

New Frechette Shortlist Inter Meeting October 14 2014

Regina Flanagan: Good afternoon. Welcome to the October 14th, 2014 meeting of the State Designer Selection Board. This is a continuation of the morning's meeting. We're at agenda item #6, which is a short listing for Project 14-10. New Frechette Hall, Minnesota State Academy for the Deaf in Faribault, Minnesota.

I will call the meeting to order and note that for the role call that, let's see absent are Morris Roers, Rebecca Lewis and Jeff Schwarz. And present Tom Murphy, Yanak Shagalov and myself Regina Flanagan, the vice chair. We've already had an approval of the agenda for the meeting, so we'll continue to agenda item 6. This is the short listing crosses, to describe what it will include. First we'll start with an explanation of the project by agency followed by Q&A from the board. Then we'll go onto review each proposal based on the criteria. At the end of the review of the 10 proposals we've received, we'll have a decision of how many to interview and how long the interview should be. Then we'll take a break and allow the agency time to caucus and confer. After that break, I will look for a summary of comments by the agency and any comments additionally by board members and then we will proceed with the voting. Any questions at this point about today's process? We've all kind of been through it before. So I think we'll move on.

Male: Okay.

Regina Flanagan: At this point, I'd like to do introductions around the table of all those present at today's meeting, starting with Tali.

Talia Landucci-Owen: Talia Landucci-Owen, board support.

Tom Murphy: Tom Murphy representing the Associated General Contractors.

Regina Flanagan: Regina Flanagan, vice chair, representing the Minnesota State Arts Board.

Yanak Shagalov: Yan Shagalov, professional engineer and representing ACEC/Minnesota.

Gary Krocak: Gary Krocak, I'm with Real Estate Construction Services. I'm a project manager for them.

Bee Yang: Bee Yang, project manager for Real Estate Construction Services.

Gary Krocak: We have no one present currently from the facility. They were unable to make it today.

Regina Flanagan: The next item is to invite the agency, to give a summary of the project and then if there are any additional questions or comments from the board members. Agency?

Gary Krocak: I'll give a brief summation. Currently the project is a new Frechette Hall. There's an existing Frechette Hall on the campus right now that will be replaced. The new building will go in the same place or general vicinity of the existing structure that will be torn down, is currently. The new facility will be primarily a residence, but it will also be an educational learning facility as well. The residents being for blind and deaf students, primarily for deaf students, excuse me; for an age group of K through 12. That'll be the educational group that will be involved with this here. The big concern from the facility, which I've just gotten by phone earlier, probably having somebody, their concern here is having somebody that understands the culture of the deaf and the blind and how they deal with their situation here and how they live, how they function. Someone having so-called eyes, how they do their thing. And the primary thing is that they were looking at a 60-bed type of facility with support facilities as well, being some common areas, some educational spaces, possibly dining at some point in time, but not currently in the project. That would be about it.

Regina Flanagan: Okay, this project interests me greatly, because I have a brother who is deaf.

Gary Krocak: Okay.

Regina Flanagan: And so the discussion in particular of deaf culture, I see that, as he noted will be a key component of this. I also would like to note that and we can confirm this that there's an addendum originally in the RFP, the health services consultants listed, the food services consultant and a security consultant and I understand through the addendum it is correct those three are not required members of (inaudible, two speaking at once...) - -

Gary Krocak: Yes, we looked at that and we thought that their roles would be relatively small and the question of like Department of Human Services, what that really meant, what we're really trying to focus on there was somebody that had a background in dealing with the impaired people such as the deaf and the blind, someone having that type of understanding. So but the rest of those things we felt weren't really as important right now.

Regina Flanagan: Okay, other questions (inaudible...) - -

Yanak Shagalov: Yeah, I have a follow up question about the historic preservation requirement and how do you see this building as, it's a freestanding building correct?

Gary Krocak: Yes, this will be a freestanding building, at least what's contemplated at this point in time, in what they would like to do. It is on the campus that has been around for a long time, over 100 years. There are a number of the older buildings have been

taken down and replaced, but they still currently have two buildings that are in the hundred year plus category and a lot of the campus architectures reflects that. A lot of the educational type of three story school looking building, but with a lot of stone work and things of that nature here you know and so from a historical thing, this building is going to be situated on the campus that has two buildings and it's been around for a long time.

Yanak Shagalov: So yeah, basically it's not preservation, it's just a match. It's a match to fit well to existing - -

Gary Krocak: Fits within the context of the site.

Tom Murphy: What is the extent of the mediation?

Gary Krocak: The what?

Tom Murphy: Is there (inaudible) contamination or asbestos issues or anything like that?

Gary Krocak: I think there's some, I'm not sure. That's still to be determined. There has to be a study on that yet, but it's a building that was built, I believe it's probably 30 years old, probably at the most. So we're anticipating there's probably going to be some there. A lot of times we'll do a study, to determine the extent of it here, looking at it and I don't believe that has been done yet.

Regina Flanagan: According to the RFP scope of services, it says that the total project is currently funded at \$10,600,554.00. Correct?

Gary Krocak: I believe that's correct. I'd have to look here exactly.

Regina Flanagan: And that includes schematic, DD, contract, document bidding, contract administration and warranty close out. But there is; demolition is not included in that amount?

Gary Krocak: Demolition is included in more in the construction part of it here. The construction, if you look at the chart of accounts on this, it indicates the construction cost being roughly, I'm just going to use approximate \$6 million, but then in addition to that they list the abatement demolition and the, what do you want to call it, the road work, the streets, the infrastructure type of thing, which brings the total amount of construction up to roughly \$8 million.

Regina Flanagan: Okay, thank you for clarifying that. There's different information and different points of that RFP. So in particular, it seems to me that considerations are special needs planner/designer are familiar already with design considerations for the deaf community, especially young people.

Tom Murphy: Correct.

Regina Flanagan: Correct. As you mention, there's a large range of ages and this is a residential school. The students are from years 3 to 4 up through 21?

Gary Krocak: I would say probably a little older, maybe that would be spending the night; this is a 24/7 facility. A lot of them go home on the weekends, but the students that would be there would probably be primarily the age groups of K through 12, which would probably be like 6.

Regina Flanagan: Okay.

Gary Krocak: 6 through probably 17-18.

Regina Flanagan: Okay. And then also the RFP, because deaf people are so visually oriented, there's an importance placed on BIM or Revit for, because of it's visual orientation. So that was a key piece correct?

Gary Krocak: That was a key piece and also that is one of the things right now that is required by the state statute as well. So it is very important.

Regina Flanagan: So then any other questions or comments by board members?

Tom Murphy: No.

Regina Flanagan: Are we ready? Prior to the discussion of proposals I would like to ask you a series of questions. Has the agency, can the agency staff confirm that they have had no prior contact with the finalists about the project, outside of the Q&A process, in the informational meeting?

Gary Krocak: Yes, we have not.

Regina Flanagan: Yes, okay. Okay. I would like to remind everyone that at this point that the proposals are confidential and during the meeting that we referred to by the firm that is to say A, B, C, etcetera, not by the name and the firms and their subs should be referred to by their role in the project. The review criteria listed in the RFP, the primary criteria were listed as qualifications, technical competence and prior performance. Proposed team leadership integration, cohesiveness compatibility and availability; aesthetic factors and project understanding in approach and methodology. Secondary were unique qualifications. Also if anyone feels that a specific proposal is non-competitive, they may state so at the beginning of discussion of that proposal and list a few reasons based on the criteria. If everyone agrees a proposal is not discussed, if one or more people disagree, the proposal is discussed.

Proposal: Firm A

And now I'd like to move forward and we'll start with proposal A, Firm A. Qualifications, technical competence and prior performance and sometimes the proposed team leadership, etcetera, you know the two things shade into each other. So we'll start

with comments on those categories. In particular, Firm A is familiar with the campus. They've completed multiple projects there and they're also looking very close to the project site. They propose to have a special needs architect subconsultant, who's based out of White Plains, New York. Other comments about qualifications and the team leadership?

Yanak Shagalov: (Inaudible, cannot hear...) schools in the (inaudible) and some full service firms, so it's (inaudible.)

Regina Flanagan: There was also a requirement listed in the RFP that I'll just mention at this point and I believe everyone on all the teams meet this, at least a 10-year minimum experience, level of experience. So the design team members meet that.

Gary Krocak: Firm A does, I think they have school experience. They also have dormitory experience, which is quite a bit related to this situation, since it is a residence hall.

Regina Flanagan: On page 3 there's a graphic that shows in particular how the deaf architect would interface with the primary firm and there's continued involvement through all phases from the schematic through close out, which is a high-level involvement. Should we move on the aesthetic factors?

Gary Krocak: Well one thing just to note, excuse me, they do not have an historic preservationist here involved.

Regina Flanagan: Good point. That is a requirement, even though the architecture of this building is meant to be compatible, but not part of a historic district, correct. Okay. Clarify.

Yanak Shagalov: Yeah, the second thing I want to mention is the letter, introductory letter they're talking about the experience and she put having numerous historic preservation project and new construction in historic district. So - -

Gary Krocak: Yep.

Yanak Shagalov: - - I'm not sure this kind of (inaudible, two speaking at once...) - -

Gary Krocak: How that all fits together.

Yanak Shagalov: How does this (inaudible, cannot understand...) one another.

Regina Flanagan: Well as you clarified, it is not a historic district, correct and the building is a demolition.

Yanak Shagalov: Right, yeah.

Regina Flanagan: And it's not a restoration or renovation.

Yanak Shagalov: Mmm hmm.

Tom Murphy: So there's not a question of whether they're responsive.

Regina Flanagan: I think that - -

Tom Murphy: Not a (inaudible, cannot hear...).

Regina Flanagan: I don't believe it is.

Bee Yang: I don't think it is. The historical preservationist was an added bonus or plus according to addendum one. So, on a different note as well too, in proposal TK, there was no reference to acknowledgment of BIM.

Regina Flanagan: Pardon me?

Bee Yang: There was no acknowledgment of BIM.

Regina Flanagan: In this particular proposal?

Bee Yang: Correct.

Regina Flanagan: Okay.

Bee Yang: And BIM now is a required to the State of Minnesota and also to the design process, to visualize the project through and through, but also for tracking of the usage of the building, how that interacts through the life of the building. They're all phases in terms of mechanical, electrical as well and that's one of the main requirements, why the State is requesting BIM is required on all new construction projects.

Regina Flanagan: And this proposal asks for a high level of understanding of BIM too consequently, because of the visual orientation of your stakeholders. So then there is the question if this is a competitive proposal or not. It's lacking a requirement of the consultant team, required consultant team member. Let's do another clerical check to make sure.

Tom Murphy: That's what I'm doing.

Regina Flanagan: Yes. We paused the tape for just a moment, so that all of us present could double check applicant A for a citation of BIM, which is a requirement of the consultant team.

Bee Yang: Correct, on page 1, firm responsibility halfway through first paragraph, there is reference to perform imagery model for the project (inaudible) complete design or

project using build information, modeling, acronym BIM, B-I-M for project documentation.

Regina Flanagan: What page is that again?

Bee Yang: Page 1.

Regina Flanagan: On page 1.

Bee Yang: Firm responsibilities. So if there is acknowledgement that they understand or have capability of providing that.

Regina Flanagan: I see.

Yanak Shagalov: (Inaudible...) historic preservationist.

Regina Flanagan: So we'll continue on with our review of Firm A. We were at aesthetic factors. Their projects and building examples shown in the proposal, show an integration of modern buildings with historic buildings. So there's evidence of designing compatible work, any historic context.

Yanak Shagalov: And also interior spaces showing well designed and there's a lot of light and just nice looking.

Regina Flanagan: Light is (inaudible) a really important design element, in design for the deaf.

Gary Krocak: One of their projects, the American School for the Deaf lists here, basically just talks a lot of educational background and I think that the facility, you know that speaks a lot, while you know their experience. This was recently completed according to what they have in their brochure.

Regina Flanagan: Project understanding, let's move onto discussion of that project understanding approach methodology. In this section, they highlight some of the design principles that are appropriate to deaf, hard of hearing people and people with cochlear implants and highlight some of the project challenges. In some cases, these are just general design comments. They do emphasize life and safety considerations as well. But the approach and methodology, other than talking about an open forum to understand the needs and frustrations is rather pro forma. Other comments about project understanding? We'll go onto unique qualifications. As was mentioned earlier, a special needs architect subconsultant is an asset and their proximity, the person's proximity to the school are cited. Other comments? There are two fairness factors, the geographic location and previous awards. This Firm A is located in Faribault and Mankato, Minnesota offices. Their previous awards were at \$12,247.00, which is low. They have 100 Minnesota staff listed. Okay.

Proposal: Firm B

Regina Flanagan: Firm B – Qualifications, educations, technical competence and prior performance. This firm did the predesign for the boy's dormitory. They have a historic preservation sub with extensive experience including campus, MSA campus. They do have a technical advisor with a deaf background, who serves on the faculty at Gallaudet University, in Washington DC. Other comments? Proposed team, leadership, integration, cohesiveness, compatibility, availability. On page 3 they have a graphic that shows a long history of the major, the prime and the subs working together. The deaf space consultant is a new addition to this group.

Tom Murphy: I don't believe they've ever worked with the deaf space consultant on a prior job. And as a note, I don't - -

Regina Flanagan: It doesn't note that. I have that question marked as well. They propose using that person, as a technical advisor. Let's see. They did produce the predesign and they used concepts – the deaf space guidelines, which are the result of the project led by the deaf consultant, subconsultant, a research and design project at Gallaudet. So there's a cross that they worked with the guidelines developed their subconsultant, but they didn't work directly with that subconsultant. They utilized the guidelines on the predesign. They have their org chart on page 7. It includes the historic preservation consultant. Other comments on the proposed team?

Tom Murphy: Do you have anything on (inaudible...) on these people?

Yanak Shagalov: They have a complete team, so one comment I'd like to make and really doesn't say day-by-day conduct and I could not find it.

Bee Yang: There is reference to BIM as well, in the project team for the (inaudible) this one individual on that team is the BIM model coordinator.

Regina Flanagan: I'm sorry, could you speak up please?

Bee Yang: Yeah, there is a BIM model coordinator that is part of the project team.

Regina Flanagan: Good.

Bee Yang: And that is on page 4.

Regina Flanagan: So it is a complete team. Yes, I see it there.

Gary Krocak: I think one of the more unique experiences in looking at the resume here of the lead individual and he has a number of items pertaining to health care as well, nursing home environments, relationships, practical approaches to patient handling and movement, patient handling and conferences. So I think he has some background that would probably be pretty applicable to this situation here for this project.

Regina Flanagan: The primary building examples in the project experience are retirement facilities and nursing homes. I wondered about the experience with designing for the age group that we're talking about here. As you mentioned, health care facilities predominant. Shall we go on into aesthetic factors? I have found that the internal site lines demonstrated in some of the photographs are good and accommodate deaf design principles. It says those interiors though they were designed for other kinds of facilities had, you know showed that capability, but it was not called out, for example, some proposals have a category with their project experience that they call out relevance. This is inferred on my part. Any other comments about aesthetic factors? Project understanding and approach? Comments there?

Yanak Shagalov: These are good example so far, design complex and understand the needs of the space and distances and communication of the deaf people.

Regina Flanagan: Their approach and methodology does highlight the key principles, the design principles that are (inaudible...) space design that is to say the writings of the technical advisor, do they have on their team? There's a good analysis of the dormitory type that's being required and a discussion of the historic campus setting. They recognize that there's a wider range of age groups then typically found within typical dormitory, which is an important recognition. They go into quite a bit of detail about three-dimensional visualization also in the project understanding approach, which is significant for this project.

Gary Krocak: One of the unique qualifications, which I think ties with that, at least what they have listed down here is they have nationally recognized thought, leadership, in designing of the environments for special needs and hearing impaired populations. I'm not sure where it points that out in terms of projects, but that's listed, as one of the unique qualifications.

Regina Flanagan: I think the reference there might be to the individual that's their technical advisor, who authored the design space guidelines. Let's see, the geographic location is Minneapolis and the previous awards are \$107,843.00, which is high and they have 13 Minnesota staff (inaudible...).

Proposal: Firm C

Regina Flanagan: Okay, Firm C. This firm has extensive resident hall experience at universities and colleges and also they're electrical and mechanical engineer worked on projects at MSAD. Regarding the proposed team, I found that this proposal had no evidence of work with special populations and either mentioned in either the text or shown in the examples. I, you know we're really looking for that kind of background.

Tom Murphy: They don't have special needs (inaudible, cannot hear...) - -

Yanak Shagalov: Yeah, no special consultant.

Tom Murphy: The first two did and third didn't, so I just kind of (inaudible...) a little bit that - -

Gary Krocak: That was one of the things I noticed as well. I made a point, with little focus on the impaired or physically impaired people on the students. There seems there's not a lot of background information given to how they approach it or how they view it.

Regina Flanagan: Anything more on the team? Should we move onto aesthetic factors?

Yanak Shagalov: I suppose (inaudible...) some historic preservation specialist, so kind of helpful and have a good org chart.

Regina Flanagan: They show a responsibility matrix, who would be working at what points. Their buildings are very handsome exteriors and the examples shown assimilate well with their context. Let's see, project understanding and approach? Once again, as was mentioned, there's not a demonstration of the design issues and considerations for this population of the deaf. A particular attention to this sort of issue would considerably strengthen their proposal.

Tom Murphy: (?) (Inaudible, cannot hear...) the team (inaudible...)?

Regina Flanagan: We're in project understanding and approach, but if you have a comment about the team.

Tom Murphy: (?) (Inaudible, cannot hear...).

Regina Flanagan: Yes.

Tom Murphy: Their, (inaudible...) with this, their org chart kind of correlated by comment of; I should have put (inaudible...). I noted that their construction administrator is in-house and primarily responsibility in construction phase.

Regina Flanagan: We're actually on page 8. Yes. You're right, construction estimator and construction administrator in-house.

Tom Murphy: In-house.

Regina Flanagan: Any other comments on project understanding and approach? Unique qualifications – they emphasize sustainability and LEED. They're proud of their work in this area. The geographic location is Minneapolis.

Tom Murphy: Actually, it's Duluth.

Regina Flanagan: I'm sorry Minneapolis or Duluth? This proposal however, I believe came out of the Minneapolis office. The previous awards, I have been unable to determine this. On page 20, they have a listing of their projects, but it seems like the

headers don't correspond to our topic areas, so I'm unable to really determine what their previous awards are, divided by their staff; the 240 Minnesota staff. So I would suggest that more care be taken next time in the preparation of this information for us and though this is a fairness factor, it still is important to have this information.

Gary Krocak: I had no idea what that was; I still don't.

Regina Flanagan: I couldn't read that chart at all. The headers are missing.

Gary Krocak: Yeah.

Regina Flanagan: So I don't know what those comments refer to. Okay. We'll move onto Firm D.

Proposal: Firm D

Regina Flanagan: This firm has worked on the MSAD campus. They've done interior renovations of the historic buildings there, including the administration building in the girl's dorms. They list relevant experience on page 3, which is very helpful for us to see, particularly when relevant experience is really tied to the RFP and the project at hand. So that's a good thing and very complete and helpful for us. Their work is predominantly on college and university projects, though that's the prime. The subs, many of them have done work on the MSAD campus. We do have BIM manager. All of the other required roles are filled, including historic; I saw historic landscape architect, though I didn't see historic (inaudible), well presumably there's SHIPO experience with having done the renovation of historic buildings, the prime has done that on the campus.

Yanak Shagalov: It says on page 3, point of contact project management of historic, all right, (inaudible, two speaking at once...).

Regina Flanagan: Is the historic architect.

Yanak Shagalov: Yeah.

Regina Flanagan: Thank you for pointing that out, so that base is covered. Then going onto proposed team leadership, integration, etcetera.

Tom Murphy: (Inaudible, cannot hear...).

Regina Flanagan: It's very, very thoroughly clear.

Tom Murphy: Very clear, it's just this is who was involved in; I mean what (inaudible, cannot hear...) subsections of (inaudible...).

Regina Flanagan: And we can see all the bases covered too, including BIM.

Tom Murphy: Yep.

Regina Flanagan: Aesthetic factors. Their project examples each are before and after photos, which are always really informative and helpful. They show work on the types of building that are similar to the project at hand, dormitories, student housing. Other comments on aesthetic factors?

Gary Krocak: Well some of the pictures that I looked at like the interior suites like on page 9 and they looked pretty bare bones. It's probably not a very flattering picture I guess in my mind here. And if I look at the one on page 10 for part of the dormitory same thing, it does not look very flattering. You know it's like oh okay, pretty austere.

Tom Murphy: It's a great space. It's unfortunate that they; you're right, it's just blah.

Gary Krocak: The one on page 10 in particular, it's like my goodness.

Regina Flanagan: Sometimes you know it's unclear whether or not you know was a furnishings budget - -

Gary Krocak: Yeah.

Regina Flanagan: - - for completing a space.

Tom Murphy: Cause it is a good space, it's just this.

Regina Flanagan: Not very homey.

Tom Murphy: Not one picture on that page is very homey.

Gary Krocak: No, I think that's one of the things that we're interested in too. They're creating a home for these students as well.

Tom Murphy: It was on the last proposal that had (inaudible...) presidential space. I don't see it on this one.

Regina Flanagan: Project understanding and approach methodology? As I mentioned, they indicated they have worked on campus before and they portrayed here a good understanding of what it is to have deaf stakeholders. They use ASL interpreters and color (inaudible) design (inaudible) process. They seem to recognize the potential of working with a special population. Because they've worked in the other facilities, they also understand some of the unique design issues, which they've stated on page 15. Other comments about project understanding? Unique qualifications. Here they highlight their use of BIM and Revit and that the prime is a qualified historical architect. The geographic location is Moorhead, Minnesota and the previous awards were based upon eight Minnesota employees is \$50,268.00, that's a medium amount.

Tom Murphy: And for the record, I must say that I always appreciate the (inaudible) of their history and they didn't put that (inaudible...). (Inaudible, cannot hear...) history (inaudible...). To me, that is easy to include.

Regina Flanagan: Yes, some RFP's require that and some don't. This one did not, but they did provide it, as you've noted. Next we'll go onto Firm E.

Proposal: Firm E

Regina Flanagan: The (inaudible) firm has experience with campus projects, particularly SHIPO and education projects. Proposed team includes a deaf architect. He will be involved through all phases and on page 5, there's a team involvement matrix that's very helpful. Shows continuous involvement of a team of architects including the prime and the consultant, who is a deaf architect.

Tom Murphy: Is that the project team (inaudible) itself in terms of how they're going to interact with the (inaudible.)

Gary Krocak: I'm looking as you're looking at the team involvement, I'd say the consulting is out of New York and I'm just wondering, I see him being involved throughout the whole project, if that will indeed happen. You know with that type of involvement being out of New York. It's just a question I guess.

Tom Murphy: I think that's something you can clarify (inaudible...) interview process for sure (inaudible, cannot hear...).

Regina Flanagan: Yes, for the purposes of the tape, there are consultants that are identified that are on the team and the client agency has expressed an interest in learning more about their level of involvement and how that would happen, if they're especially proposed to be involved throughout all phases of the project. How they would communicate at a distance and also how often the consultant would be available onsite as well. So I just note that for the person's listening to the tape on this project.

Gary Krocak: Thank you.

Regina Flanagan: Other comments about the team composition qualifications? Under the project examples and project experience, there's examples here of places that are designed for students who are deaf or blind. Slightly older age cohort than is the case for MSAD, but very attractive buildings. Using new urbanist principles and design. These examples are by the subconsultant, who is going to be the advisor. He's a deaf architect. And it occurs to me, right now this is an interesting question. Just overall, we're producing an audiotape of this proceedings here, it will be transcribed into a written text, so architects or others who are deaf would have access to it.

Talia Landucci-Owen: That's not (inaudible, cannot hear...).

Regina Flanagan: Okay. That is a question mark. Because there may be, some things that we talk about that might be helpful for the deaf subconsultants to hear.

Tom Murphy: I don't know if that's noted on the DSB website, but on (inaudible) websites, you can acquire a transcript upon request.

Regina Flanagan: Okay.

Tom Murphy: And that may be the case across state government, certainly (inaudible...) the legislature.

Regina Flanagan: We will look into that. Thank you. So, under project examples, any further comments there? Aesthetic factors?

Gary Krocak: I like where they point out, where they indicate the relevance to the MSAB project. I think that's sort of helpful to show how they understand the project as well.

Regina Flanagan: In the project examples?

Gary Krocak: Right.

Regina Flanagan: Yes. In particular, they talk about landscaping and exterior spaces as important design elements. That would be a unique kind of possibility and potential for the MSAD campus and it's relevant. Project understanding and approach. There is a very thorough kind of discussion here of design principles that are particularly relevant to this project. Lighting issues for the deaf students, visual life and safety. In particular, they talk about design principles including light, acoustics, sightlines, and they propose a kickoff visioning session with stakeholders to develop benchmark statement and guiding principles. Good understanding and comprehension of the design issues. Any other comments? Unique qualifications? Once again, one of the top architects in the world in the area of special needs programming design is on their team. Okay, the geographic location for this team is Minneapolis and White Plains, New York. With 19 Minnesota staff, employees of the prime. The previous awards total \$30,966, which is medium.

Proposal: Firm F

Regina Flanagan: Next we'll go to Firm F. Qualifications, technical competence, and prior performance. They say their experience includes renovating space at the University of Minnesota ASL program.

Gary Krocak: It looks like they have a lot of college education experience. Residence halls, a lot of that background.

Regina Flanagan: And the Minnesota State Academy for the Blind, prime worked on that. Do you see information about BIM and Revit? We can all look for that. BIM and/or Revit.

Gary Krocak: They do not reference anything about a consultant for the impaired, or the historical preservationist.

Regina Flanagan: I'm sorry, for the pre, what was the - -

Gary Krocak: For a consultant for the preservationist, or for the physically impaired.

Regina Flanagan: Okay.

Gary Krocak: They don't mention anything about that; at least I don't see it here.

Regina Flanagan: I did find a reference to communicating multiple design options to the clients in 3D, under the project architect. Had to really read the text in there to find it, but it's there. And let's take a look for the historic experience.

Yanak Shagalov: It was on page 10, they talking about historic context, but it does not say about the historic preservation or anything, qualification.

Regina Flanagan: Sometimes, I would find it very helpful if attention is paid to the RFP categories and those particular elements, you know, whether it's BIM, or the historic preservation knowledge is pulled out more clearly for us.

Gary Krocak: I would agree.

Regina Flanagan: In this particular proposal, you really have to sort through to find out that information. And it's not really apparent, and we can't find information about the interface with SHIPO or background with historic architecture. Though the examples, the project experience visuals would lead us to believe that. So more concise information would be helpful. But, let's see, aesthetic factors in this particular proposal, let's see, yes, I did have a question about SHIPO also. The interiors here are relevant, but the buildings themselves, other than the historic example that was, I would call it a memorial, using parts of buildings, The (inaudible) Memorial, the architecture of the buildings is distinctly modernist. And given the emphasis on the historic context for the school, there's a bit of a disconnect here. I mean there, if they were going to make a connection between the project RP and their own work, that would have helped us as well. Here it's not clear what the connection is, because as I mentioned, the style of the architecture is quite different than, and potentially less compatible than with the architecture at MSAD. Project understanding and approach?

Gary Krocak: I believe they don't really say too much about designing for the deaf and the blind. I see basically a large paragraph, but it's fairly brief in terms of how they understand the situation.

Regina Flanagan: It lacks reference to this unique population.

Gary Krocak: Yes.

Tom Murphy: Most of the examples appear to be urban. I don't know why (inaudible, cannot hear...) for sure, but.

Regina Flanagan: Let's see, the unique qualifications. They cite their experience with residential, high quality residents' life, and student life experience. But once again, the unique qualifications are kind of generic. I mean they don't connect with this project adequately. Well, geographic location is Minneapolis. And the firm has 10 employees in Minnesota and previous awards are \$169,128, which is high.

Proposal: Firm G

Regina Flanagan: Okay. Firm G. Qualifications, etcetera, proposed team, two-thirds of this firm's work is campus or collegiate. They do have a historic preservation consultant, and some of their subs have worked on the MSAB campus. Minnesota Academy for the Blind. I'm sorry, I'm incorrect, they worked on the, well there's Minnesota Academy for the Blind for the civil engineer, and for the mechanical and electrical engineer, they have worked on the MS, Minnesota Academy for the Deaf. MSAD. So, some familiarity. The cost planning and management sub has also worked on both campuses. So some familiarity with the campus. See the team organization charts on page 6.

Gary Krocak: They do have an historic preservationist in the form the architect.

Regina Flanagan: Aesthetic factors.

Tom Murphy: They have light mix of (inaudible, cannot hear...) and renovation and historic.

Regina Flanagan: Their images show facades, stairwells, and hallways, predominately in the public spaces of these buildings. Not necessarily residential spaces, but public gathering spaces. And education spaces, which are very handsome. The floor plans, sometimes proposals include floor plans. These are large enough to be readable, so I commend the proposer for them. It would have been helpful to have a color code. I'm kind of able to interpret some of the meaning of the color coding that seems to be consistent among some of the floor plans, but in order to understand the spaces, it would have been helpful to have color coding on the images on page nine and 10. But at least they're large enough so we can see into them and understand generally what they are.

Gary Krocak: On page 13, they reference the Minnesota State Academy for the Blind. And that's the sister campus to the Minnesota State Academy for the Deaf. And a lot of design issues that they've accommodated in the building, it looks like that would be comparable to what they'd be facing with the new dormitory.

Regina Flanagan: I have looked at the project experience, and on all of the other pages, it's sort of clear to me who worked on what, and when it came to that page, it wasn't clear to me who had worked on it, did the prime firm design it or not? And as I sorted back through the project teams list of relevant experience I had to sort of cross reference

it. I noted that the engineering subs worked on the Minnesota State Academy for the Blind. Not the prime architectural firm, so sometimes it's a little hard to figure things out, who did what, for example. And I hope this is correct, because the information is lacking on that page. And so it was up to me to kind of piece it together. But that's what I've been able to determine. And if that wasn't the case, then I would say it's the shortcoming of the proposer, not indicating who, in fact, worked on it.

Tom Murphy: I believe there's a picture in that same facility of a different proposal, which (inaudible, cannot hear...).

Regina Flanagan: I did note that as well, so that's what sent me back to sort of, that same picture is used in a couple proposals. And so, that's why, it triggers that question. Who worked on this? Who did this? Or what was the role, I should say. So, project understanding and approach or methodology. We have here a kind of clear reiteration of the deaf space guidelines, to show that the proposer has taken, the prime has taken to heart the design criteria. There is not a consultant, per se, with that background, specialty background on this team, but there is a strong showing here in the approach and methodology of taking to heart and understanding deaf space guidelines. There is also some astute site observations.

What's interesting in this proposal, under approach and methodology is that they propose a concurrent predesign confirmation and schematic design, that the two would move together at the same time, because that would enable them to have a substantial amount of student participation. They pointed that out and talked about their collaborative and iterative process. Any other comments about project understanding, and approach? Okay, unique qualifications. Once again, they reiterated that a critical element of their design process is collaboration. That was a key piece. There is a paragraph here though on sustainability and lifelong education that I can't quite figure out what it has to do with this proposal. I mean it seems like a general philosophical statement, and I can't disagree with it, but it's pertinence to this proposal is unclear. A little feedback there. Any other notes about unique qualifications? Okay, the geographic location is Minneapolis. This firm has 12 Minnesota employees, and their previous awards are \$85,621. That's medium, verging on high.

Proposal: Firm H

Regina Flanagan: We'll go on to Firm H. We've been marching along here for a little over an hour, is everyone doing okay? Should I press on?

Gary Krocak: We're good.

Regina Flanagan: Okay, I'll push on through the end, the next three, and then look at a break. Okay, we're at H. qualifications, technical competence, etcetera. This particular team combination worked on the MSAD predesign in 2008. There was an update of that predesign in 2012, I understand. So they worked on an earlier version of it. They have extensive experience of related design types. This is, let's see, one this that was

interesting to note, when I cross-referenced with that project experience, this is a large national firm, national offices in different places throughout the nation, and some of the project examples that they showed were, it appears to me to be done by their Arizona office. So, we've got something, I'll note later when we get to that. But generally the firm itself, broadly, has experience in these related design types. This has historic preservation sub-consultant. The civil engineer is doing landscape design. They have a lighting designer, which is rather unique, but pertinent given deaf space design and what it necessitates regarding attention to lighting. Let's see, do we have the other bases covered? This team also has a deaf space design expert included from Washington, D.C. Who also worked on the deaf space project in 2006, a three-year long research and campus design project leading to the cutting edge deaf space design guide. Portions of which we've seen excerpted in many of these proposals. So that consultant is on this team. This team has two multimedia consultants. And on page 9 is the organization chart.

Tom Murphy: I don't think it's a big deal that they have two multimedia consultants, but I noticed that, too.

Regina Flanagan: Yes.

Tom Murphy: And I thought it was interesting that of all the people you could put on your team with the picture, and the whole bio and everything, you put two-multimedia, just curious why you would do that.

Regina Flanagan: There is a telecommunications and audio visual, low-voltage A/V. Let's see if it divides out into those specialties.

Tom Murphy: Is that listed as a criterion?

Regina Flanagan: It's the required consultant team.

Tom Murphy: (Inaudible, cannot hear...).

Regina Flanagan: Sometimes it's handled by the electrical engineer - -

Tom Murphy: Yeah.

Regina Flanagan: - - but sometimes it's pulled out as a specialized consultant. And it looks like those do cover those areas. So that is a required team member.

Tom Murphy: Is there a lot of technology requirements in - -

Bee Yang: There will be.

Tom Murphy: A lot more than normal?

Bee Yang: Yes, just due to the factor that the students that will be using the space will be needing additional technology in terms of specialty boards, or audio, or visual, because they're impaired in all ranges. So some have slight visual, and some are permanently blind or deaf.

Gary Krocak: Or a combination of both.

Bee Yang: Correct.

Tom Murphy: That would make sense, then.

Regina Flanagan: Aesthetic factors. Their project experience examples show and here I particularly appreciate that they do call out relevance with the project examples, and project experience. That's tremendously helpful to us. For example, one of their projects shows a center for children that includes a student body with a wide range of abilities, age birth to 18 years of age. That's directly relevant to our project. The Phoenix Day School for the Deaf, on page 13, was done presumably by the Arizona office, for example, of this particular firm. So they have the expertise within the firm, and the experience, but how that cross references with the prime and the personnel who are identified for our project is a question mark. Several good examples by the deaf space design expert, the architect are included, though they are predominately planning and predesign studies. Not sure there's a built example in here. But it shows the analytical tools that are brought to bear in the design of deaf space; demonstrates that for us.

Gary Krocak: I like their approach or methodology, for there right now, where they indicate their key concepts, and I think they address some of the major items that we're dealing with here. Designing good deaf spaces principles, creating a home away from home, responding to the historic nature, things of that nature are really dealing with some of the key principles that we're really looking for in this project, and to be addressed in the design.

Regina Flanagan: And they've actually blended their unique qualifications within the approach and methodology. Sometimes proposers do that, and in this case it's very effective. They've called out key concepts as you mentioned, and then second qualifications. Additionally, another unique qualification is that their deaf space design expert is the author of Deaf Space Design Guide. That's another unique qualification. Geographic location, Minneapolis, and then for the subconsultant, Washington, D.C. The previous awards, based upon 50 Minnesota employees is \$26,765, that's medium.

Proposal: Firm I

Okay, moving on to I. This proposer is experienced in creating specialized home environments. The team includes preservation architect. All the other required members. They have quite deep experience in veteran's home facilities and college housing. But many of the examples that come later in project experience are senior housing and college examples, and often institutional plans at the college level. Their proposed team

includes an acoustics consultant, which is an important piece for deaf design, that's interesting. The org chart on page six lays out the team. And I must admit to some confusion in reading this chart showing the team organization. However, when you go to the team matrix that shows roles and tasks on page seven, things become a little bit more clear. They've got all of the steps outlined there along with tasks. That is helpful. Do we see BIM in here?

Tom Murphy: Yeah, the BIM coordinator.

Regina Flanagan: Let's see, where is it?

Gary Krocak: It's on page six, almost in the middle BIM.

Regina Flanagan: There we go, the project manager. Okay, good. Thank you for pointing that out. Any other comments about the proposed team?

Gary Krocak: I don't see anything that they consulted for the hearing impaired or deaf.

Regina Flanagan: I'd like to point out that the RFP does not require a consultant for the hearing impaired to be part of the team. But it is important, as we've noted on all the proposals that they express some familiarity, knowledge, consideration of this particular audience and client, and constituent. That is to say that the design is going to be for the Minnesota Academy for the Deaf, and for students, young, deaf students. So, although there was not a requirement that there be a consultant, with this particular background, that we are looking for relevance within the proposals to this particular project and these considerations.

Under the, maybe I'll just leap to this and we'll go back to aesthetic factors. The consulting team here does quote pretty extensively from the Deaf Space Design Manual. So not unlike other proposals, they're showing some awareness of the special design considerations that are required by this project, but I can't find evidence of them previously employing these principles in their projects, which is the weak link. So, we'll get to project understanding and approach in a moment, but I'd like to come back to aesthetic factors. Any comments there? I had that their buildings show a compatible architectural style, that might be compatible with the campus, but the interiors that they've shown in their examples are frequently for older clients and not youth and children, except for page 13, which is for college students, it says student-housing example.

Gary Krocak: A lot of their relevant projects look like it's primarily senior housing. It was interesting too, when I was looking at the relevant concepts that they've talked about here and that they talk about the campus operations, the project being on a construction site being occupied, and it does not look, at any place there they talk about the students.

Regina Flanagan: Yeah, I felt there was a lack of connection to MSAD - -

Gary Krocak: Yeah.

Regina Flanagan: - - in this proposal. Anything else about project understanding or approach? Once again, I'd like to recognize that they really quote extensively from the Deaf Space Design Manual, which is good in their approaching methodology. And then the description later on of their design process is applicable, I think, to just about any project and less some to MSAD. Unique qualifications. They talk about using visual listening as an asset. Geographic location is Minneapolis, and with 21 Minnesota employees their previous awards are \$6,313 which is low.

Proposal: Firm J

Regina Flanagan: And proposal J. I would like to note, for those listening to the tape, that we encourage creativity in responses to our RFPs, but I think a baseline, I would request that proposers follow the organization, the outline format that is set forth in the RFP, this proposal is kind of mixed up. We have to page back and forth through the sections because they're not in the order that follows the outline for the RFP, consequently, they make it difficult for us to readily find information when we're looking for it in a certain place. So this is a notice to those listening that it's really helpful to us to have you follow the outline format. With that said, we're going to launch into looking at proposal J.

Qualifications and technical competence, this proposer has housing at a college level in dorms, but the project manager, in particular, has experience with elementary, middle, and high school designs. They propose to use a deaf architect as a coach, they use that word, coach. The architect's from Connecticut, and the roles that they propose for that person, and I'm going to use page numbers, because we can't use the sections, because they're not in order. Page 10. In the description of the architect, that they will be utilizing as a coach, the deaf architect. This team does include a historic preservation architect, a health services consultant, and a furniture designer who does interiors, and a security consultant, though as mentioned previously, and noted in the appendix that went to all the proposers, some of those positions are not required. The daily contact for this team was not clear from the org chart on page eight.

So, if this team is chosen for an interview, we would want to hear more about their team organization, and who's their lead and their contact, and how they would work together. But I did note that they have a pretty good outline there of how they will use the deaf architect as a coach. Other comments about the proposed team? Once again, this is a little hard to decipher, but in the small bio sections, they do talk about in some cases, how the individuals will function on the team. So there's some information there.

Gary Krocak: I think the firm looks like a relatively new firm, whereas the principal in charge here, looks like it's a new firm. Since 2009, I think it goes back to.

Regina Flanagan: From the description of the prime firm, it sounds like it's a firm within a firm? They share an office space, and it's supported by another firm whose 100 architects engineered, that sentence does not make any sense. It says whose 100

architects, engineers, and project managers' period. So I don't quite know the intention of that sentence, but it seems to me to indicate they are a firm within a firm. This is on page 1. First column. Pardon me?

Tom Murphy: The initial firm introduction. I don't know what happened there. Not only does that sentence not work, there's several sentences in there that omitting words and, because I thought the same thing, it was 2009, they bring some fresh (inaudible) and they clearly have some.

Regina Flanagan: So, some clarity on that would be necessary, but also some careful proofing for the next proposal. Going on to look at aesthetic factors. And the portfolio, their project examples are called portfolio. So that's at the back part of this, starting on page 15. They show student resident halls with historic integration with campuses. That is a strength. They have a very interesting subconsultant who does interiors and furniture design, which to me is very intriguing, but is not fully explained what the potential for that person's contribution is for this project. That would have been helpful, because I think there's some unique potential there, but they need to tell us about it. And then the other facilities, many of them are of a scale and scope that's way beyond our project at hand. Large institutions. Project understanding, and approach is on page 4, combined with unique qualifications. They had some interesting commentary there, particularly talking about student-centered design on page 6. They talk about sightlines and acoustics, SHIPO review, landscaping, they really do touch on all the points. They've explained why they've included a security consultant. And they do talk about BIM documents. Any other comments about project understanding? I noted also that they quoted quite extensively from observations that they had during the tour. So they paid attention to the kinds of issues that came up during the tour, which is insightful, adds insight to the proposal.

Tom Murphy: Do you know what page that was on, because I don't recall any of that. That's interesting.

Regina Flanagan: It was within that text on page 4, 5, and 6. At the site meeting, they referred to it various places within that narrative. Any other comments about unique qualifications and project understanding? Okay, this firm, geographic location is St. Paul, and Connecticut. And they have six Minnesota employees. And they've had zero previous awards. So that concludes the review of 10 design proposals. At this point, before we break, I would like to ask for opinions about the length of interviews, and the number of firms to interview. Discussion on that.

Gary Krocak: What I've experienced in the past is generally about three to four interview. I think that's good, yeah that you get a pretty good mix there. And what I have seen is an interview period, or a presentation for probably the first 30 minutes, and 15 to 20 minutes of Q and A. Overall it would be 50 minutes and 10 minute break in between the next one.

Regina Flanagan: We could do, three is generally the number, so three or four is good. If we feel we have three or four within this group, 20 minutes for interview, 20 minutes for Q and A, but would you like a little bit more for the interview portion or a little bit more for Q and A? I'm thinking Q and A, because at the next meeting, will there be representatives from the school and some deaf persons that might be part of the interview process?

Gary Krocak: Yes, there will be. I know there will be probably the physical plan director that has been involved with the students quite a bit, and I think it probably would be a good idea to probably have some of the students there. Maybe one student, or a student body president or somebody that understands the way things work on the campus and they'd like to see things that would interest them. So going back to your question, I'm not sure. There's a lot of commonality to these proposals, and I'm not quite sure how much we're going to, it's hard to pick one, or pick several I think, because a lot of them have very good qualifications, a lot of them have very good proposals, and so, is 30 minutes enough for a presentation, or 20 minutes? I would tend to go to the presentation, let them talk more, because I think that will spark, probably a lot of times it seems like more questions, the more they talk. The more questions you may have, sometimes, I think that's a good approach.

Regina Flanagan: Sometimes, the Q and A ends up being the pertinent part, too. Yeah.

Gary Krocak: That's true.

Regina Flanagan: So, originally you thought what was it, 30 minutes interview, 20 minutes Q and A?

Gary Krocak: Right.

Regina Flanagan: Okay. 30 minutes interview. And maybe we can emphasize this for the record, that the understanding for the interviewees coming to this session, that there be a really good, clear emphasis on visual materials. That you may be bring staff, and potentially students from the academy for whom clear visual presentations will be an important factor. So that should be emphasized for the interviewees. So should we say four interviews, or three? I'm going to ask for a motion here, so we've got to settle on a consensus.

Gary Krocak: Well we have 10 proposals, so it would probably be appropriate to go with four.

Regina Flanagan: Okay.

Gary Krocak: Just because we have a large number of proposals in.

Regina Flanagan: Okay. So four?

Tom Murphy: I would typically say three, but because there's so many, and I think some fall off, right off the bat.

Gary Krocak: Right.

Tom Murphy: But it's pretty competitive most, at least five.

Regina Flanagan: Yeah. So, okay before we take a break, I'm going to summarize where we are, and then I'll entertain a motion. We are going to interview four proposers. 30 minute interview, with an emphasis on visual communications. And 20 minute Q and A. And I'll entertain a motion.

Tom Murphy: I'll move.

Bee Yang: Second.

Regina Flanagan: Any discussion? All those in favor indicate by saying aye.

Bee Yang: Aye.

Tom Murphy: Aye.

Talia Landucci-Owen: Aye.

Gary Krocak: Aye.

Regina Flanagan: Opposed? Very good. So now we'll break, and we'll give the agency time to caucus and determine the firms that they want to short list, and the way that this works is when we reconvene, you have a ranking sheet, everybody has a copy of the ranking sheet? Okay, the firm has one vote, and then there's three of us that will be voting. Our goal is to come up with four firms and do we indicate one, two, three, and four? Or we just indicate four firms that are all equal at this point?

Talia Landucci-Owen: Correct. Yeah.

Tom Murphy: As does the agency, right?

Regina Flanagan: As does the agency, yes, so there's four of us voting.

Tom Murphy: Okay. Cumulative of the four, correct?

Regina Flanagan: Yes. Yes. But now we give you all time, the two of you, to caucus and talk about this, and then when you're ready, you can just come and get us.

Gary Krocak: Okay.

(Brief break.)

Regina Flanagan: We are reconvened on, it's October 14th, 2014 for (inaudible) the short listing for project 14-10, New Frechette Hall, at the Minnesota State Academy for the Deaf in Faribault. We just had a break. Now I would like to ask the agency, to summarize their thoughts. Before the break we had a motion and wrote that we would be looking at a goal of interviewing four teams and at this point, I turn to the agency and ask them for their response to the proposals and there's some communications they'd like to add into the record, prior to the voting.

Gary Krocak: Do you want general comments first or just to talk about the four teams that we'd be interested in?

Regina Flanagan: General comments first.

Gary Krocak: General comments, I think all the proposals, there were a lot of very good proposals, a lot of hard work went into them. So we do appreciate all the companies and the firms putting their purport (?) and making their proposal on this project. With that said there has to be some winners and we came up with four firms that we think are at least the best fit for this particular project here. And should I just name the alphabetically, the numbers of those or not at this time?

Regina Flanagan: Well this is a point for just commentary.

Gary Krocak: Okay.

Regina Flanagan: If you want to make any comments about in particular about the firms, then I would move next to have the secretary call a note.

Gary Krocak: Okay.

Regina Flanagan: So is there any comments that we would like to make, in particular about the firms at this point?

Gary Krocak: Well the criteria that I think we looked at was first of all having a consultant or somebody that's very knowledgeable about the deaf, the hearing impaired, those type of things for that type, for this project. We looked at historical preservationist, as being important, but probably not on the same level, as the consultant for the impaired. The aspect of the dormitory, the residence living, the quality of life I think for the student, I think was very important to us. Those are things that weighed pretty much into our decision and the educational background that a firm that has educational experience particularly with you know K through 12. Those were probably some of the strong points. Plus having a familiarity with the campus is a plus, because I think it's a very nice campus, to have that clear understanding, by having some relationship with them in the past. And lastly, really an understanding of the key issues, the key concepts, which we've talked about already and how those firms looked at it and how they're going to address it

and I guess a sense of commitment that we found from some of these firms. I think you know LEED individuals looking at it and how they expressed in there that you get that feeling that this individual is going to be involved quite a bit throughout the project, not just for the start up and walk away.

Regina Flanagan: Thank you. Any other additional comments from the board's voting members at this point? Okay, I think I'm ready to ask the executive secretary to call the vote. Each member will be voting for four firms, to be invited for an interview.

Talia Landucci-Owen: Tom?

Tom Murphy: A, D, E and H.

Talia Landucci-Owen: Yanak?

Yanak Shagalov: A, B, E and H.

Talia Landucci-Owen: Agency?

Gary Krocak: Oh excuse me. A, B, G, H.

Talia Landucci-Owen: Regina?

Regina Flanagan: A, D, E, H.

Talia Landucci-Owen: By way of the vote Firm A received four votes, Firm B received two votes, Firm C received zero votes, Firm D received two votes, Firm E received three votes, Firm F received zero votes, Firm G received one vote, Firm H received four votes, Firm I received zero votes and Firm J received zero votes. There are three A, B and H that vote to be selected and then there is a tie between four, Firms B and D.

Gary Krocak: Would you repeat that?

Talia Landucci-Owen: All right, the three selected are A, B and H. The fourth selection is a tie between B and D.

Regina Flanagan: Is the solution for a second vote, between the two and you vote for one of the two?

Tom Murphy: That would be B or D?

Regina Flanagan: B or D. Is everyone ready for that?

Gary Krocak: Yes.

Regina Flanagan: Secretary?

Talia Landucci-Owen: Tom?

Tom: B.

Talia Landucci-Owen: Yanak?

Yanak Shagalov: B.

Talia Landucci-Owen: Agency?

Gary Krocak: B.

Talia Landucci-Owen: Regina?

Regina Flanagan: B.

Talia Landucci-Owen: Okay, the four firms that will be interviewed are A, B, E and H.

Regina Flanagan: And the interviews once again are going to be 30 minutes in length and 20 minutes Q and A and - -

Tom Murphy: (Inaudible...) question here on that, if there's some that, some left their comments to the 25, you get 25 for Q and A, so they have 50 total?

Regina Flanagan: We have 30/20.

Tom Murphy: So - -

Regina Flanagan: 30 minutes interview, 20 minutes Q and A.

Tom Murphy: But if they only use 25, do you get 25 of Q and A?

Regina Flanagan: No, no, if - -

Tom Murphy: I just want to be clear.

Regina Flanagan: It stays with 30 minutes interview, 20 minutes Q and A. It's not cumulative.

Gary Krocak: And then there'd be 10 minutes between the interviews then?

Regina Flanagan: Yes.

Gary Krocak: All right, that'd give them time to setup and then the other to leave.

Regina Flanagan: Yes and we don't start the clock running until their ready, yes.

Gary Krocak: Until they drop the gavel.

Regina Flanagan: Yes. Let's see, there are no other agenda items today, other than adjournment. Is there any other business?

(End of audio.)