROUP: Actors Theatre of Louisville
DATE: April 27, 1978 - Thursday - 12:00 noon
PLACE: Jefferson Club

Represented by:

Mrs. Mimi Martin
Alexander Speer
Barry Bingham, Jr.
Ms. Penelope Morton
Mrs. Cyrus MacKinnon
Bruce Shinbach
Ms. Barbara Beard

Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Miss Carol Miller
Mrs. Alice Stanton

Dean Ball explained that our purpose in requesting a meeting with the Executive Committee of the various arts groups is to review the information in the program to determine whether or not it is correct as it now stands or if any changes are needed. An effort will be made to supply legitimate needs for office space and storage.

No operating costs are included at the present time. Those figures should be available sometime in the summer. The budgets of all the user organizations are to be taken into account when establishing rates, and they should be favorable.

The Louisville School of Art was an early consideration as a part of the Cultural Complex and was included in the original report that went to the Governor proposing a Cultural Complex. This organization would serve as a way to attract people to the area. While the Gerald D. Hines Interests have been proposed to develop and maintain the commercial interests, there is no guarantee commercial development will follow immediately. It is hoped the project will stimulate additional commercial ventures in the area. But above all else, the Cultural Complex must be well done and must be able to operate with or without the commercial development.

The performing arts support facilities listed on page 2.2, page 3.1 and explained on page 5.17 are spaces to be used by performing arts groups and not restricted to the ballet and theater.

Union control of the storage space would necessitate the immediate withdrawal of Actors Theatre.

Serious concern was expressed about long-term funding and operating costs. Leasing arrangements need to be as protective of the arts agencies as possible. The Cultural Complex must be operated by a major state agency, one already established or a new one created for the purpose. If it is operated through the University of Louisville, the programs and buildings will be a permanent part of the budget. An extensive search is now being conducted for an Executive Director for the Center.

April 27, 1978

Actors Theatre

On Page 4.6 the arts book store listed should be expanded to include books on theatre, but retain its emphasis on art.

The prime user of the small hall will probably be Louisville Children's Theatre, but the University of Louisville, the Kentucky Opera Association, the Louisville Orchestra, and the Louisville Ballet Company have all expressed an interest in using the hall.

The acoustical isolation indicated on page 4.18 between the stage and rehearsal halls should be extended to the various rehearsal halls as well. On page 5.7 the theater rehearsal space at 1200 square feet is not for Actors Theatre.

Adequate storage must be included for all agencies. Active storage should be within five blocks of the major hall. Storage area for properties has to be approximately 26' tall.

Actors Theatre has requested 2 rehearsal halls at 1500 square feet and 1 at 3000 square feet. Office space listed on page 5.9 at 900 square feet will serve as ancillary space to be divided as needs require. A file storage room of 100 square feet has also been requested.

Members of the Board of Directors of Actors Theatre who were present agreed that the space indicated for them in the Schematic Design Program is correct and that the planning on the Kentucky Cultural Complex should be continued.

GROUP: Actors Theatre of Louisville
DATE: April 27, 1978 - Thursday - 12:00 noon
PLACE: Jefferson Club

Represented by:
Sandy Speer
Barry Bingham, Jr.
Penelope Morton
Mimi Martin
Bruce Shinbach
Lee MacKinnon
Barbara Beard

Cultural Complex Task Force Represented by:
Dean Jerry W. Ball
Miss Carol Miller
Alice Stanton

On page 2.2 is listed performing arts support facilities - is that explained on page 5.17 - support for the ballet and theatre to use? Why would the opera and the orchestra not want to be using that building?

On page 3.1 where it shows who is going to use each area. Under performing arts support it only shows the ballet and the theatre.

Dean Ball: We are only supplying space that someone might want to use. Some of the information is not complete. If the others want to use those spaces, they may do so.

Sandy: At what point is the complex right now and how much input can we have from this group?

Dean Ball: We hope what you have planned with your group originally - we had hoped to get it first, but if a unit changes its mind I don't think the program is impossible to change. That's why we are here. The red program book is the work of CRS from Texas. They sent three men here to meet with the arts groups represented in the red book and tried to determine the needs of the arts units. Would like to bring this back to you and see how you feel about what we have presented to you. We need to know if you are represented as you wish to be. If you are represented as you wish to be or with certain changes. We would like for you to say to us that you feel this is a fairly accurate statement of our needs and we would like to explore it further or you don't. We would like to have some sort of feeling from the Executive Committee. The easiest thing for me is to go through the book and explain as we go.

Sandy: Talking about needs and wants of the various groups in the city, do you think this expresses their needs or desires or wants?

Dean Ball: Some are dreams. Some are very well thought out.

Sandy: Who will make the decision about what they get instead of what they want in relation to their needs.

Dean Ball: Those decisions will be made by Gordon Davidson's committee. In the reuse space where you need so much for office and storage, then whatever you legitimately need someone is going to try to provide it.

Sandy: There are no operating costs attached as far as I can see. That is absolutely necessary.

Dean Ball: The first time those will be available will be around July 1.

P. Morton: Will you take into consideration the budgets of the different organizations when you figure this out? And some kind of scale based on what their expenses are right now?

Dean Ball: We cannot depend on state funding for a very long time. Not for cash money. Right now you can turn it around into contributing services. I would hope that these things could go for the lowest possible dollar and storage space ought to come in at a figure less than they are paying now or for free. Would like to buy a couple of buildings, make them tight, and secure, and use them for arts storage for the community. We have to go on the premise that it is a state building.

Barry Bingham talked about discussion with Dr. Miller and his feeling that the University should not be involved as a conduit for funds to operate the complex.

Sandy: Why is the LSA included in the Complex in the beginning?

Dean Ball: I wasn't aware they were going to be included until the report went to the Governor. Need some reason to people the area, to help cause the people to come by the area and keep it busy.

Sandy: Would peopleing the area be answered by the commercial centers or shops in the area? Peopleing the Center which is used during the night. Would the people not come with the shops and restaurants? Is including the School of Art a high price tag?

Dean Ball: There is no guarantee the commercial development will come or follow.. This is a very good move to have people there.

Mimi: I didn't understand Children's Theatre were going to be in here.

Dean Ball: Yes, they are going to be prime users of the small hall.

Mimi: Is the retail space to support the arts spaces? Perhaps. Also the parking. Is there any plan to develop this or are we just going to let it happen?

Dean Ball: Gerald D. Hines will develop the commercial end of it themselves and maintain an interest in it. That's why they were chosen.

Mimi: The state subsidy of the operating budget - the guarantee of the subsidy through the state support of the Art Center - is that something that would have to be approved every year or every two years?

Dean Ball: We're not talking about the operating budget.

Barry Bingham: The agreement was that anyone moving into the Center would not be charged more for their space than they are now paying. So if the Opera moved in it will move from a 1450 hall into a 2100 seat hall which is a form of subsidy right there.

Dean Ball: Those units called primary users will have extremely favorable rates.

P. Morton: Who is going to vote on this? Is it the legislature?

Mimi: There is a certain insecurity in my mind about long term funding. What about the Union question?

Barry Bingham: Could I make that more specific. On page 5.16 we have space for Actors Theatre. We've had some problems about storing things in a union building. Maybe this is more our issue than yours.

Dean Ball: We don't believe the stagehands can gain jurisdiction over the stage area.

Sandy: The Theatre's feeling would be that should the union have control over the movement of rehearsal or stage space we would seriously withdraw our request for those spaces.

Shinbach: It is traditional for many unions across the country to give whatever promises are necessary to get into a hall. Then as soon as they have a foothold, the first event that comes in they change and picket unless they get what they want.

Sandy: We have never employed union stagehands because we don't want to get into that position.

Barbara: The arts development in Indianapolis did a needs program study over 18 months. Community arts and organizations, community service organizations and service analysis requested a 10-year projection from all of them. Was any study done on this?

Dean Ball: Yes, and it is continuing.

Shinbach: How about leases? Will they be granted on a long term basis or short term and renegotiated at regular intervals. Should be a minimum of 10 years in a commercial business. Also, other inducements can be offered such as no increase of taxes, or not have to pay any increase in insurance costs or other areas.

Dean Ball: There should be an escalation clause put into the lease. Need to be as protective of the arts agencies as possible. If the arts organization prospers in the Center would they be required to contribute more to the Center?

Shinbach: I'm just very concerned about the operating costs of the entire project. One of these days we may have a Governor who wants to do away with the state building.

Dean Ball: If it comes through the University, the University must operate some programs there. My personal feeling was that it should be operated by the Kentucky Arts Commission, but that didn't work. It is going to take a major state agency to operate it or you have to form a new state agency. If we do operate it, there will be programs there. Let's assume that. Then the programs and the buildings will be a permanent permanent part of the budget. We are now in a very extensive search for an executive director to run this center.

Sandy Speer: Are the Boards of the Opera and Orchestra happy with the mixed use facility?

Dean Ball: I think they are resolved to it. They realized at the start that it probably would end up that way.

Barbara: I think more of a problem than the halls are the production areas. I don't see how you can have three organizations-using those areas such as the scenery and others.

Dean Ball: They've agreed to that.

Sandy: I think their agreement to the mixed use for the scenery and costume shop is not realistic. It just won't work.

Dean Ball: What will happen is the people in the shop will actually bid on the scenery to be built. You can go to an outside builder and take their bid.

Mrs. MacKinnon: On page 4.6 they're talking about an arts book store. I would like to suggest that be an art and theatre book store. Should be emphasis on the art.

Barbara: I did not understand the Junior Art Gallery and the School of Art agreement.

Dean Ball: Well, the Junior Art Gallery will actually direct the use of the galleries but with input from the Louisville School of Art.

Mrs. MacKinnon: On page 4.18 the acoustical isolation should extend to the various rehearsal halls as well as between the stage and rehearsal halls. Then on page 4.10 in the box office area, are they planning to have a small area for cars to stop so one can stop and run in for about 10 minutes to pick up tickets?

Sandy: On 4.21 there is stage level storage and it includes electrical storage.

Dean Ball: One of the most interesting things about the area is the infra-structure where small shops will be located. Could be very important. On page 5.7 the theater rehearsal space at 1200 square feet is not for Actors.

Mrs. MacKinnon: But we have requested two at 1500 and one at 3000. On page 5.9 office space was not divided up, but simply stated as 900 sq. ft.

NOTE:

Sandy: Have thought this would be ancillary space for us. Our needs change so often so we would like to have open space so we can divide it as our needs require. Storage request for files as a room just 100 sq. ft. is correct. On page 5.16 storage. The storage area for properties has to be tall enough, approximately about 26' high. We're just interested in storage space and I think that for the money the storage entails we should move it out of option area and make sure it is built. It should be included for everyone.

Dean Ball: This is a form of subsidy.

Sandy: Main Street is progressing very well and active storage space is moving away and to insure storage for all the arts needs it is necessary to insure that it will be available. If it is too far away it will have to be carted and paid for.

(NOTE) It should be within 5 blocks of the major hall.

The proposed complex is much too large in my mind. It needs to be scaled down. If I had my druthers I would build two halls, one for the opera and one for the orchestra and the ancillary space that goes with them and forget about everything else. I am speaking as an individual now. That would be manageable and there is no reason there can't be a combined opera and ballet, but I think the mixed - I'm talking about architecture of excellence of the musical aspects of the Center is not between the excellent and grand, but on the lower side of excellent and I think that's where we should spend the money.

P. Morton: The thing that bothers me is that there seems to be competing objectives for it. On one hand we want it to be a catalyst for downtown and

on the other hand we want it to be the best cultural center in the world. I worry which one of these objectives is most important. The musical and technical aspects of this center should be superb and the other should take second place. I think the leadership in Louisville has overlooked opportunities for such programs like this. I think we need to know a great deal more.

Dean Ball: No one can give a definite answer to anything until the cost factor is considered. There is no way for anyone to give a definite answer until we get definite figures. You have to have a picture of what the revenue will be. We hope later that Hines will have an answer about what shops will come in so that income can help support the Center. That is the most important question we have to answer. If it causes any user that goes into it a problem, then we're wrong. There should be no budgetary problems. If you have any questions after you leave, please call us and we'll respond as soon as possible.

The reason the program is developed in units is so that a unit can be taken out if necessary. There's no way of knowing if it will all be built.

Mrs. MacKinnon: Has there been any thought of renting any space from Dinwiddie for use? Why not the ground level for display for the arts agencies.

Dean Ball: Mimi, is there a consensus here, you feel, that we should go on? Let's relate it to the space you have requested.

Mimi: The philosophic aspects have been noted.

Barry Bingham: We agreed completely at the Orchestra Board that the process should be continued.

Sandy: I think we're all very excited. The questions I've asked have not been critical. It is a tremendous job putting all this together. I have real questions personally and as an individual with some of the concepts of the Center. I would like to see a fine hall built for orchestra and a fine hall for opera and ballet.

Dean Ball: The only way I can respond to that is that the money simply wasn't there to do that and get money from the state to do what they wanted to do. Certain things going to be there helped get the money from the Governor than if just an arts center was put there. I think the retail component is excellent. I don't want the place to be dead. I think we would very much like to see more study about that and knock out the small hall and see if the money can't be reallocated.

Mrs. MacKinnon: Who is going to use the small hall?

Dean Ball: The University of Louisville and Louisville Children's Theatre have expressed interest. Also, the opera, orchestra and ballet are interested.

Sandy: Would the small hall become a function of the University?

Dean Ball: Not that I know of.

Mimi: Does the Macauley figure in this in any way?

Dean Ball: Yes, it does. There is a move afoot to study that whole area of the 600 block of the Mall and see what can be done in that area to upgrade the community.

There is a possibility of the Macauley coming to the University. We just don't know. To be operated again by the University and would have to be used by the community. The University needs to have their educational project where it can be easily used.

The arts complex being planned on the Belknap campus is completely and entirely educational in nature. The School of Music with its new building is simply a way to get us better organized. It will get us under one roof. It is not an arts center. It is an educational building.

Sandy: What will happen to the Shelby Campus?

Dean Ball: We don't know. It could be an international center or a continuing education center or a conference center. There are 11 buildings and we have 8 of them.

Are you in agreement this is the space you need?

Yes, we are.

Filson Historical Society

KENTUCKY CULTURAL COMPLEX COMMITTEE
Subcommittee on Architectural Selection
Wednesday, May 23, 1978

Present:

Barry Bingham, Sr., Chairman
Mrs. Dann C. Byck
Frank Hower, Jr.
Bert Klein
Mrs. Rose Rubel
Dan C. Ulmer
Carol Miller
David Lee
Jerry W. Ball
Gordon Davidson
Dr. Walter Creese
Don Zuchelli

Purpose of meeting: Preliminary scoring of architectural offerings.

The first part of the scoring will be based on the material offered by each firm on background, staffing and recognitions or awards. The interview section will be in two parts: the uniqueness of the qualifications of the firm and the response to the 5 questions in the RFQ.

A major task to be performed before the interviews on the 13th will be to check all references. Hines will do the negotiating with the architectural firm selected.

Dean Ball agreed to call user groups or members of user groups in the various halls and theaters since visits to those halls involved contact with management personnel only.

Don Zuchelli agreed to have a staff person check references and provide a written report for the committee members.

David Lee suggested the capacity of the firm to perform is a very important consideration and should be rated. The committee agreed to add "Capacity to Perform" at a value of 1 under Demonstrated Capability.

The Creativity listed under Architectural Design relates to the function of the design of the building itself. The Committee felt this was a very important aspect of the evaluation criteria and raised the value to 3.

Under Urban Environmental Design, #7, 8 and 9 cover the relationship of the entire complex to its surrounding area. Blending the new buildings into the older buildings in the area will be a very difficult problem.

#10, 11, 12 and 13 have a very high value. Don Zuchelli stated the past action of the architect and the ability to satisfy the client in working relationships, bringing the project in on time and within the budget are very important. Delays can cost large amounts of money and even jeopardize the projects.

The evaluation criteria lists responses to the offerings, reference check area, and an interview area. 60% was designated as assignable to the offering documents plus the portfolio information plus reference checks. The interview then accounted for 40%. Gordon Davidson suggested it should be reversed. After general discussion and following Mr. Bingham's suggestion, the committee decided to split the percentage designation at 50%-50%.

Mr. Zuchelli stated the following four things about the complex:

1. A cultural facility and adaptive reuse space - it is an extremely complicated project.
2. Design creativity and problem solving issues are the essence of architecture. In this case, not just a building, but a complex.
3. Problem solving area means dealing with different discipline teams.
4. The complexity of other projects involving the firms being considered is most important, i.e., whether or not they came in on time and on budget.

Don Zuchelli stated that never in his experience has he been involved in a project with such a demand on its results. There has never been one so involved anywhere before of which he is aware.

It was decided that if one of the firms being considered is obligated to a local firm or is tied to a local firm, the committee should be informed of the connection and whether or not it precludes the selection of a different local firm. No local firm will be allowed to attend the interview sessions on June 12 and 13.

Gordon Davidson expressed the need for some public relations efforts to fully inform the community about the uniqueness of the situation here in Louisville and to aid the understanding of the reasons for a complex at the location which has been selected. Dr. Creese has agreed to draft an article of about 3 or 4 double spaced pages to present to the newspaper for publication.

At this point, the firms were discussed in alphabetical order.

Individual committee members rated the individual firms, turned the rating sheets over to Mr. Bingham, the Chairman, to be held in abeyance until the next session.

Meeting adjourned at 12:30 p.m.

KENTUCKY CULTURAL COMPLEX COMMITTEE
Subcommittee on Architectural Selection
Wednesday, May 23, 1978

Present:

Barry Bingham, Sr., Chairman
Mrs. Dann C. Byck
Frank Hower, Jr.
Bert Klein
Mrs. Rose Rubel
Dan C. Ulmer
Carol Miller
David Lee
Jerry W. Ball
Gordon Davidson
Dr. Walter Creese
Don Zuchelli

Purpose of meeting: Preliminary scoring of architectural offerings.

The first part of the scoring will be based on the material offered by each firm on background, staffing and recognitions or awards. The interview section will be in two parts: the uniqueness of the qualifications of the firm and the response to the 5 questions in the RFQ.

A major task to be performed before the interviews on the 13th will be to check all references. Hines will do the negotiating with the architectural firm selected.

Dean Ball agreed to call user groups or members of user groups in the various halls and theaters since visits to those halls involved contact with management personnel only.

Don Zuchelli agreed to have a staff person check references and provide a written report for the committee members.

David Lee suggested the capacity of the firm to perform is a very important consideration and should be rated. The committee agreed to add "Capacity to Perform" at a value of 1 under Demonstrated Capability.

The Creativity listed under Architectural Design relates to the function of the design of the building itself. The Committee felt this was a very important aspect of the evaluation criteria and raised the value to 3.

Under Urban Environmental Design, #7, 8 and 9 cover the relationship of the entire complex to its surrounding area. Blending the new buildings into the older buildings in the area will be a very difficult problem.

#10, 11, 12 and 13 have a very high value. Don Zuchelli stated the past action of the architect and the ability to satisfy the client in working relationships, bringing the project in on time and within the budget are very important. Delays can cost large amounts of money and even jeopardize the projects.

The evaluation criteria lists responses to the offerings, reference check area, and an interview area. 60% was designated as assignable to the offering documents plus the portfolio information plus reference checks. The interview then accounted for 40%. Gordon Davidson suggested it should be reversed. After general discussion and following Mr. Bingham's suggestion, the committee decided to split the percentage designation at 50%-50%.

Mr. Zuchelli stated the following four things about the complex:

1. A cultural facility and adaptive reuse space - it is an extremely complicated project.
2. Design creativity and problem solving issues are the essence of architecture. In this case, not just a building, but a complex.
3. Problem solving area means dealing with different discipline teams.
4. The complexity of other projects involving the firms being considered is most important, i.e., whether or not they came in on time and on budget.

Don Zuchelli stated that never in his experience has he been involved in a project with such a demand on its results. There has never been one so involved anywhere before of which he is aware.

It was decided that if one of the firms being considered is obligated to a local firm or is tied to a local firm, the committee should be informed of the connection and whether or not it precludes the selection of a different local firm. No local firm will be allowed to attend the interview sessions on June 12 and 13.

Gordon Davidson expressed the need for some public relations efforts to fully inform the community about the uniqueness of the situation here in Louisville and to aid the understanding of the reasons for a complex at the location which has been selected. Dr. Creese has agreed to draft an article of about 3 or 4 double spaced pages to present to the newspaper for publication.

At this point, the firms were discussed in alphabetical order.

Individual committee members rated the individual firms, turned the rating sheets over to Mr. Bingham, the Chairman, to be held in abeyance until the next session.

Meeting adjourned at 12:30 p.m.

KENTUCKY CULTURAL COMPLEX COMMITTEE
Subcommittee on Architectural Selection
Wednesday, May 23, 1978

Present:

Barry Bingham, Sr., Chairman
Mrs. Dann C. Byck
Frank Hower, Jr.
Bert Klein
Mrs. Rose Rubel
Dan C. Ulmer
Carol Miller
David Lee
Jerry W. Ball
Gordon Davidson
Dr. Walter Creese
Don Zuchelli

Purpose of meeting: Preliminary scoring of architectural offerings.

The first part of the scoring will be based on the material offered by each firm on background, staffing and recognitions or awards. The interview section will be in two parts: the uniqueness of the qualifications of the firm and the response to the 5 questions in the RFQ.

A major task to be performed before the interviews on the 13th will be to check all references. Hines will do the negotiating with the architectural firm selected.

Dean Ball agreed to call user groups or members of user groups in the various halls and theaters since visits to those halls involved contact with management personnel only.

Don Zuchelli agreed to have a staff person check references and provide a written report for the committee members.

David Lee suggested the capacity of the firm to perform is a very important consideration and should be rated. The committee agreed to add "Capacity to Perform" at a value of 1 under Demonstrated Capability.

The Creativity listed under Architectural Design relates to the function of the design of the building itself. The Committee felt this was a very important aspect of the evaluation criteria and raised the value to 3.

Under Urban Environmental Design, #7, 8 and 9 cover the relationship of the entire complex to its surrounding area. Blending the new buildings into the older buildings in the area will be a very difficult problem.

#10, 11, 12 and 13 have a very high value. Don Zuchelli stated the past action of the architect and the ability to satisfy the client in working relationships, bringing the project in on time and within the budget are very important. Delays can cost large amounts of money and even jeopardize the projects.

The evaluation criteria lists responses to the offerings, reference check area, and an interview area. 60% was designated as assignable to the offering documents plus the portfolio information plus reference checks. The interview then accounted for 40%. Gordon Davidson suggested it should be reversed. After general discussion and following Mr. Bingham's suggestion, the committee decided to split the percentage designation at 50%-50%.

Mr. Zuchelli stated the following four things about the complex:

1. A cultural facility and adaptive reuse space - it is an extremely complicated project.
2. Design creativity and problem solving issues are the essence of architecture. In this case, not just a building, but a complex.
3. Problem solving area means dealing with different discipline teams.
4. The complexity of other projects involving the firms being considered is most important, i.e., whether or not they came in on time and on budget.

Don Zuchelli stated that never in his experience has he been involved in a project with such a demand on its results. There has never been one so involved anywhere before of which he is aware.

It was decided that if one of the firms being considered is obligated to a local firm or is tied to a local firm, the committee should be informed of the connection and whether or not it precludes the selection of a different local firm. No local firm will be allowed to attend the interview sessions on June 12 and 13.

Gordon Davidson expressed the need for some public relations efforts to fully inform the community about the uniqueness of the situation here in Louisville and to aid the understanding of the reasons for a complex at the location which has been selected. Dr. Creese has agreed to draft an article of about 3 or 4 double spaced pages to present to the newspaper for publication.

At this point, the firms were discussed in alphabetical order.

Individual committee members rated the individual firms, turned the rating sheets over to Mr. Bingham, the Chairman, to be held in abeyance until the next session.

Meeting adjourned at 12:30 p.m.

Sub Comm. on Architect Selection

BUILDING COMMITTEE

Barry Bingham, Sr., Chairman 582-4501

Mrs. Dann C. Byck 893-3126

Frank Hower, Jr. 566-2708

Bert Klein (~~with name~~) 589-3351

Mrs. Rose Rubel 897-1679
(Mrs. W. Fielding - out of town until the 19th)

Dan C. Ulmer, Jr. 581-3357

Jerry W. Ball

?? (Gordon Davidson 589-5237) ??

The Wilson Historical Society

ARCHITECTS SELECTED FOR INVITED COMPETITION: ~

Caudill Rowlett Scott
Houston Riyadh
1111 West Loop South
Houston, Texas 77027

Hardy Holzman Pfeiffer Associates
257 Park Avenue South
New York, New York 10010

Harry M. Weese Associates
10 W. Hubbard
Chicago, Illinois 60610

Woollen Associates
604 Fort Wayne Avenue
Indianapolis, Indiana 46204

Welton Becket Associates
Architects
200 W. Monroe Street
Chicago, Illinois 60606

NOTE: Phillip Johnson withdrew - Welton Becket invited instead