

LGBTQIA+ Historic Context Study

Phase II Kickoff Meeting Transcript

July 23, 2024, 7:00 PM

[Erin Morton Pugh]

Slide 1: Thank you all for joining us. This is the kickoff meeting for Phase II of the LGBTQIA+ Historic Context Study. This is a project, led by the Historic Preservation Unit of the Planning and Development Department for the City of Raleigh. I am Erin Morton Pugh. I'm a Senior Preservation Planner with the city and the new project manager for Phase II of this study. Tania Tully over here is our Planning Supervisor and Collette Kinane in the back makes up the third of our trio in the preservation planning unit. In a little bit, I'll introduce our Phase II consultant, Cynthia de Miranda. She will tell you all about what we're working on.

A little bit of housekeeping before we get started. There's a sign in sheet in the back. If you haven't signed in already, please do. If you didn't give us your email address or we don't have it already, please add that we'll let you know if we have any project updates, particularly when we schedule our final phase two meeting at the end of 2024 or early 2025. We have snacks over here - please eat them. Thank you.

We will have some time for questions at the end. We have a full presentation leading into that to hopefully answer a lot of questions right off the bat. I will get us started and if you have any burning questions, it is really OK. This can be fairly informal. We just want to make sure everybody knows what we're working on and has all their questions answered.

Slide 2: Welcome! Here we are at the Halifax Community Center. We chose this location in part because this is where the founding events and activities of Raleigh's chapter of Stonewall Sports first began in 2013. Credit to one of our current City Councilmembers, Jonathan Melton, for helping to create that league. It's just a cool tie in with the project content we're working on.

Slide 3: So, what are we doing? What's the deal? This is an initiative of the Raleigh Historic Development Commission and the Preservation Planning Unit of the city's planning department. We are staff to the Commission and we're largely carrying this work forward on behalf of the Commission.

We completed Phase I in partnership with the LGBT Center and Raleigh Pride. That work was completed toward the end of last year and we have a new contract to take that work forward with our new consultant. I'll highlight a little bit about deliverables for each of those.

Slide 4: Our goals today are to introduce our consultant, provide project updates, connect with you all and let you know our next steps. We want to hear from you as well – hear your ideas and make

sure we answer your questions.

For any of you that attended a Phase I project meeting, some of these slides are going to look familiar to you. But we want to make sure we're establishing the baseline for anybody who's just finding out about this project.

Slide 5: So, why are we doing this? We believe that local planning efforts need to reflect all members of Raleigh's community. In particular, LGBTQIA+ stories have been overlooked. There's been sort of reckoning in the historic preservation field with acknowledging that in large part we just look at architecture and focus on the built environment for trying to establish importance. But there's also an aspect of cultural history that happens in these places and spaces, and we need to recognize that. So this is a national movement and there's a lot of talk at conferences and amongst planners.

In 2017 – it's getting to be an old stat – less than .1% of sites on the National Register were designated specifically for their connection to the LGBTQ community. The National Register, if you're not familiar, is the federal level of historic designation. So, this is a nationwide issue that we are all working to address. And currently in Raleigh there are zero places associated with LGBTQ history that are designated – I should rephrase that – that are specifically designated. There are many places that actually are a local historic landmark or in one of our historic districts that have LGBTQ history. But we didn't write that history down when we designated it, so we're working to correct that.

Slide 6: This project began with a citizen inquiry. I think related to Stonewall Sports, the national tournament was coming to Raleigh, and they wanted to be able to show people coming from out of town all the wonderful LGBTQ things in Raleigh. They contacted us to get some history so they might do a tour or let people know about all the cool sites. And we looked around and said “Uh oh, we don't know any. Let's fix that.”

A 2021 Gallup poll estimates that at least 7% of US adults, which is over 20 million people, identifies L,G,B, or T. That was their poll, not mine. There are more letters. And Gen Z in particular identifies 1 in 5 as LGBT – self identifies. That's likely an even higher number now. These are three years old and Raleigh's known LGBTQIA+ population is also growing from new residents moving into the city as well. We're seeing greater representation and we need to address that with our work.

Slide 7: So, Phase I.

Slide 8: This took a while. We acknowledge. 2019 was that initial inquiry. We didn't get the work done in time for Stonewall Sports to show off the city, but we are pushing this work forward nevertheless. We had several delays. A huge one was the pandemic – we essentially restarted afterward.

But in the meantime, with Phase I we held 3 public meetings, created an online survey to learn about places. We had a review of primary and secondary sources by our consultant. And we talked to a lot of people in the community, including 8 oral histories, some of whom are in the room with us tonight continuing to follow the project, and we thank you for your participation.

Slide 9: The deliverables we got were 8 interview transcripts. We're still working on the transcripts to go along with the recordings there, but they'll be released as an appendix on the final report so everyone can read them. Ainsley in the back here is going to take care of the recordings and make sure they're available in our city's digital repository as well.

We have a preliminary roster of historic places. And I say preliminary because we had a lot of places on this list delivered from the consultant that we've added even more since, and we are working individually with our staff time to try and flesh out even more about these places so that it's useful knowledge to the public beyond that it exists, it was here, and it was around this time. We want to make sure there's more context for the public when they're reading about these places beyond the basic place-based information.

We also have a bibliography and a general history of the LGBTQIA+ community in the Southeast. That's all sort of a baseline to help establish a Raleigh-specific context within that larger history. We've handed all of this over to our Phase II consultant to make sure that we are providing a comprehensive holistic final report.

Slide 10: What we're tracking in the roster now is the place name, the street address – and that is both historic and current. So for instance, locations up on Capital Blvd – at the time, that was not called Capital Blvd. We're trying to log that historic address that we're finding in city directories and other primary sources, and then the actual mapping address that you could plug in now to go see that site.

[Other categories we are researching are] Site type. You know, is it recreation? Is it a religious institution? Is it a bar or club? Is it where your organization met? And the LGBTQ association in terms of years. So, either the earliest decade that we know is active in this location or just active years that are known. Then also tracking if it moved at all. For instance, the LGBT Center of Raleigh has had at least, I believe, 4 separate locations, maybe 5. So trying to track where that organization touched physically around city. And then building info itself – is that building still standing? If it is, when was it built? If it isn't, when was it demolished? And whether it's already got a historic designation status on it? Like I mentioned, some of these are already in our local districts or National Register properties.

Slide 11: So, thank you. First of all, the roster we have is based in part on information we received from the public. During Phase I, I have to say personally I was shocked at how many places we've been able to identify so far. Some of them are tenuous. There was an ad in a paper or it was a place

someone had a personal experience and they reported it. You know, “it was around this place and I remember going in the 80s.” So, we've added it and tried to track down the details to go with it. Some of them are very prominent. Anybody that knows gay history in Raleigh would tell you about this place first or second. It's a whole range of places. You may or may not know them, and that's kind of the point.

Also, this is a living document. It includes what we know now, and what we know now is what we've been told about or what we've managed to find in our research. But that does not mean this is a conclusive, comprehensive list. There's always more to know. So as we learn more, we'll update the roster. The roster will change – what it is today is not what it will be in a month. What we publish at the end of this report is going to expand beyond that as well.

To that end, since a lot of this information comes to us from the public, we're asking you to take an online survey, which is live right now. I'll cover a little bit more about that at the end of the presentation so you can find it and share it with your crews, making sure everybody that you think has something to contribute has a chance to engage with us.

Slide 12: Phase II.

Slide 13: Meet the team.

Slide 14: Here we are. This is the preservation planning crew for the city and our very professional headshots.

Slide 15: Our new project consultant is Cynthia de Miranda. She's an architectural historian based in Durham, but a Raleigh native. She will tell you all about the projects that she's done in Raleigh.

Slide 16: These are some of them, and I'm going to turn it over to her to tell you a little bit more about what she's working on.

[Cynthia de Miranda]

Thank you. I'm not going to talk about my old projects, but here's pictures of them.

Hi everyone, thanks so much for being here tonight. I am a Raleigh native. I grew up in the Lakemont neighborhood – made in Raleigh. I went to Catholic schools in Raleigh. I went to all of them – I went to Lordes, I went to Cathedral, and I went to Cardinal Gibbons. I have done a lot of work in Raleigh. And I'm really excited about this city project.

Slide 17: Today they've asked me to really talk about what is a historic context study and what are we trying to accomplish in this phase of the project? So, 2 community meetings. A written report with a Raleigh specific historic context statement – I'll explain what that is in just a minute. More

information in the roster, which as Erin said, is a living document. So we didn't put final roster because I don't think it's ever going to be final. And an initial evaluation of 20 sites. The initial evaluation of 20 sites is really kind of a "let's get the ball rolling" and show how all the parts of this phase will work together when it comes time for someone to evaluate a site or demonstrate that the site is eligible for some sort of designation.

So, all of that really starts with a historic context study. It's not a requirement whenever you're trying to designate a property that there's a preexisting historic context study, but there always will need to be context. So if there is a historic context study that already exists that you can sort of take your individual property and plug it into that context, it will save some work. So that's the goal of this phase, is to ground everything from a particular starting point.

Slide 18: What is a historic context study?

Slide 19: A historic context study provides a high-level overview and historical narrative of a specific theme. It identifies historic places that are important to that theme. But that's not a definitive list. That's never a definitive list. It's just, as I said, these are all starting points.

Keep in mind please that this work is focused on places. The idea of a historic context study is rooted in the National Register of Historic Places. It's a very particular program. It has very particular rules and qualifications. When we're talking about local historic landmarks, we don't need to necessarily meet all of those requirements, but it does often follow a similar framework. This work is really focused on places – buildings and sites that tell the story of the people and the activities (sometimes the architecture, but less so in a project like this) – related to those buildings and sites.

A context study recommends buildings and sites that may be eligible for historic designation. Again, not an exhaustive list, but more of and this is how you can use this information to designate properties, here are some good examples. It's really out there to be used as a tool for future planning and future designations, and it provides a way to evaluate places to be identified later.

Slide 20: What it is not, it's not a definitive history. There's neither the time nor the budget for that, unfortunately. Therefore, it's not comprehensive. It's not going to include every place that's important. Additionally, there are important places and there are historic places and there's overlap, but they're not always the same. Important places don't always rise to the level of what gets considered historic under these programs. That doesn't mean they're not important. It doesn't even mean that they're not necessarily historic. But that might be a different designation and that's another thing we're going to try and address in this project.

Slide 21: The benefits of a context study is that it can guide future planning through identification of historic places. It can share collected knowledge with the public and other researchers. It can empower independent community projects and can honor influential people and places.

Does anyone have any questions about that? Particularly, are you curious about what we mean by empower independent community projects? Should I talk about that more *[It's a good question.]* OK, well it's like I was saying – it's establishing sort of a baseline. So if someone wanted to prepare a designation report for a property, it's kind of a head start so they're not starting from scratch. They're able to see the framework by which things are evaluated, by which things have been evaluated, by which successful applications have been made.

So it can be empowering in that way because you might not feel as lost in the beginning, I guess is the way. I am always encouraging people to call the city staff when they have questions like this because they are really very, very helpful. It's just another tool that's out there to sort of help people understand all of these regulatory systems and designation systems.

[Attendee 1: You've got on there honoring influential people and places which are actually two different things, people and places. Sometimes the influential – and I was talking to her earlier sort of about this – an influential person. Their place may not exist anymore, but their memory is, the address still is, but the building may not actually be.]

[Cynthia de Miranda]

Yeah, that's a really significant failing with the National Register of Historic Places, honestly. It's like a huge, gaping hole. With the National Register, if there's not a building or a place to designate, then there's no designation, and that story has to get told in a different way.

[Attendee 1: No matter how influential that person may be?]

[Cynthia de Miranda]

Exactly. And that's not to diminish their importance or anything like that. It's just that the National Register of Historic Places is a very specific program. It's a very specific tool for saving places, for designating places, for showing how place and buildings and sites and structures and gardens and landscapes reflect our history. That's its goal. Its goal is not to tell all the history of the United States. So that's a really important point, and I'm really happy that you brought it up. We're trying to find ways with this project – that's really trying to do quite a lot in a very small amount of time and budget – we're trying to find ways to address that.

You know, another issue with the National Register is they tend to not want to look at places until they're at least 50 years old. So I mean, a lot of the buildings on that roster, a lot of the places identified on that roster, their significance is not 50 years old yet. So figuring out in this project, or trying to figure out – I know I'm not going to find the answer to everything – but these are important questions to be thinking about.

Slide 22: The city has a couple of studies. I'm not going spend too much time on this. The city already

has some historic context studies. I have written the one on Residential Development in the Village of Method and I've used the Raleigh Kit Homes context to do landmark designation reports for two houses in Raleigh.

So, what did the context study do for me? It really replaced a whole section of the report that I would have had to write. It's a huge time saver and it also sort of created a standard, especially with a standardized house building process like a kit home, just as a standard way for evaluating properties. That's a lot more complicated in a project like this than a project like Sears houses, but it still can really be a helpful way to kind of get a project initiated and sort of see where you are from the very beginning.

Slide 23: We talked about a couple of research challenges with the project. How to represent the diverse population that constitutes the LGBTQ+ community – and really that should say communities. It's really a lot of communities and there's a lot of diversity. Terminology changes over time, so certain words used to refer to certain things you know have been offensive or become offensive. And that's also something to deal with, with history. So that's going to be another challenge. Also, I was just doing newspaper research for this project earlier today, and even knowing what search terms to put in for newspaper research can be challenging.

Another research challenge: some people might be reluctant to talk about this aspect of their life. Especially in a project like this that really needs to rely so heavily on oral history and local informants that that can be really challenging. And similarly, my access to the local community. This is why we are really counting on the general public to help us with that and with all levels of information, from finding knowledgeable people, to maybe certain resources that we might not know to look for – certain papers, you know, like archival papers, manuscript collections, things like that.

Slide 24: I think that's site identification challenges. We've talked about some of this. How do you find important places when their history isn't written down, when their history isn't visible? A lot of the work I do is very architecture based, so I walk around. I know what a Craftsman bungalow looks like and I can proceed from there. That's not the same in the project like this. Potential sites are in dispersed locations. So again, I've done a lot of historic district nominations, so I walk around the defined neighborhood and I know when I'm at the edge. I've looked at some maps and I figured that out. That's not going to be the same in this project.

And then also, if no one is alive to tell us about their early experience, how do we know about that place? This is the one that is just the hardest for me. I hate the idea that we've lost out on all of that knowledge that was never written down, was never reported, these people are gone and that history is gone as well.

Slide 25: What, when and how should we designate? So how old is capital H "Historic"? What about the physical space is important to tell its history? Again, I've done a lot of work that's very rooted in

architecture itself. If the building still looks the way it always looked, then that's kind of a no-brainer. For a lot of these places, maybe the way it looks is really not that important. I don't know – these are more questions to grapple with in this project.

How do you evaluate or protect a place that is not important because of how it looks? How important is how it looks? I mean, it may not be the architecture. It may be window treatments, it may just be something else altogether.

How do you celebrate or recognize a space that no longer exists? This again gets at what we talked about a little bit a moment ago. Or a place where a significant activity occurred – how do you figure out a significant activity when the location of that activity might have changed? And how do we designate a place that has no currently active LGBTQIA+ use? Or how do you designate a place that might be owned by someone who's not interested in a destination? How do you figure out that history? I've got a lot of work to do.

Slide 26: Alright, we talked a little bit about how you can help. If you identify as part of one of the LGBTQIA+ communities and have historical information – or know people who do – please participate and help represent all parts of these communities. If you can, connect us with community elders or experts. And remember, our focus is Raleigh-specific research. Already, in doing just a little bit of background newspaper research, I'm seeing how much different places across North Carolina were part of the whole story, and it was not very city specific. And take the survey. Erin, I think, is going to talk a little bit more about that at the end. Back to you, Erin. Thank you so much.

[Erin Morton Pugh]

Slide 27: Thank you, Cynthia. Alright, so some of this is going to be a little bit of a rehash of what we already covered. But in addition to the work that Cynthia's doing to help us out with the historic context report itself and identifying places for the roster, we also want to hear from members of the public about how to celebrate and honor these spaces.

Slide 28: This is a slide to tell you a little bit about what we have as current preservation tools and what I'm calling traditional historic designation. Because since the field has got up and running in the mid 60s—early 70s, this is kind of how we've done it. Again, it's focused on the physical building and what it looks like. Our federal level historic designation that exists right now is the National Register. It's mostly honorary. It is a very high bar to be placed on that register. You have to do a lot of in-depth research, and it is primarily focused on buildings, although sometimes those buildings are tied to events or people that occupy them. But they must still be standing. They must have a high level of what's called “integrity” – that is a big buzzword – so basically it can't have changed very much from its original state. And you can potentially receive historic tax credits to help you rehab that building. So there's some incentives involved in that. There's no additional regulation if you don't use federal money when you're placed on that register.

There's also the local historic designation that we have here in Raleigh. In North Carolina, there's no state level designation. That's our local historic overlay districts or our Raleigh Historical Landmarks program. Both of those come with exterior design review, so that does come with regulation. You can probably talk to somebody that lives in one of our local historic districts and they'll tell you how fabulous we are and they'll tell you how terrible we are. It's a lot of opinions out there, but it comes with design review and that is a regulation that is not always appropriate, and again, focused on the physical building.

So these programs, as we've acknowledged, aren't built to recognize places that are of value because of their cultural heritage. Again – does it matter that a building has beautiful brick repointing work or a lovely cornice line if what's important about it is that people met and organized for protesting there, you know? The cornerstone didn't have much to do with that. But these programs again are focused heavily on building appearance. Additionally, because they are designating something, typically property owner consent is required to move forward with that as a matter of policy. And then, there is no process in place through these programs to designate demolished building. So how do we recognize places we don't have in place anymore that are still important?

Slide 29: OK, so celebrating without designating — this is what we're starting to look into as a part of this project. We are considering nonregulatory options to celebrate culturally important spaces, and right now in Raleigh we don't have a program that does that. So that's part of what we want to consider through this project.

Slide 30: So, I believe it was – was it 2 summers ago or last summer? Last summer, we had a preservation planning intern who came and did some very good work for us in looking at other communities, both within North Carolina and outside of North Carolina, to see what kinds of alternative forms of recognition people are using that doesn't designate a building but recognizes and celebrates place – specifically places.

These are some of the options that we came up with as a part of that work. We can talk a little more about these. There is a blurb that explains kind of the advantages to each one of these options in the online survey, and I'll cover that in a second. But what we have come up with is: digital mapping. This is a personal favorite of mine that I would really like to see us move forward, simply because plaques and markers have character limit, and there's always more you could say more context you could give in a digital environment. You can put a pin on a map and show people exactly where something was. You can have photos, both of the building and of people. And potentially we can be pairing that with something physical in the world that when people walk by it, they have a clue that something happened here. Maybe it's a QR code or something like that they can scan and go see this whole wide digital world that they otherwise wouldn't know was there.

There are also historical marker programs. You've probably seen the silver signs with the black letters on the side of state-owned roads around here. You know, they say "such and such was here, but actually it was two miles east of here." That is because they're required to be placed along state roads even when the history wasn't necessarily in that location. But there are some local marker programs that have been implemented. Winston-Salem has one now that we're looking at as a model should the public tell us that's it, that's what we want to do. There's some maintenance and funding challenges with that, too. They're very expensive and again it's static language and only so many sentences.

We also have Cultural Districts as an option. This is something that Raleigh kind of has on the books already. It's in our Comprehensive Plan, which by the way is about to be updated—that will get kicked off soon, so stay tuned. But this is something that we actually have two of them that just sort of got created as a part of our old comp plan. There's no process to create new ones. There's nothing that comes with that. It's not really a designation, it's just kind of label. There are no incentives, there's no placemaking. So, building out what that program would look like if we revive it and make it usable.

There's also Heritage Communities, which is something Greensboro is doing. That is more of a neighborhood-based program providing the history of the neighborhood and putting it out there without actually designating it or regulating it. A legacy business program, which generally those cities – there's one in San Antonio that's really good – you know, if you're I think over 25 years with your business ongoing, you could potentially qualify for the program. And it's really a marketing tool for the businesses. A printed guidebook – self-explanatory. And potentially creating an oral history program.

Slide 31: And this is the same information somehow, with another great picture of other participants from the Phase I meetings.

Slide 32: So next steps. We have an online survey that's active right now. It closes on August 4th, so I think that's about two weeks that you have. You can go and take it. Send the link to people, let them know we want to hear from the public.

We're also soliciting ideas for place recognition, so in that same survey we've got the options. You can thumbs up the one that you're interested in. There are also blank spaces for both of these, where if you've got an idea we haven't thought of or you know of a place we don't have, you can tell us. And you can always email us too. I'll put our contact info up at the end.

Okay, and so that's what we have going right now. That's our ask of you right now. Cynthia's going to be hard at work finalizing our research and creating the historic context report. We will be releasing a draft report for review by the public and providing public feedback and comments sometime in probably late fall, so keep your eyes out for that again. If you give us your email, we send out eblasts

– you'll know. And then final report adoption will be at the end of the year, with the expectation that the RHDC and City Council will officially adopt that in early 2025 at their meetings. And then we're going begin implementation. So that would be the end of Phase II, and then what? So this is part of what we want to know from you all.

Slide 33: OK, so this is the link. I always like to put up links so if you want to just take a picture of this and do it on your own, you can. But please take our survey. Please have your friends take our survey. If you want to learn more about the project in general, you can go to raleighnc.gov with this search term and that should be your top hit is the historic context study. And this is our contact information for City Preservation Planning staff. That's also on the project page, but if you've got something that the survey is not going to cover it – you want to talk to us or you want to send us a list and it's just easier to talk on the phone or email. Please do get in touch with us.

Slide 34: OK, that was pretty good time. We have the room till 8:00, so we've got about 15 minutes. Does anybody have questions?

Question 1: *[Attendee 2]* If you haven't already, or if you have, how did you decide or will you decide the 20 locations Cynthia will be able to research?

Answer 1: *[Erin Morton Pugh]* OK, so the question is if we haven't already – and we have not – how are we going to decide which 20 locations are going to get some additional research as a part of this phase. So part of this is going to be informed by the online survey – public input. We want the public to tell us what they care about. We are not omnipotent planners. We need to hear from the public to know what value they have in our work. With that said, it's very limited project resources. There's over 100, maybe closer to 150, places in the roster included in the online survey. There's even more in our current roster.

The final 20 is going to be informed by city staff as well, and the research from our consultant. So, we're looking for recommendations from the public, as well as from the consultant in her research. I think we've asked for a Top 5 in each one of the categories. Ultimately, that would allow you to push like 50 places to us, so we're going to have to use a little bit to steer where we're going. And in large part, the reason we're not just going with the top 20 that get voted in our survey is because we want to make sure that we're spreading our resources and our research around the LGBTQIA+ community and not focusing it in any one space or for any one group. So we're trying to get a representation for women's history, transgender history, lesbian history, what have you. There's also white spaces, black spaces, and there's some newer Hispanic spaces. We won't be doing any research in this phase for those newer places, but it's a huge pet peeve for me that we cut out that research that people tell us about just because it's not old enough for the work that we do. It's never going be easier to know about it than while it's current, so I want us to track that work even if we don't delve any deeper into it at this time. It's there for somebody once it becomes big H “Historic.”

Cynthia de Miranda: Well, it's shocking how quickly time passes. Can I add a little something to that? Correct me if I'm wrong, but part of the goal of evaluating these 20 properties is to designate stuff, right?

Erin Morton Pugh: Potentially.

Cynthia de Miranda: Right, so that's going to factor into choosing. Like the ones that appear to be – with wherever we are when we get to that point of choosing them – the ones with the information we have at that moment that appear to be really great candidates are more likely going to be chosen. And balancing all of those other elements. Wouldn't you say, that's correct?

Erin Morton Pugh: Yes.

Cynthia de Miranda: Right, so what exactly does that mean given some of the conversations we've had here tonight? We don't really know yet, but that's just another component that we'll keep in mind. Like what seems like, if we look into it more, we're going to come up with the answer "Yes, let's designate it" in one of these various ways.

Question 2: [*Attendee 1*] Are any of you guys working with older residents that really know some of this stuff to consult with to make sure that you're getting it right and you know how to get it?

Erin Morton Pugh: So the question was, if we're working with older residents to make sure that we know the history and get it right?

Attendee 1: Well, yeah. But to really sort of help advise versus just taking a survey. And we've already gone through this, but to really make sure that before it's finalized with the 20, that sort of a group of people say, yeah, that looks right or maybe not so right kind of thing. Consultant, but not paid consultant – advisors more than anything.

Cynthia de Miranda: You're talking specifically about the 20, right?

Attendee 1: Well, I'm specifically talking about the survey, but how you end up with the 20 to make sure that it wasn't just a popularity contest as much as it was something that a broader look was made than a popularity survey.

Answer 2: [*Cynthia de Miranda*] Yeah, I mean, I don't think it was ever the thought that it was just going to be that the top vote-getters get evaluated. That was one data point. Another data point is going to be how does it fit into the context? Because as we said, it's not a definitive history and we will be adding to the history as more projects come up. But the context is what we have to use to evaluate whether or not these places are eligible for whatever designations are out there.

So it's a puzzle – it's a complicated puzzle, and no one thing is really the driver as to how these 20 are getting chosen.

To answer a slightly different question, I am really just getting started with all of this work, so no, no one has yet. I have not yet consulted with anyone or asked anyone, but I want to very much so I would be happy to speak with you. I would be happy if I could just occasionally give you a call or send you an email and say, hey, what do you know about this?

Attendee 1: You're more than welcome to.

Cynthia de Miranda: I would love that.

Attendee 1: I made myself available to Jeffrey, and I'll make myself available to you. But I think some other people also ought to, just to make sure we're aiming towards as good a project as we can.

Cynthia de Miranda: Absolutely, absolutely.

Question 3: [*Attendee 3*] Yeah, I've got a question. Now, prior to this century, most of our history was awful. Are you designating the bad stuff too, like Jesse Helms' House? And later, when the police set up gay men for arrest, setups by the Raleigh PD in the 1980s?

Answer 3: [*Cynthia de Miranda*] So, a place like Nash Square and that history. Designate – I don't know. I think it's important to recognize that things like that happened there. Are we going to designate Jesse Helms House as a historic site? Not in conjunction with this project – I have no interest in doing that.

Attendee 3: I know, for the reasons that he had on our community.

Cynthia de Miranda: Absolutely, absolutely. I understand what you're saying about that, but I think your question about Nash Square is really important. I think it's really important when people are in Nash Square to know things that happened there. I mean, there's a lot of bad history, and not just with connecting to this project but just in the world. There's a lot of bad history, and if we don't tell those stories, that's very unfortunate.

Attendee 4: Well, it helps you understand why people stayed inside and didn't go out.

Cynthia de Miranda: Absolutely, absolutely. Did that answer your question?

Attendee 3: Yeah, I would say yeah. Because we didn't have any way to meet people. There was no way, except I saw the Front Page [on a slide] a while ago. But so, you know, for the police they were easy targets.

Cynthia de Miranda: Yeah, I was doing newspaper research earlier and there are just so many letters to Ann Landers. “I don't know how to meet people,” or “I think that I'm gay and I don't know who to talk to.” You know, because there wasn't Google. What were you going to do? You didn't know who to ask, so you went to Ann Landers.

Attendee 5: My question is more about chronology. It sounds to me like it's very much like a post-1945 project. Am I wrong in that? Are you looking at a an earlier period? For sources, did Raleigh even have like a Committee of Vice?

Cynthia de Miranda: You know, I just had that question pop into my head this morning and I was like, how am I going to figure that out?

Erin Morton Pugh: I'm saying if we can go earlier, we want to go earlier. That's part of our challenge with things not being written down and people not being here to tell us about their experience any earlier than a particular time period. We can't really talk to somebody born in 1900 anymore. We want to know the history and we're not actively cutting it out. So far, we've only been able to identify places definitively into the 1950s, but I think that there are some earlier locations that you could probably surmise they were existing in a certain space before that. And clearly there have been members of this community around forever – I mean, this is not a new thing. This isn't a gay liberation movement, and then everybody showed up. So we're just trying to push through that barrier as much as we can, and I think that's a huge challenge for the history field in general. That is *the* challenge. That's why archaeology is a thing. There's only so much you can know by word of mouth, eventually.

Collette Kinane: I think the earliest thing we've found so far was a list of reasons that patients were referred to Dix – that's one of the early points. Also there has been some research at Meredith College, I think, that it's essentially identified some early references in a 1910s yearbook type resource.

Erin Morton Pugh: Two things, if you didn't hear that. The earliest research we have is for a list of reasons people may have been admitted to Dix Hospital for treatment, and also an early Meredith yearbook that may reference an organization. But that's the earliest we have so far. In terms of the Dix Hospital history, I know the Dix Park Conservancy has been working to try to expose some of that history. They're one of our city boards and commissions doing that work. I don't think they've been able to definitively be able to say what happened when in what wing so far. I read an article with Trey Roberts, who's on that commission and participated with us in Phase I as a partner through Raleigh Pride – and he's just all over the community – and what I've read was that they haven't been able to confirm it with any specifics. But that is a big part of what people were admitted to state hospitals for, so we know that it existed.

Question 4: *[Attendee 1]* Two things. Now that you brought up Dix Hospital, I've got a friend whose brother was admitted to Dix Hospital for being gay, and they did shock treatments on him. He no longer exists, but my friend – the brother – exists. He lives in San Francisco. A lot of those people moved to San Francisco to get away from that kind of stuff.

But in your information, your survey, I do not believe I mentioned John Voorhees, but I do not believe that the public hearing that was held down at City Hall in the Council Chambers. Now, it was past 1990, but it was a very significant event that went on to the City changing their non-discrimination policy. That part of City Hall is going to be torn down, but you don't have it in your information as a very significant event that occurred for and about and with gay people here in this town. So how do you deal with stuff like that? That's not in your survey and I've given you the information.

Answer 4: *[Erin Morton Pugh]* Yes, and we do have that in our roster. When anybody tells us about a place in our surveys, if they have told us any additional details besides a name and an address, we're including that in a note field because it's relevant details. To Mr. Pilkington's point, somebody can't vote for something just because they see a name and an address on a spreadsheet. They don't know why it's even in the spreadsheet necessarily. So we are tracking that and part of what we're going to have to figure out for the roster that we release as an appendix with the report is how we're going to put that information in a format that people can read.

[Attendee 1]: How do you keep the building from being torn down?

Erin Morton Pugh: That's a non-starter. We also worked on the old City Council Chambers, and that did not go well.

[Attendee 1]: [Inaudible] ...and recognition and information. It's extremely important. It should be in everything that you do because that was a very significant event.

Erin Morton Pugh: Absolutely.

[Attendee 1]: I don't know how many people in this room know about it or even participated in it. I've got the video. But I know how it was set up, I know all the players, I know the significance of it. But at some point soon that building's going to be gone and who's going to remember if we all don't remember?

But back to the Dix thing, that was a very tragic scenario. What they did over at Dix to gay people is very tragic in this community. And I didn't bring it up in anything that I sent you, but it should have been brought up. The reason I didn't is because I didn't want to bog my friend in San Francisco.

Erin Morton Pugh: Yes, understood on trying not to speak for someone else. And that's part of the history.

Conclusion: [*Tania Tully*] I was just going to add, on the survey I believe there is a sort of a fill-in-the-blank portion. If there's a place that we didn't include, you can do a write-in.

Attendee 1: But that's why I'm saying I offer myself to you. If I started writing stuff in, your whole survey would change and no one else would see it but me.

Erin Morton Pugh: And I hope that – there's a lot of introductory words before you actually get to things you can participate in on that survey. So, I hope that we have been clear that this is not all the stuff we know about, it's just the stuff that met the criteria for this project phase. So, we have lots of information and know about lots of places that you're not going to see listed in the survey because they're not old enough, they have been demolished, or I forget what the third criteria is – but there's three. We know more. But if you're worried that we don't have the information, put it in there and if we have it, we have it. If we don't, great.

I'm trying to – we haven't received very many responses yet, so this is contingent on staff time and resources – but whenever I see a comment that's been put in there that tells us information that we don't have, I'm trying to acknowledge, you know, "Thank you, we received that information, we put it in the roster, we made that correction, what have you." So as long as I can keep up with that, I'll try to acknowledge individually to let you know that we got it.

Cynthia de Miranda: Additionally, I mean again, this is not a comprehensive history. But I'm not only researching the history based on the buildings that have been identified, you know. I'm trying to make logical sense of the history. One of one of my goals is to figure out all the federal/state laws and local ordinances that were in effect, that then created the atmosphere where things had to be in secret.

There aren't any buildings to point me to those laws, but I know that that's part of the story and that really has had a profound effect historically on why things were where they were. So, I need to find out what those were so we can discuss them. You know, that was sort of already on my radar to figure out that timeline of not just political activism, but, you know, the efforts to change laws. What were those laws? How did those efforts come about? So, does that help? It's not all being driven by the identification of a building.

[Attendee 1]: My concern is just making sure that somehow – because you guys weren't there, you guys weren't involved and to my knowledge, except for what you've been saying, you're still not there. Unless there's a method of sort of consulting back with people who are – and even those people won't know everything – but just sort of a check and balance kind of consulting back and

forth thing. I tried to do it with Jeffrey and much as I knew how to do. He finally got to the point that he trusted me and he would call me just to bounce things back and forth. But he also was talking with other people. And it's that same kind of thing. Not trying to be "butt in-ski," but helpful.

Cynthia de Miranda: No, I know that I need your help. I'm grateful you came tonight.

Erin Morton Pugh: Yeah, and we want to make sure that everybody else that's interested in helping with this project has the opportunity to do so. So every voice that we hear from is important to us. And with that, we are at 8:00 o'clock. I thank all of you for coming.

We still have lots of food which you know our Planning Department colleagues will be very happy tomorrow if they have snacks, but please help yourself. We will provide your information to the consultant. In fact, we'll send the entire sign in sheet contact form to her too. But if you specifically want to be connected, please let us know. Here – this email address is primo for getting in touch with us and us responding quickly, and we will get you in touch with her.

Otherwise, please take our survey. Let us know if you have any questions and we hope to send you some project updates later on in the year and appreciate your help getting the word out about this. Thanks for coming. Thank you.