



Meeting Summary: George Washington Carver Museum, Cultural, and Genealogy Center 2021 Facility Expansion Phase 1a and 1b

Open House Meeting December 10, 2024

In-Person

6 p.m. – 7:30 p.m.

Meeting Overview:

The Austin Parks and Recreation Department held the Open House Meeting (Virtual) to conduct community engagement activities to capture public input for Phase 1a and Phase 1b as outlined in PARD's June 2021 Council-approved Facility Expansion Plan for The George Washington Carver Museum, Cultural and Genealogy Center (Appendix A1).

The purpose of the Open House Meeting was to share information about the facility expansion plans including:

- A new multi-purpose area for community-centric programming made possible by relocating administrative offices to a new upper-level area.
- Outdoor spaces and site improvements that may include outside classrooms, community gardens, a new flexible event lawn with a covered pavilion, relocation of the Juneteenth statues, and renovation of the existing public restrooms.

The project team worked to ensure that each stakeholder left the meeting feeling welcomed and appreciated for their time and input into the Expansion process. Three (3) attendees were present for the in-person Open House Meeting.

Introduction and Presentation:

The Austin Parks and Recreation Department held an Open House Meeting on December 10, 2024, to engage the community in Phase 1a and 1b of the George Washington Carver Museum's facility expansion. The meeting aimed to gather public input on several proposed improvements, including a new multi-purpose area, outdoor classrooms, community gardens, an event lawn with a covered pavilion, and the relocation of Juneteenth statues. Shuronda Robinson, CEO of Adisa Communications, facilitated the event and introduced the project team, including Anthony Hron, PARD Associate Project Manager, who presented the timeline and details of the expansion plan. Stakeholders discussed the origins of the project, traced back to a 2000 feasibility study, and reviewed the proposed site maps for the expansion.

Mr. Hron then presented the Proposed Facility Expansion Site Map, ensuring stakeholders understood both the current status of the project and the purpose of the map. He clarified that the map reflects all three phases of the expansion, while emphasizing that today's discussion would focus specifically on Phases 1a and 1b. Mr. Hron then guided stakeholders through the detailed Proposed Site Maps for Phase 1a and 1b improvements, highlighting key elements and planned enhancements within these initial phases.

Next, Ms. Robinson leads the stakeholders through the Community Engagement Overview 2021 Plan. She followed with an explanation of a graph showing which improvements in Phase 1a and 1b PARD is seeking community input for, and which improvements were determined in the existing plan. The



indoor multipurpose room, community garden, event lawn with covered pavilion, relocation of Juneteenth Statues and outdoor classroom were topics for community input opportunities. PARD did not seek community input for the administrative suite on the new mezzanine, the new elevator for the administrative suite and updated outdoor restrooms because these improvements were determined in the existing plan.

Ms. Robinson then facilitated the group discussion focusing on the five community input improvements asking four questions for each improvement.

Community Garden

- **Purpose and Programming:**
 - Repurpose the garden as an outdoor educational and community space.
 - Highlight African-American agricultural history and George Washington Carver's legacy with plaques and educational features.
 - Suggested programs include mentorship for young Black men, storytime for children, and partnerships with local schools.
- **Sustainability:**
 - Emphasize adaptive reuse by incorporating reclaimed materials and sustainable design.
 - Address maintenance concerns due to limited staffing; explore consistent funding for garden upkeep.
- **Food Security Potential:**
 - Discussions about addressing food insecurity with initiatives like community fridges and producing food for the community.

Relocation of Juneteenth Statues

- **Visibility vs. Security:**
 - Balance between making the statues prominent and protecting them from vandalism.
- **Proposed Relocation Sites:**
 - Juneteenth Plaza, near the Carver Museum entrance, or along the Freedom Walk.
 - Temporary display in museums during construction to ensure public access.
- **Historical Documentation:**
 - Document the statues' history and current placement as part of preservation efforts.

Outdoor Classroom

- **Design Suggestions:**
 - Shaded, open-air classrooms suitable for all weather.
 - Integrated into garden spaces for an immersive and educational experience.
 - Ensure secure elements to prevent misuse when classrooms are unoccupied.
- **Programming Ideas:**
 - Activities like yoga, cooking workshops, interactive educational classes, and wellness programming to foster community connection.

Event Lawn with Covered Pavilion

- **Design and Accessibility:**
 - Include a natural amphitheater slope for seating and a covered pavilion for shade and comfort.



- Address noise issues from nearby streets to maintain usability.
- **Community Priorities:**
 - Prioritize ample shaded seating and ensure accessibility for elders and those with mobility challenges.

Indoor Multipurpose Space

- **Functionality and Flexibility:**
 - Spaces should accommodate diverse activities like classes, workshops, and community events.
 - Avoid scheduling conflicts by designing flexible, multi-use areas.
- **Infrastructure Needs:**
 - Incorporate essential features like electrical outlets and sinks to support various programs (e.g., art, sewing, and culinary workshops).

Additional Input

- **Accessibility:**
 - Improve pathways and transportation options, such as carts, for elders and individuals with mobility challenges.
- **Heat Mitigation:**
 - Address Austin's heat by incorporating artificial shade, planting trees, and adding cooling elements like splash pads.
- **Historical Preservation:**
 - Document historical spaces before renovations.
 - Host farewell events to honor decommissioned spaces and preserve their legacy.
- **Timeline:**
 - Construction plans were presented, with an expected completion date of **2029**.

During the group discussion, several key topics were addressed, with input on the community garden, the relocation of Juneteenth statues, and design suggestions for the outdoor classroom and event lawn. Participants emphasized the importance of sustainability, adaptive reuse, and addressing food insecurity in the garden. For the Juneteenth statues, attendees discussed balancing visibility and security, with potential relocation sites like Juneteenth Plaza or the Freedom Walk. Design ideas for the outdoor classroom included shaded, open-air spaces integrated into the garden. The event lawn should prioritize accessibility and provide ample shaded seating. Additional considerations included improving accessibility for people with mobility challenges, heat mitigation strategies, and preserving historical spaces. The expected completion date for the project is 2029.



Attendees:

Imani Aanu
Greg Farrur
Sylvia Stinson

Transcript

Shuronda Robinson 00:00

This will be fairly informal in terms of just like how we're having a conversation. I think it would be great just to start out with introductions of everyone. And then what we do want to do is make sure that we share with you what phase 1A and 1b is and how we are envisioning it based on previous planning, what needs to happen, and then getting your input on five key areas that are part of the plan but need community input in order to make sense for the design. So thank you for turning the screen on. So I'm Shuronda Robinson. I'm with Adisa communications. My colleague Hang Ngo, is here as well. And we are supporting the project team from a community, community relations standpoint, community engagement standpoint. And I will turn over to you.

Marjorie Flanagan 01:02

Hi, I'm Marjorie Flanagan, I am the new Division Manager for the Museums and Cultural Arts Program. So we have nine facilities, including the Carver, Mexican-American Cultural Center, the Dougherty, Susanna Dickinson, O. Henry, A.W. Perry, Bickford Theatre, Asian American Resource Center, and I'm excited to be here.



Adrienne O'Keefe 01:31

I'm Adrienne O'Keefe, I think I met all of you individually, but I work with the Communications and Engagement Unit with Art and I'm a community engagement specialist. So I work for a number of safety projects .

Greg Farrar 01:44

Hey, Greg Farrar, I actually worked here at the Carver for a number of years, and also at Oakwood cemetery currently in planning, HPO. So cool to come back and see where things are going. And I have my hand in the current community garden outside.

Imani Anu 02:09

Hi everybody. My name is Imani Anu. I am a member of the Carver ambassadors. I am on the Lazari Committee of Carver ATX Foundation, Board member of a three of other cultural arts and I'm a co founder of Reclaim Revolve and Evolution of Culture Loving African Americans in Motion, a cultural arts organization. My cofounder is en route here so long time supporter, advocate of the Arts. I'm also a drummer, dancer, artist, and I've been doing programs and attending programs here at Carver since 2005 when I got to Austin.

Kathy Ronald 02:49

Kathy Ronald, I'm the culture, art and education specialist here at the carver Museum. I've been here full time since 2019 so I've seen little, some changes up to now. Excited about seeing what's in store for us. Yeah, good to see people that we've worked with that helped us build and provide the program for the community. So,

Shuronda Robinson 03:18

Thank you.

Kathy Ronald 03:18

You're welcome.

Tony Hron 03:19

I'm Tony Hron. I am Associate Project Manager for this project, so I'll be involved in the community engagement, but I'll also be working to bring on an architecture team and then see just construction. Thank you all for being here. Thank you all. Definitely Greg, nice to meet you.

Greg Farrar 03:42

Good to meet you

Tony Hron 03:43

Definitely, you know, want your input on the gardens.

Shuronda Robinson 03:47

So we're gonna go through this agenda today. But since we're a small group, you know, jump in ask questions. I'm recording for note taking purposes. It just helps me stay present, so I'm not having to worry about writing everything down that you say. So that recorder is on the table as well. So today, we really want to hear from you. We want to make sure that we're covering all the bases in terms of what is



included in one A and 1b and no this is good for my yoga. The older you get, the more mobility becomes important. So moving we'll be crawling around the end of the night duck walk, but the the priorities for expansion is really what the core of the conversation is about. Is how do we understand what the community desires? And of course, we want to make sure that everyone continues to fall in love with the Carver. So with that, I'm going to turn it over to Tony. Actually I'm going to skip this part, come back to that and go over the expansion plan.

Tony Hron 05:13

Next slide.

Shuronda Robinson 05:16

All right,

Tony Hron 05:17

okay, so in 2021 there was a council approved facility expansion plan in three phases, which are laid out here. You can see everything in this post color is the existing facility. The pinkish colors are going to be for phase two of the development, and then Juneteenth Plaza and the new four story parking garage will be in phase three, along with is the theater three or two?

Adrienne O'Keefe 05:53

It's two

Tony Hron 05:54

Yeah, okay. And then what we're here to talk today about is phase one,

Imani Anu 05:59

the theater is phase three.

Adrienne O'Keefe 06:00

Oh okay Which I found trange, yeah.

Tony Hron 06:05

So what had, what the facility expansion plan was kind of a high level view of all these so it's laying out the three phases, which is a multi year project. What we're doing for this is zooming in now to just phase one and the improvements associated with phase one, and getting your feedback on those. So this is the kind of refining. It's us carrying out what council approved in 2021 this is the next step in the process. So here's the breakdown by phases, and you're absolutely right. Theater is in phase three. Phase one include, actually, if you have the backup plan, please, sorry. So phase one, A and B, while they're listed as a and b, that's only for alignment with the facility expansion plan for 2021 they will be executed as a single phase. So phase one, A has a few different things. Currently, the admin space, which is to the left when you enter the Carver is it's going to be moved to a mezzanine, a new mezzanine level above the gallery space, so within the building envelope as it exists. So not adding height to the building, but it will be new stakes up there. In addition to that, will be

Imani Anu 07:46



so over where the admin offices are right now, there will be a second level without adding a height, that will be?

Tony Hron 07:55

it's over the gallery and yeah, without adding out, yeah, not where the admin is. Now, in phase two, they'll be adding above the admin

Imani Anu 08:03

Gotchu.

Tony Hron 08:06

So they'll also be adding an elevator to access that mezzanine level, and then the vacated current admin space will be developed into a space, or series of spaces, for community workshops, events, meetings, that kind of thing also. So that's what you're seeing there. Part of that phase one is also the relocation of the Juneteenth statues, which we can see just out the window here as it stands. This, which is part of phase two, is actually in addition to the carver, so it's going to extend quite a bit further out, thereby kind of blocking the freedom walk and obscuring the statues from view. So the idea being that we want to highlight the statues. So it's a little bit of a discussion between visibility and security from vandalism and things like that. A few the three so far, the three places that have been identified as potential locations is Juneteenth Plaza here, right in front of the main entry for the carver, kind of announcing an entryway. And then a third would be that the freedom walk in statues could be along this path, which connects back to the Keeling school property, and that would help activate the full extent of the site, if that were an option, shows

09:44

for anyone,

Marjorie Flanagan 09:45

Can we pause for a minute money? You would prefer

Imani Anu 09:50

I am just maybe I'm having a little bit of a challenge following just because it sounds like where the administrative offices are. Art that is going to be the new classroom space and above where the gallery is right now that's going to be. But when I look at the the arts and education, the new piece, it seems to be where the gallery is. So what am I missing? Because I see the drum right there. The gallery is right behind the drum,

Tony Hron 10:18

right.

Imani Anu 10:19

Yeah. So I think that this will, in part be, so there's going to be an educational piece, which I think will be on the lower level, kind of with the gallery, and then there'll be additional space above, so, so the gallery will be impacted by

Shuronda Robinson 10:41



in phase two.

Imani Anu 10:42

In phase two, okay, I thought that all of the from our prior meeting, I was just under the impression that all of the new construction that goes out that way will be sort of behind the gallery and be brand new. But it seems like the gallery

Tony Hron 10:54

is part and parcel of this expansion. So the gallery is not going to be, like, demolished,

Imani Anu 11:04

okay, available while that is being constructed, though, gallery space, yeah, and that's I gave myself a different impression for, like, the gallery will still be there. Will still be there. People can go.

Tony Hron 11:19

And, I mean, there certainly are projects where they can kind of sequester a space and do an addition around it that that, again, will be determined based

Imani Anu 11:31

but it does look like where it says that big rectangular block arts and education that encompasses part of where the gallery is,

Tony Hron 11:38

that's right, and then also on the upper level. The new admin space right will be in that within this block as well. So yeah, this is an oversimplification of everything that's going to be

Imani Anu 11:51

with this new understanding. I cannot imagine that the gallery would still be available for the public to take advantage of, given that all of that is not behind it

Tony Hron 12:01

again, something will come to a phase two and address as it comes. But there's no likelihood

Kathy Ronald 12:08

in my mind. I'm thinking like the Mac, they can work on the max,

Imani Anu 12:12

shut it down. Yeah, that's what it Yeah. I think I was holding out hope that maybe that wouldn't happen for the carver, but now understanding this better, it just seems like,

Marjorie Flanagan 12:25

Yeah, I mean, because it's phased, I think pieces could remain open and pieces would need to be closed, but I don't think we have the full understanding yet.

Shuronda Robinson 12:37



So would the design team help determine that phasing approach and, like, based on so, so, and that's for this process, like prioritization of what's sharing what's important,

Tony Hron 12:51

right? So we've been keeping as much of the art visible and gallery space open, and that's a high priority for us. Then we can tell them that when phase two starts and say, Hey, you guys need to really focus on making as much available as possible while still explaining right? And

Imani Anu 13:11

you hit the nail on the head with your word selection prioritization. That's one of the things I wanted to further understand. Whether this the way that these phases are broken out right now, is this the defined, approved, unmovable prioritization? Because, yeah, so this can't change the project,

Marjorie Flanagan 13:34

the phases like 123, I think, because it's council approved, right to plan that

Imani Anu 13:41

it has to go that way. So we, before we get to a theater, we're dealing with outdoor classrooms and space, you know? So, so part of the

Tony Hron 13:53

new interior space, where the admin suite is, and the new admin suite, so that all is part of phase one. That's

Imani Anu 14:00

a part of phase one, but the actual theater is not until phase three. But an outdoor stuff happens, so even before it seems like utility work, right?

Shuronda Robinson 14:11

So when, when this facility, and this is my memory, so I may be off base. I think, I think I'm right about this. When this facility was originally built, there was no budget to do the outdoor spaces, right. And so it makes sense to me that when you come back, and because there's been such a gap in time, I think people would have wanted the build. The new building was built in like 2005 and then she would come back and do the outdoor spaces by 2010 2012 at least, that didn't happen. So I'm thinking that probably what happened was because there was supposed to be the amphitheater and, like, you know, events, event space and that sort of thing, that that that the reason why the outdoor spaces are prioritized is because they were left off the original but.

Tony Hron 14:59

I agree and I will also add to that, that phase two is going to take substantially more time to do because it is a major architectural construction project. So just the planning for that could take multiple years. So the idea here being, let's get as much out there for people to enjoy while phase two is being planned and developed. You know, we're probably looking at five years of development over that time, maybe less than that

Imani Anu 15:32



sounds like a long time, until you consider right. So somehow, two decades went by with nothing happening. And I will say, I think the funding, based on what I've been able to find, I think the funding was there. There's an article that implies that the funding for the original phases two and three ultimately got siphoned off to other things, because those phases didn't happen. And now, if you look at page 55 of the overall 2021 plan, there's a whole laundry list of wish lists and hopes we we hope that we can get partnership. Maybe some private donors will help us. Maybe there's some grant opportunities that will come up. This is the plan for funding for all of this is wishes and hopes and thoughts and prayers. Well,

Tony Hron 16:17

I think that that the private donations piece is the carver ATX foundation is the result of that, because as city employees, we cannot advocate for private donations.

Imani Anu 16:31

I Kathy and others have helped me to understand that. But I also sit on the board of a three and a part of that nonprofit is looking at the overall arts ecosystem in Austin, and part of what we know is that unlike other major cities, Austin has been an extremely difficult time raising money and receiving money through private funding. So yes, we and the city has had to or has reduced funding to facilities like this one. And now, you know, my buddies and friends who were here still at the carver are having to cut programs. Yes,

Tony Hron 16:56

Alot of competing projects, alot of people asking for money, I understand.

Marjorie Flanagan 17:15

I did want to say that we did get the renovation of this theater done first, and that might have been pulled over as to why, you know, the extension theater in the third phase. So we wanted to make sure that there were usable theater now, because

Imani Anu 17:33

it's what it was, deferred maintenance type stuff, right? The sound equipment, better lighting. I mean, it was necessary, and it was very much time, but to me, it speaks to the fact that Carver funding may not have been consistently sufficient because it Yes. So things, that's where. But then you know, and advocate for bond issues, and that's what you know, our CoAustinites did way back, and it got approved, right? And only phase one got done, and now those dollars are gone. So now we start that process again, and now we have a multi phase thing, and it will just hope and thoughts and prayers that the dollars don't it.

Shuronda Robinson 18:17

Yeah, it's definitely frustrating

Imani Anu 18:22

don't, don't do anything, you know, deferred maintenance and nothing happens. And so we do not want that, but I just wonder where the accountability structure is and what capability we have to advocate for if we get the funding.



Shuronda Robinson 18:37

It rests with your council member. Yeah, that that is who determines policy direction for the city of Austin, and then the city manager is supposed to not enforce to employ right what the council is directing. So you know, if I were an advocate in in your role I would be in, in monthly, quarterly meetings with your city council members on the carver, because that that is one of the ways that when new opportunities show up, when decisions get made, it stays top of mind. If that is not happening because staff

Imani Anu 19:20

are then the money gets siphoned. Just like

Shuronda Robinson 19:23

staff are not allowed to talk. You can't, you guys can't talk to you, yeah, through your direct but you can't, like the council office, and say, I met with Ms. Imani, and she said,

Marjorie Flanagan 19:37

that's where boards and commissions come in, and that's why it's so very, very, very important for our boards and commissions to meet forums and to meet every month, because they have standing meetings with their council members, right? So that's how the message gets put up.

Imani Anu 19:53

Some of our commissions don't hit quorum. I've been in some of those meetings like get there and

Marjorie Flanagan 19:58

it's hard. I mean, it has. I work, yeah, but like, that's how the meetings advocating happen, is that process that's set and all the boards and commissions have equal access to their people. And like, the message gets put up,

Imani Anu 20:15

and I don't need to derail the conversation

Tony Hron 20:20

one last point, the rest, you had your hand up for a while. Bond funding needs to be used within eight years of the bond, or you lose the money. And so it took us five years to get it from 2000 to 2005 and then there wasn't enough time to develop the next phase, right? So that may, I don't know that that's the case, but I do know that that's a general rule. So that's why they do it in phases, so that they're bite sized chunks, so that you can

Imani Anu 20:52

doable,

Tony Hron 20:52

like, do it.

Shuronda Robinson 20:54

Yeah, I would just



Kathy Ronald 20:58

backtrack, probably not that big, as you were saying, we don't have total control over that, but I'm thinking I'm concerned about, you know, I mentioned the Mac how they had to shut down completely, and I don't think our community can afford to do that. I fear we actually have to shut down. You know, we already have trouble reaching, grabbing our people. They've moved so far out of the city, and if this familiar place is not accessible to them for a year, yeah, two years, if we have to scatter out and go to different facilities and do programming I'm nervous about when it's time for us to come back together, where I mean day by day, people are leaving the city by hundreds. They can't afford to live here, and particularly

Imani Anu 21:47

the demographic of the community that the harbor was originally targeting. There's more displacement. Displacement is starting to turn into erasure. We

Tony Hron 22:00

that's exactly what these meetings are for to record these thoughts

Kathy Ronald 22:05

five years, but they don't know we're here. So they're new to this space or this city, they don't even know we're here. I met a group of people I did a tour about three weeks ago that have been in the city close to 20 years and have never stepped foot in this museum. You know, that's crazy to me. I feel like when people move to cities, they're looking for cultural spaces, yes, why haven't you come by? Yes, you know. And I just don't think we can afford to shut down. So

Tony Hron 22:36

that will certainly be a priority when we get on to those phases that are going to impact the actual building more. I think this phase in terms of relocating the admin space and re outfitting the admin space is achievable while keeping the bulk of the facility open. Adrienne,

Adrienne O'Keefe 22:59

just really quickly, you brought up the map, and you talked about the closure being for so long, I'm on another team for another project, and and they have talked through why, you know, some of that time when it was closed, it did, they sort of jumped too early on closing and how, you know, materials took a long time to come. So there's those learnings are happening, and they're just painful learning, and so people are that is top of mind in terms of, like, I guess another project I'm working on, we talk about closing. We're not going to announce when it's closing until we know all those things more fully view.

Shuronda Robinson 23:32

Yeah,

Marjorie Flanagan 23:33

but I will say that some of it has been an opportunity for the map to be in different areas, and people who didn't know the MAC existed. Now do know the MAC existed because they were at their local rec center and they didn't have the opportunity to maybe come downtown, so it's kind of a give and take,



and I know definitely we would want to prioritize staying open as long as possible. It may also be another opportunity to get more people to know about the Carver.

Imani Anu 24:02

That's that doesn't work as well with the Carver. We don't. I think Kathy's point is very important. There's a, there's still remains some of the community in and around the MAC that the MAC was originally targeted at, you know, the Mexican American Cultural Center. So, you know, notwithstanding Tesla and all of the other encroachment, but some of that community is still there. Black people in around Austin have been scattered. It's not the same scenario. So,

Shuronda Robinson 24:36

so actually the The demographics are shifting in terms of population data there that, and whereas there was a decline over the last 10 years or so, we started to see an increase in black population, but it was coming or people who were affiliated with tech, tech and or in industry and. Bigger corporations and so, you know, I think that it's going to be really important for the Friends of the Carver, the ambassadors, the carver staff, to get use this as an opportunity to get really creative about, like, how you can maximize this opportunity. So, so if you don't have a home base physically, like, what does the carver? Because the Carver is not just a building, right? It is a sense of community. And so how do you it's a sense of pride. How do you export that you know, outside of this building? Because you're going to be forced to do it.

Imani Anu 25:39

I was about to say

Shuronda Robinson 25:40

anyway?

Imani Anu 25:41

Unfortunately,

Shuronda Robinson 25:41

yeah, you're gonna be forced to do it anyway. And, and if, God forbid, like something happened to the building, we've had crazy weather, storms, right? Like people have been shut down for weeks because of what, what happens with our climate? You know, is there a way to think creatively about how, how might we use this? See this, it's going to be painful,

Kathy Ronald 26:08

but we've collabed with all the time Mexico. I

Shuronda Robinson 26:14

got it. I got all right, I'm sorry. Okay, so

Kathy Ronald 26:19

it's like land space. We're on the east side, right? I think that's what it could burn they, you know, we don't want that to happen. But I'm saying it's the space. We're holding space, right? All of these families that you have here that are no longer here, absolutely, and if we have to do it, we're gonna make it



happen. I'm just saying that it won't be the same. And those tech people that have moved here, they all have the same cry. The cry is, where the black people, right? So if it's if they're looking and it's not here, then yeah, they moved here to Austin in 2020-21 during COVID. But how long will they stay

Shuronda Robinson 26:58

right? Because that's right, totally. So Can y'all help me move the meeting forward? Okay, this is great conversation, and so what I'm getting is like, prioritization around what happens if the expansion requires closures or disruption of programs and services. Like, how do how does the design team prioritize minimizing those impacts? I'm hearing concerns about funding and how funding gets allocated. Like, is there a way to secure dollars if it goes outside of the eight year time frame for whatever reason? And I'm hearing concerns about private dollars, and making sure that there are ways to leverage private dollars to do some of the work that needs to be done. Okay, so pull out your phones. It won't be rude, okay? And you can either scan the QR code, because we want to get a survey of like, who's joined us today, or you can go to menti.com and enter it. Do you have a phone?

Kathy Ronald 28:05

It's charging.

Shuronda Robinson 28:06

It's charging. I can give you one. My code is really top secret. It's 123456, if it shuts down on you

Marjorie Flanagan 28:18

Dinner on Shuronda!

Shuronda Robinson 28:20

right? There's nothing on this one. Right, okay, all right, perfect, okay, and then I thought I had my charger out because it was dying. Full Service. Today we were trying

Adrienne O'Keefe 28:54

we were trying to make the AA RAC meeting quorum and Shuronda was doing tech support if something happened.

Shuronda Robinson 29:01

I really am a nerd. Y'all. I like spreadsheets. Okay, everybody in All right, so we were just talking about this community. You know what word best describes, what you think or feel about the carver, Museum and Cultural Center you. Oh, nice, exquisite. I hadn't seen that one. I like that word, black history, family, community, blackness, culture, art, friends. Yeah, I. Blackness, learning. All right, we'll go to the next one. Please tell us about yourself. Your race or ethnic identity. age range, a third, a third and a third. Okay, I love the way I was doing these numbers. Which council district we're gonna have to update this in a couple weeks. When we were doing. And I was like, did we change it now? Yeah, and how long have you lived in Austin? So and how often did you visit the carver this year? You can bring sign in sheet we're just getting to know each other a little more. and then, how do you use the Carver? And you can choose more than one. right, thank you for that. Okay, so I want to give an overview of the 2021, plan in terms of community engagement. You can see this as I think I'm getting hungry like a layered cake. I'm gonna start getting food analogies for the rest of the media. But we're layering on. Hello, good evening. We're layering this engagement effort on the 2021 engagement effort, which included three community



meetings. And remember, this all happened during COVID. So everything was online. There was a technical advisory group that met to provide technical support for and input for the project. There were small group discussions, and we're going to be doing small group discussions for this phase as well. There were eight groups that met, and then we had again, they were all online. And out of that process came some of the priorities. There is a over 100 page document that captures the feedback and input from that phase, and today, what we're asking for from you all is to help us I-identify priorities, ideas, concerns things that questions that you may have in on this left hand side for these five areas, the indoor Multi Purpose room, the community garden, the event lawn with covered pavilion, the relocation of the gene statues and the outdoor classrooms. On the right hand side are elements of the plan that are have already been determined, and they're, I won't say they're pretty standard in terms of like, there are only a few ways you can do an elevator right so the administrative suite on the new mezzanine and the updated. Outdoor restrooms. So the areas that we're going to focus on with the community and all of our community discussions are the ones on the left, the multi purpose room, the garden, the event line covered pavilion, the Juneteenth statues and the outdoor classrooms. So, and we've been doing this in this meeting, we really want to foster connection. We want there to be active listening, and which means as much as we can speak one at a time again, we're recording so that for note taking purposes. And I appreciate you all letting me move the meeting along. We can be here till six this evening together. All right, so I'm Shuronda Robinson, welcome. Can you introduce yourself? Oh,

Sylvia Stinson 35:49

hi. I'm Sylvia Stinson,

Shuronda Robinson 35:51

good to see you

Sylvia Stinson 35:52

here.

Shuronda Robinson 35:52

Yes. And you're with

Sylvia Stinson 35:55

With um the community. Well, I thought you were with an organization. You were on one of the calls I am Carver ambassador I am a Carver Ambassador

Shuronda Robinson 36:02

that's what I thought, okay, okay, yes, yes. It's funny. Like everybody, you see everybody on the screen in real life trying to connect all the dots, yes, all right. So we thought we would start with the indoor Multi Purpose room. And if you were in the ambassadors meeting, same question. But you know, what do you envision here? What questions do you have? This is going to be space again that would be added to where the existing staff room is that that would be built out into additional space for multi purpose activities. And so let's talk about what could happen in this space, what features would make it fun and interesting and very useful. How do we make sure that it is accessible to everyone. I think it is the intention of the project team that whatever facility improvements happen that they exceed ADA standards. And so we want to get feedback on that. So I'm just going to try to keep the computer alive, but also set it down here. And let's talk about this, the indoor Multi Purpose room



Imani Anu 37:24

if I may. What one of the things that dawned on me, even as we spoke about this before, is that when I think about a multi purpose room, and bear with me, if there's anybody in the room not familiar with the Asian American Resource Center, well, you know, you go in the front doors and almost right across from the registration desk is this big, huge open space that's now in the process of being renovated, but it's a it's a big open space, and there's an opportunity to pull a wall and make it a couple of different spaces. And so it's big space. When I think about the space designated for multi purpose. Here at the carver, like those administrative offices, I've been back there many times. If you remove all the walls and make it as wide open as you can, it's small. It is not big. And so I'm thinking like, how can that be multi purpose? It's like one of the many people purpose room, because not much can happen. It's small.

Sylvia Stinson 38:25

We're so small, so you can visualize what it is.

Imani Anu 38:32

I didn't even want to say that, but I thought the same thing. But when I think about Carrie's office way back there, and the office that Jay uses, like maybe if those walls are down, but it again, and I know there's already an architectural plan and all of that, but if that's what's to be, the multi purpose room, it just feels well

Marjorie Flanagan 38:51

the aarC in the ballroom. So this will not be the same as that ever not meant to be. So just keep that in mind when we're thinking, this is meant to be a multi purpose room. So you could post classes there you could, you know, have movable walls, but it's never going to be as big as the wall room.

Shuronda Robinson 39:19

Space is a ballroom, but, yeah,

Imani Anu 39:23

yes, yes,

Marjorie Flanagan 39:26

yeah, so, and it has a fade in. It just a totally different thing. That's not a multi

Imani Anu 39:32

Well its, you know, it's one of those little stages. You can put it up and you can take it down and move it and so when I think about multi purpose setting aside, you know, this expansive nature. We call it the ballroom. This basically seems small to Sylvia's point. I don't know that it would be as big as this. So it's basically like, um, an extra space, a bigger classroom, like another classroom, yeah? So maybe we should call it an additional classroom.

Tony Hron 39:58

Yeah. I. Think Multi Purpose is maybe, and connotes strangely, because what we're saying is we're going to get that space it is, however big it is, which is not big. And then that can be one single space. It can be a series of small, say, meeting rooms for groups of five or less, if that's the thing that is valued or needed



or it can be a big space that can be subdivided into smaller spaces. But yeah, the idea of these gymnasium style Multi Purpose rooms with walls they can partition. It's

Imani Anu 40:39

the whole space. And it almost is that now just move everybody's office, you're out. And it's,

Adrienne O'Keefe 40:44

I was just gonna say I think of multi purpose. That's like, what was I'm thinking of multi purpose for that space, meaning, if we, if we wire it so that it could be used for a classroom, but it doesn't necessarily have to be used for a classroom. So, like, the multi purpose is, like, doesn't necessarily mean that multiple purposes are happening at the same time, but that it can be reserved for and serve many different needs. Like,

Imani Anu 41:05

it's just a classroom. It's like this, yeah,

Marjorie Flanagan 41:07

but look at the first question we're what we really want to know from you is, what kind of event, classes, workshops, would we see in that right? And we don't have to decide, you know, the full extent, we're kind of asking, what would you want to post there? And then we'll build a space that fit that, that thing. Do you want small rooms? Do you want to just have a big room? Do you want a sink in the corner? Like, I don't know what

Imani Anu 41:33

I follow you. It's, it's tough for me. I let someone else speak, because I know what the Carver is going through in terms of funding. Like, I'd love to see a small black residency program, but it got cut. I'd love to see, you know, us still have the, you know, the person handling the garden, but that got cut. And so it's difficult to talk about like, hey, let's do some of this, this, this, this, and

Sylvia Stinson 41:55

We would like maybe to see some of the stuff that got cut happen in that room. Okay, that's I see what you're saying.

Shuronda Robinson 42:02

Go ahead.

Tony Hron 42:03

Okay,

Kathy Ronald 42:03

so I have a question, but then I'm gonna comment on that. So that's a multi purpose space. We have this classroom space already within the new plan. Do they have additional space for us to host other in classes

Tony Hron 42:18

in later phases, not in phase one. Phase one, this will be the only new interior.



Kathy Ronald 42:24

Well, one of the issues is we have, like, a sewing class that's our legacy, one of our legacy crafts. So we were hosting that class in this space, and we were only able to fit about six people comfortably in this space to sew, and this isn't really a big space. So when you're sewing, you need to have your space for your table, for your sewing machine, and you need to have space to cut your pattern. And so we have to scale, or we have to scale back the number of participants, because we don't have space. So I like to make sure that this new space, hopefully it is bigger than this, because we're trying to get the people in so that we can give the numbers that the city needs, and we charge money for these classes so we can only fit six people in company. What can you do? And then we have to turn people away. So I like to, you know, multi purpose, the outlets. You know, we had outlets and and that's important, because we had this set up to where they could plug up. But

Shuronda Robinson 43:35

do you see any AV needs or kitchen needs in that space, like any uses in the space that

Kathy Ronald 43:46

we have. We'd love to host a cooking class. We'd love to do that outside of what we have here, but I would like to have something set up a little bit, because that's something that's really big in our community, to keep cooking and preserving the culinary history that we have, and people want to do that, and they want to see it

Tony Hron 44:07

now. Would that be a priority for you? Because obviously, when you're making a kitchen, it's a kitchen, yeah, there's not holding breakout meetings or other events in there. So if it's that important, we can say that's what we want there, but then that's the

Imani Anu 44:24

only thing. So it's kind of either or scenario, given that it I would

Kathy Ronald 44:28

want to be the sole person to say, right? You know, but cooking is important in our community. I mean, yeah, this community garden, we processed so many vegetables, yeah? But it'd be nice for the community. We want to do stuff that we know the community wants to do, and they want to cook and learn more about our culinary history. So

Tony Hron 44:53

I think that's too when we met with y'all this morning, for the rest of you, we met with the card. Staff understand what they wanted in the new administrative suite, and then also just to discuss, Hey, what are the programs that you either can't get up to the capacity you would need them to be or that have fallen by the wayside for this reason or that, that maybe this could be an outlet for and so as we send out you that questionnaire to y'all, you'll be able to help us understand where those gaps

Kathy Ronald 45:29

are, who we use the space for we've had in the past. Copoeira



Shuronda Robinson 45:40

Fitness fitness type classes?

Kathy Ronald 45:42

Yeah, I don't know what the look is for expanding what that's going to look like for dance studio, but we certainly need more Facebook, because it's multi purpose room. You know, yoga, we have yoga classes. Sometimes we're doing two or three events in here at one time. We'll certainly need the space somebody wants to rent the studio for practice, but we may have yoga with creative or whatever, right? So we need that space,

Tony Hron 46:13

I think absolutely those types of low impact activities where it's basically people bring their mats, and you don't have to have a lot of infrastructure built in, or capoeira, where you know you're bringing your body in a boom box, and let it rip, I think that's a really great opportunity for spaces, because then when that's not happening, it can also be xy

Sylvia Stinson 46:40

Kathy, Is there a sync back there a sink back there in the offices ,thinking in terms of art workshops

Kathy Ronald 46:44

it? There was a hard workshop painting, because we're usually going running.

Shuronda Robinson 47:02

All right, I'm going to move from the multi purpose room to the community garden, which is. tony can you share that with us

Tony Hron 47:13

So, as you know, whats currently existing is the pool. We're going to be filling that in so we can get this event lawn. And so we're going to relocate the community garden here. And again, this is suggested from the first facility plan. The new architects may come in and go, You know what? That doesn't make sense from like a sun and shade aspect, or whatever they and they may say it would actually be better to flip these right? So this is legacy information. This doesn't guarantee that this is the end result. But as it stands, this is kind of the idea,

Imani Anu 47:49

the way that it looks like that can change, what the phase determination, what happens in each of that that absolutely can't change.

Shuronda Robinson 48:01

So when we think about the community garden, what role do you think the community garden should play in the new museum? So, like, from a philosophical or from a principal standpoint, like, what role would it does the community garden play in this new museum space? How can the garden show the history and culture of Austin, the African American community and George Washington Carver's work with farming and agriculture? What kinds of plants or features would make the garden both fun and educational? And should the garden be more about people getting involved in working together, or should it be to show off on local plants and farming. I so appreciate you checking on that like no one's



taking notes, like the recorder has to work. Girls about to call you back and say, Now, what did you read about?

Tony Hron 49:05

Say, I'm curious, how does the community garden work? Yeah,

Imani Anu 49:12

so Harvey got laid off with the funding cuts in our garden, or how has it,

Kathy Ronald 49:22

that's a hard act. Greg was part of. He built that garden. Harvey went in, you know, filled it, and he did to the soil, planted the vegetables. And there's some hard people to come behind. I have some gardening experience, but nowhere near Harvey Franks or what Greg was able to do out there. So what we've done just myself, Brittany. What was your last name? That quick, I forgot. Brittany. Yeah. She was a temp and Mister Wayne, who, yes, now

Greg Farrar 49:55

Wayne did the all the solar, yeah, installing and such out there. so,

Kathy Ronald 50:00

so we dug up all of the, you know, the weeds and everything out of the garden, clearing of that way, put the soil in, and we have some winter vegetables planted, and some flowers that are on blooming spring. And what we've been doing is connecting with community people, juvenile justice department, schools and colleges to line stuff up for the spring so that they can use this space. I'd like to see a mentorship program out there. My idea was black men in the garden, where they're mentoring young black men in the garden, whatever, watching football story time in the garden. We were young kids and so many different organizations that want to get involved. So that's not the hard part. It's having the hands to do the work right, because we were coming in eight o'clock in the morning before even on the clock, putting in like two or three hours coming in right, and then getting on our work that we needed to do in the building. But that garden is an extension of it's part of the education department. So we have tours that come through. We may have a group of kids who, whatever their their elementary school kids, so we're focused on the gallery space for kids, and we're going out and garden to extend the education right? Because maybe they're not ready for what's in the bigger gallery space, but it's one in the same it's to me an outdoor classroom, and it's us. People are like, Carver wasn't born here. I said, Well, this is our dedication. We dedicate the garden to Carver, and we can celebrate the black farmers and gardeners of this community, maybe putting images or plaques up through the garden, but also still highlight the plant life, or whatever that's native to Austin

Greg Farrar 52:14

I know a big part of it, like when I started, was kind of adaptive reuse, which is, what do you currently have, whether it's a building or infrastructure. And I mean, healing pool is, I think, decommissioned 2008 and it basically just sat there. And I think, you know, people would walk by say, hey, that's an eyesore. Keep on walking. And so I, I started the project in, like summer of 2020 when Carrie brought me on board, and the only thing that was done was just the greenhouses and everything else. A good chunk of the materials actually came from deconstructing a 2200 square foot deck that the housing project was working on and never completed. And I actually transferred all that stuff over, and that allowed us to



essentially build all those different, you know, the stage, the, yeah, some of the beds, the arbor walkway, the covered bar area, and a lot of other things where, you know, the carver just didn't have the budget to do any of that stuff. So it was kind of an opportunity to try to find and source, reclaim materials, turn them into, you know, what I was able to do out there, to kind of hopefully showcase, you know, that you don't have to have millions of dollars and tons of new material in order to create a garden. You know, you can kind of use the space that you have and adapt it in a way that kind of serves you and your community and and so

Shuronda Robinson 53:56

who does the garden serve? I heard school kids

Sylvia Stinson 54:01

the community meetups and parties out there.

Shuronda Robinson 54:05

So I would let me, let me, let me jump down, way to calm down, right? So in terms of, is it just educational purposes. Or do you get to actually take the fruits of the garden and take it home with you and eat like does it? Is it part of a food insecurity or that kind of system? Or is it just here's, here's the legacy of farming and Carver

Greg Farrar 54:41

I think it can, and it probably should be, because if you're going to have a garden, you might as well make sure that it's actually producing it potentially, you know, for this, the community, I mean, you know, it would be a great thing to not only produce food, but then also have, like, a. A community fridge where people can, you know, pick stuff up and, you know, help with kind of food insecurity issues. I know they got some funding from the Tito's vodka and their initiative for, like, food deserts. So I would potentially reach out to them again, because we showed them a very early version of the garden, long before all the other structures got added. And for all you know, they might be able to be part of that kind of private donarship.

Kathy Ronald 55:36

So I may always involve them like a farmer's market. She knew that all the time that the kids teaching them what that would look like, harvesting the vegetables, and then, like for summer camp, they're out here where they couldn't make any money. You know, we're studying entity, but they're le, you know, out here library and genealogy center, stopping people, and we've made lemonade and different things, from stuff in the garden, people coming out and explaining,

Sylvia Stinson 56:04

I do have a question about the space itself. Sometimes, you know, a plan is made, voted upon, and then it's so old news, the It's beautiful out there that that I sort have you guys been down there. So it's like, do we have the villa? It's like, and when I because we have, like, the Gap Band or tanking of angers, we have major national acts put concerts on here, and there's more than enough lawn space that filling up the pool isn't necessary, because it's such a beautiful, intimate space when we have, yeah, and it's kind of since then. And so I was like, Okay, we're dancing up another concert, and then, oh, now we go into the sun. We call it the space, and there's like poetry, like music, intimate things going on. And it's so it's beautiful. You did an amazing job. It's like, why are we filling in? It makes sense to fill it in when it was an



eyesore, in terms of, is this plan so old. And you know, with Austin 12 months ago, it's old news when you talk about something that you decided. We've seen schools open up and, oh, the kids don't live here anymore. Scrap that idea. But it could take 20 years to get something in. Do we have to fill it in? I guess that's what I'm asking.

Tony Hron 57:17

If there's enough community opposition to that, it's never gonna be a pool,

Shuronda Robinson 57:26

repurposing the pool as an event. Sure, it's on the recording, yeah,

Marjorie Flanagan 57:35

but I will have an amazing state of the art. Like, there's also, like, I don't want to make something from nothing, yeah, y'all to have the best of the best, but say the art, the newest Dance Theater, the newest, you know, yeah? So that you know, you get to enjoy that the best stuff too.

Sylvia Stinson 57:57

I just don't want to build in until the stage. Like, okay, the same art would you next month, build it up, and then we rewards notable and because of just the

Kathy Ronald 58:09

money go ahead, I was just gonna say, I appreciate that from you. But at the same time, I think as a community, what we don't want to do is jump and just okay, we have money. Let's just get rid of this old thing. And then 20 years from now, we're going to say that used to be the sunken garden, but it's no longer there. It's just like when people demolish historical buildings because they just want to, and they have money to build bigger. And then 30 years later, or two years later, we're talking about where LCM high school used to be, but it's no longer here. So I think we gotta move in a certain way where I'm always thinking about, what will this look like?

Shuronda Robinson 58:46

Yes, the legacy of,

Kathy Ronald 58:49

why? Why would you destroy because, honestly, we have done a wonderful job of repurposing that space, and it is beautiful, and it's intimate

Imani Anu 59:01

memories there, and I was about to say, now it's a part of us, like, our sunken garden is a is a thing you created a thing. Like, we brownies, like, what? There's a part of we're going to the sunken garden like, it's a, it's a destination, it's an it's a unique experience of the Carver. And then it's also the classroom.

Shuronda Robinson 59:19

So is there a trade off between the space allocation for the expansion? Like, is that? Is that what the design team has to consider

Sylvia Stinson 59:29



so far out there still? Yeah, like, where's the pavilions? Way over there, by the February that's

Tony Hron 59:38

like, I would again, I think there's a little misnomer there. That would be like the state, right,

Sylvia Stinson 59:45

but it's so far, I guess on this map, you guys, you guys help me. Where is the pool? We put the pool right. I think

Greg Farrar 59:55

it's gone like it's right. So that's basically. Immediately, you know, from the tree. So it's like, right here,

Sylvia Stinson 1:00:03

yeah. So that's, that's way we've had, like, major artists that have weighed more than enough lawn so big that people are like, Oh, my God, I got a lot way over there to get to the stage.

Greg Farrar 1:00:18

I think a big part of it too, is, you know, the funding that goes into staffing, or whether or not it's or maintenance and stuff, where, obviously, what do we have to do in order to make sure that we have the funding to not only take the space, but also think about because, because we really did create it to kind of be a long term, temporary place. And obviously things will have to get replaced, or at least, you know, changed into much more of a permanent thing. And so obviously that that would take funding, and

Marjorie Flanagan 1:01:01

comes funding, right? So my number one ask is for someone to leave the garden programming. Yeah. And I know some of y'all heard me say it before, like the Mac is getting this whole new space with X number of additional square feet. They have to program it. Council has to give you more stuff, yeah. So we're adding in here to community garden. We're going to be asking for somebody to run that garden for sure. Not temporary. Okay,

Tony Hron 1:01:28

can you educate me too? Do you feel like there's enough public interest to work in the garden that we could alleviate some of the things you're talking about staff coming in two hours before they're even on the clock. Is there that much interest? Or is it going to have to be kind of a staff thing? And then here that

Kathy Ronald 1:01:59

goes on. Harvey Franks is not here, but I can tell you, she stayed busy out there, and that woman had UT professors coming to her to teach their

Tony Hron 1:02:09

graduate level plays. Would that be the only step if then the community rally around and do the actual work of putting

Imani Anu 1:02:23



I think that there might be good intentions, but when it gets hot in the summertime, the community has the option. But if we don't have staff to maintain, you know, maybe it's cold, when it gets cold, it's great concert at Stubbs. You know, the community has the option just opt out. But the garden still needs to

Shuronda Robinson 1:02:46

Greg you're next, and then I need to move us, because the Carver is closing in a little bit. We're having a good conversation, and I want us to see if we can do some rapid conversations on these last topics last year.

Greg Farrar 1:03:02

Because so I would do about 24 hours here at the Carver, like three days. And most of those days, I was either working on exhibits and stuff inside or I was outside. And so really, you know, there might be some aspects where the gardener will, you know, do certain things at different times of the day, and then you really do need to have somebody who's dealing with the maintenance of things, even just from the year that, you know, since I've left, you know, there's just maintenance stuff that that has to happen on a on a day to day, week to week, basis, or else things fall to disrepair

1:03:43

Budget needs to include,

Greg Farrar 1:03:45

yeah,

Shuronda Robinson 1:03:48

as a central

Greg Farrar 1:03:49

and I always just be clear that those two buckets of money, maintenance is one thing, capital improvements

Imani Anu 1:03:58

as well, staff,

Tony Hron 1:04:00

If we decide. We want to leave the pool, and then it's like, well, we need help from the city for maintenance and money. That's a whole nother project that has to get initiated, approved by Council, that or, well, that's not necessarily true, but yeah, depending about upon the extent of it versus if we get on the bomb and it gets approved, we have the money to put in a new garden,

Imani Anu 1:04:24

but it almost seemed like the new garden that sketched out would not overlap with where the pool is. That maybe the new garden could be an extension of our sunken garden, and we could have both right.

Tony Hron 1:04:35

I know just saying at some point you may not get the funds to maintain the pool garden right.



Imani Anu 1:04:43

Appreciate that.

1:04:44

So I'm gonna move us, because I want to make sure that we at least attempt to touch on these things. And y'all have been this is great, like feedback. We are going to have in more in depth conversations on these different topics. As part of the small groups. Okay, so let's quickly talk about outdoor classrooms. Top of mind,

Adrienne O'Keefe 1:05:06

Sorry. There's something that's happening where it keeps bouncing between them, so you have to forgive me,

Shuronda Robinson 1:05:11

okay, so I'm moving them, yeah, all right, outdoor classrooms, top of mind. Outdoor classrooms give everyone an opportunity to share. You have 30 seconds. What do you think? What do you think about outdoor classrooms? What should be there? What would make it fun? How can we ensure that these spaces support collective learning?

Kathy Ronald 1:05:41

Outdoor we're a lot of wellness stuff, and we would prefer to do a lot of it outdoors so we can connect. People need to connect. Okay, sure. Yeah, okay, okay, okay, all right, camp to summer camp. So the kids, you know, with some Texas weather, sometimes it's so hot we can't take the kids outside because it's, you know, so I don't know how that's going to look, but if it's a outdoor classroom that's

Tony Hron 1:06:12

open air, but it would be shaded,

Kathy Ronald 1:06:16

because sometimes the Kids, they want to get outside it's too hot. we don't want to risk them having heat stroke

Shuronda Robinson 1:06:22

Yeah, yes, absolutely okay. Any other comments on outdoor classrooms,

Greg Farrar 1:06:27

I would say maybe having it, if it's a part of the programming, like for the garden space, have it kind of central, where you're kind of centered and in the gardens around you. So whether or not you're using it for yoga or, you know, outdoor cooking or some kind of like trade or shop type classes, you're kind of within that space

Shuronda Robinson 1:06:50

integrated with, yeah, and

Tony Hron 1:06:52

What about storage?



Greg Farrar 1:06:52

then you're able to from a facility perspective, and I don't know if there's necessarily fencing or gaining around, because that is something I would suggest to think about, just because, you know, we want things to not be like, tightened down and secured, but we want it to be secure enough where, when we close up shop for the day or for the weekend, we don't have to worry about, you know, anything. That's it. A good point. I like that. Tony, I was going to say just the speakers and wiring outdoor classroom. I think maybe build audio visual. Yeah. Okay.

Shuronda Robinson 1:07:38

Sylvia, anything on outdoor classrooms.

Sylvia Stinson 1:07:41

Classrooms thinking like, all of a sudden I love Fort Worth, and I was thinking of Sundance Square, of a splash pad. I know, like water hot. They can run with the kids in the summertime. We're learning things. They can run through the splash pad. But I feel like I know it's not on there, but I'm looking at that splash pad. There were too many children reporter of downtown and Sundance, we're running through it, but I don't know water, it's hot.

Imani Anu 1:08:07

The program that we did outdoors, yeah, they have a little water element, and they can just drove down to their swimsuits and just run back and forward, you know?

Shuronda Robinson 1:08:17

Yeah, we do have to have strategies for heat in Texas. All right, y'all did great on that one event lawn with covered pavilion, so it is envisioned in this area here. Thank you. Vanna Tony, how can we make sure these spaces help people learn together, share ideas, and give everyone a chance to be heard what types of events or activities could happen this space. Again, we're wanting to go above and beyond ADA requirements, so access, mobility, special features. What do you think is most important? Go ahead.

Greg Farrar 1:09:00

So I would say what they do for Juneteenth, this year was actually really, really cool, and also work with the land itself. So the stage was actually kind of facing that all you can see from there. So kind of like, I'll show you where it was, like here. So this past June, it was basically right here. What that did, because this actually slopes down so a bunch of people could, like, sit on the grass and kind of let the stage show. Was it set it up really, really well this past year, which is actually just really nice. You know, you didn't have the distraction of, like, people driving by and stopping and slowing down. You can totally just focus on. Whats going on

Tony Hron 1:09:49

Keep in mind too, with the event log, we will be able to grade

Imani Anu 1:09:53

it's going to ask that, because there's a lot of rockiness down there. I don't know that when got the band. Saying it was maybe the shooting, it was set up like this. You felt like there was a lot of distraction from the street side



Shuronda Robinson 1:10:08

location of the pavilion.

Tony Hron 1:10:10

Maybe it's the pavilion has a scrim on the back, kind of blocking so you can see through it.

Imani Anu 1:10:18

The other interesting thing to Greg's point with the way that it's graded now, where it was last year, the people who step a little bit further back or a little bit elevated from those of us who danced right in front of the stage, and so that That's right,

Tony Hron 1:10:34

yes, grading, if we relocate the pavilion so that it creates a kind of natural amphitheater slope

Greg Farrar 1:10:44

when you have to expand the, I guess, detention pond in order to kind of deal

Tony Hron 1:10:50

with the watershed protection project that's currently at 100% design. Yeah, we're very close. It's between 90 and so it will be executed before any of this, and it is growing, yeah. So that's kind of why we put this. Where we put it, it's gonna, it's gonna start right behind,

Imani Anu 1:11:15

right behind where the pavilion is showing.

Kathy Ronald 1:11:19

I mean, I'm still thinking about the heat out there, and I know Juneteenth is a determined for the elders, and it's getting hotter. Could they possibly do something like that for us where it's, yeah,

Tony Hron 1:11:37

there's artificial shade structures, and there would be a natural like plant of trees. All of those run into money one way or another, so it's just going to be a matter of what, what funds we have and what we can afford. But certainly we're going to put shade as paramount. Yeah, I'm sensitive to mobility, maybe because I'm almost 60 now. like when I think about all the there were people who it's a long life, and when you're coming from that parking lot to go all the way to where the pavilion is located. Now, it doesn't seem like it's a big difference, but moving it up, I mean, it was reason why. Like, you see the young people doing all the traveling and the concerting and this, I would literally work out so I can still climb up a pyramid. But like you, if you but I mean, I was encouraging people, we're gonna make it down there. If I had all the money I could, I would have a little like Zuckerberg, choo choo train. They just went around the whole

1:12:06

line to think about, what is it, the little golfcarts , picking up some of the elders and bringing them down that way towards the pavilion around the back, because, yeah, it's just too much. Even with the



restrooms, with a child or elder, by the time they get to those restrooms, they're going to have an accident. So

Sylvia Stinson 1:13:10

we were like, if we were like, like a concert event thing. And you know, you have concert builders, you know, Coachella people, they do that. But we are a community. We know in our community, all types of that top red dot, I was like, I just like, remember where it was just, it's more accessible to everybody, which got just where it was last year, like in that area. I know that's not ideal, and that's still more than enough space to have, like, a huge crowd, but that makes a difference between to have I'm only saying what I love that what these was, yeah,

Shuronda Robinson 1:13:53

all right.

Imani Anu 1:13:56

What will be different is that, look this, that they anticipate the parking structure that's out there now that's parking structure that,

Tony Hron 1:14:05

again, that's phase three.

Imani Anu 1:14:10

Exactly.

Tony Hron 1:14:11

It's going to be 10-20 years between.

Imani Anu 1:14:14

Yeah, so that we

Shuronda Robinson 1:14:18

all right, all right, last I think this is the last one. I think we can do this. We know people, they won't kick us out, but the relocation of the Juneteenth statues, so we know where the location is. Now, there are three proposed locations and the plan that Tony will share with us. But what's special about the current location. What are your concerns about moving them? How do you feel about moving them to a different spot on the ground? Which of the new spots do you think would be the best place to honor the statues history and meaning and how could moving the statues to a new place make the experience better for visitors, especially those learning. How about Austin's African American History and Culture? All right, top of mind on

Tony Hron 1:15:05

group in not only the statute, but the freedom want peace. Well, okay, I think that's and again, the three areas that have currently been identified are this new plaza, which is until phase three, the entryway here, right in front and along this path. So this leads to more of that processional idea of the freedom walk right where you're kind of going down. I think they all have pros and cons.



Greg Farrar 1:15:38

I would say, I think it's great that to be able to extend that lease with the state, because I know there's a concern about, you know, losing them, yeah, almost like putting, putting them like front and center, I think is really important, especially in a where so much is changing. So having them almost like in the front of a museum where anybody who drives by will see them. They're great where they're at now, but they are also tucked back there. So you might not know that they're back there unless you're walking through the park. I would say my concern if they're moved further along the path is that they would kind of get in again, and then you might run the risk of having to have, you know, something out there to make sure they don't get a secure Yeah, deface your graffiti. So I think having them in a central front location to say, you know, we're still here would be a big thing.

Tony Hron 1:16:38

It's a big hit. Yeah, yeah,

Sylvia Stinson 1:16:40

with security cameras, seriously

Marjorie Flanagan 1:16:46

and car posts are like

Shuronda Robinson 1:16:48

the the boat, the both bullets

Marjorie Flanagan 1:16:51

that we have protection from any cars. Thank you. That sounds

Shuronda Robinson 1:17:00

right. So that sounds right. That sounds right, yeah, for sure. All right. Any other thoughts about this, Juneteenth statues, any concerns about moving them? They will be moved during the construction and some undergoing some refurbishment before they're brought back. Out any concerns about that process or questions,

Imani Anu 1:17:30

hope that they don't get stored away. I know in our last meeting, there was a discussion that they'll have to go into storage. I love the idea that they get some TLC and refurbishment, but to Greg's point, them being right out front, they're welcoming when they're also saying something, we're right here. The Juneteenth Plaza is an interesting idea, but it just seems so it seems so separate, separate from stuff, and then it's the side of the library in the parking lot, kind of have it wedged in, and so I they have to move out, like the front. And I would love it if they can just go away and get a little bit of a face lift and come right back and be placed permanently in front and not be stored.

Tony Hron 1:18:12

Yeah, the greatest extent of storage would just be tell them to the opening of after the space is complete. So, you know, a couple of years at the most for the actual construction piece of it. But if there is a possibility, since we're not doing much renovation on that front side, to do it before then we can make that We can put that in our list. People who've



Imani Anu 1:18:52

been DC, and all of the people who visit a Fauci,

Sylvia Stinson 1:19:05

they have, like, any African American Museum, you know, they have, like, that big space that that exhibit changes, like, at least they'll be protected, secure, yeah. Enjoy.

Imani Anu 1:19:19

Out and you decide later to the carver idea,

Sylvia Stinson 1:19:27

like, yes, we'll take yeah

Shuronda Robinson 1:19:30

for the for the time that

Sylvia Stinson 1:19:32

under construction, Carolina, even another country, we would need a donor but yeah,

Shuronda Robinson 1:19:58

Yes, that I can't believe. Loans you're learning online, to transport, package transport and insurance, all the things, yeah, we would fly. So all of that cost is given, all right?

Sylvia Stinson 1:20:22

Else is given.

Shuronda Robinson 1:20:22

All right, Will y'all indulge me? So I mentioned earlier that we will have small group meetings, and if you're interested in participating in one of those discussions, they'll be on the topics that we just covered, we'd love for you to let us know, and then anything we've missed today, in today's conversation not talked about that maybe you expected for us to Talk about, related to the expansion that we didn't cover.

Greg Farrar 1:21:07

Which bond year?

Tony Hron 1:21:12

2026

Imani Anu 1:21:12

Give my apologies, I get to a commission.

Shuronda Robinson 1:21:15

Yes, oh, please want to make it.



Imani Anu 1:21:23

And I took my comment card. I'll think about it. Okay? Send you a photo. Okay, please,

Shuronda Robinson 1:21:27

yes, thank you. Thank you. All right, and then let us know what you think about today's conversation.

Marjorie Flanagan 1:21:36

I think I have two ideas on the pool, if not saying we would. But if we have to shut the pool down, one idea would be we could hire an artist to document everything so that we make sure that we have archival record of how it is now, and then we can also have a big party and send it off.

Greg Farrar 1:22:03

I'd be willing to help but deconstruct it if you need it.

Tony Hron 1:22:07

I think what could happen is, whatever photos get documented, they could turn into an exhibit in the new car, right? Yeah, here's what our humble beginning. So

Greg Farrar 1:22:19

one of the things that I actually did. I actually documented the whole whole project, from August 2020 until last year when I left on your home drive. YouTube is like 52 episodes of the whole idea. No, mine, yeah, I'll go grab some good to pass them out or start construction at the so when the bond passes, the

Tony Hron 1:23:01

funds usually don't come in until mid to late 2027 and so our goal would be to have everything permitted and ready to rock as soon as we get those bonds. So if we start building mid to late 2027 and it takes a couple of years to do the construction. We could be open.

1:23:26

I think they'll go away.

1:23:31

Yeah, it'll be just like that.

Shuronda Robinson 1:23:35

The days are long, the years are short. So this, thank you, Adrian, please share these. We have upcoming meetings, and you can take more if you'd like, and yeah, also the parks department, you can take your pen with you. This is your

Adrienne O'Keefe 1:23:59

parting gift. Parting gift for the meeting, anything? Tony Adrian Marjorie, yeah, yes, yeah. Thank you so much. Thanks.