

JUANITA J. CRAFT CIVIL RIGHTS HOUSE

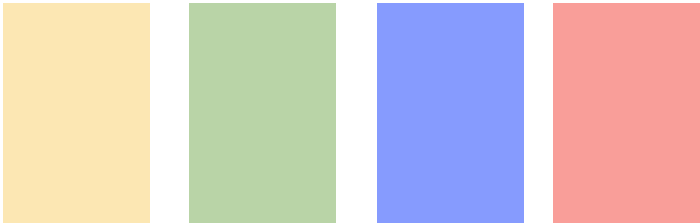


2019

COMMUNITY ENGAGEMENT FINDINGS & GOVERNANCE REPORT

JUANITA J. CRAFT CIVIL RIGHTS HOUSE
COMMUNITY ENGAGEMENT FINDINGS & GOVERNANCE REPORT

COMPONENTS OF THE PROCESS



CONTEXT page 2

EXECUTIVE SUMMARY page 4

COMMUNITY CONVERSATIONS
WHAT WE ASKED & SUMMARY OF RESPONSES pages 7-12

CASE STUDIES pages 14-15

BENCHMARK pages 16-17

CLOSING COMMENTS page 20

GOALS



Discover Community Interests and New Ideas



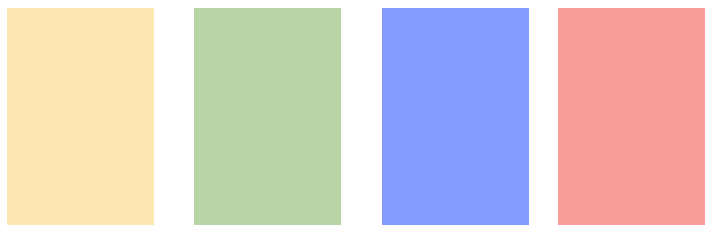
Encourage New People to Get Involved



Establish a Sincere Sense of Participation



Inspire Co-Creation and Collaborative Outcomes



"Create engaging opportunities for people & organizations to work together to make the world a better place - starting with our community"

comment from community conversation

Juanita Craft (1902-1985) is known for her lifelong work in support of education, civil rights, and the NAACP. Born Juanita Jewel Shanks in Round Rock, Texas, on February 9, 1902, she grew up in Austin. She attended Prairie View State Normal and Industrial College, a Black school, where she earned a certificate in dressmaking and millinery in 1921. She arrived in Dallas in 1925 and worked as a bellmaid at the Adolphus Hotel. In 1935 she joined the NAACP and became increasingly involved in its civil rights activities. On October 2, 1937, she married Johnny Edward Craft, a union that lasted until his death on January 17, 1950. They had no children. During World War II, Craft was appointed Dallas NAACP membership chairman and, in 1946, became Texas field organizer and Dallas Youth Advisor. In addition, Juanita Craft served in the Dallas Democratic party for twenty-three years as precinct chairman beginning in 1952. She was the first Black woman deputized to sell poll tax certificates in Texas. She supported herself by means of a millinery shop in her home while working with Dallas young people. Through nonviolent demonstration, the Youth Council helped to successfully challenge segregation in restaurants, lunch counters, and theaters, at North Texas State University, and at the Texas State Fair in 1955. Other programs included the "Back to School" drive in the early 1960s, the Kids Kan Campaign neighborhood cleanup in 1965, and annual NAACP convention trips since 1960 in which she accompanied a dozen teenagers. Craft received Dallas' highest civic honor, the Linz award, in 1967 for investigating, exposing, and legislating against fraudulent trade schools which had lured and cheated many unsuspecting young people in Texas. In 1975 at the age of seventy-two, Juanita Craft won a seat on the Dallas City Council for the District 6 post and was re-elected in 1977. Many civic and political honors have been bestowed upon her and three times she was summoned to the White House to receive recognition awards. The Juanita Jewel Craft Recreation Center and Park, constructed and christened in 1974 in the heart of Dallas, stands as a living testament to her lifelong work in aid of Dallas youth and residents. Instead of wishing to be known as a fighter for Black rights, Juanita Craft insists that her concern has always been with defending every American's civil rights.

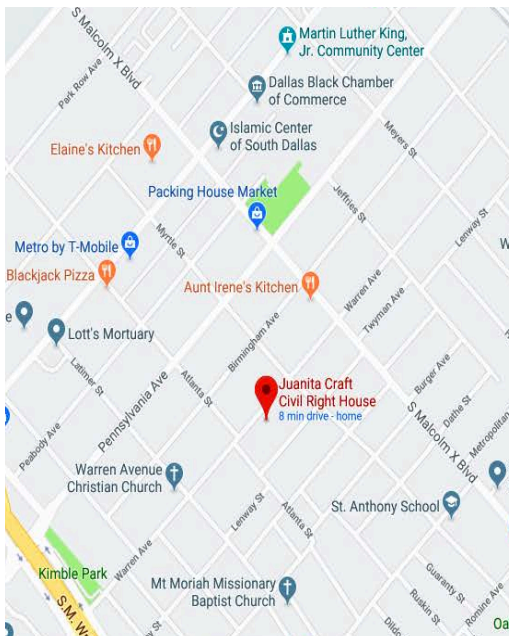
abstracted from the Briscoe Center for American History: University of Texas at Austin

A Guide to the Juanita Jewel Shanks Craft Collection, 1939-1983

<https://legacy.lib.utexas.edu/taro/utcah/00086/cah-00086.html>

Why is the Craft House important?

- It is a historic landmark where significant people and events important to African American history and culture were hosted and launched specifically because of Juanita J. Craft.
- Located in the Wheatley Place Historic District which was developed in 1916 as an exclusive residential community for African-Americans
- By the end of the mid-1930s, the community was home to many influential black professionals
- The neighborhood consists of early 20th century craftsman-inspired and bungalow homes
- Served as the headquarters for Ms. Craft's community organizing and activism
- Was often a meeting place ~ office space ~ community kitchen ~ late-night hang-out



EXECUTIVE SUMMARY

In June of 2019, we embarked on the first ever community engagement process implemented around governance and programming for the historic Juanita J. Craft Civil Rights House. In order to discover what the community already knew about Ms. Craft and what ideas residents had about activating the historic property, we curated conversations. Throughout the schedule of four community events, we provoked discussions about community; personal responsibilities to our communities; assets that are most valuable in our communities; and how to navigate prioritizing those assets. We listened in many ways: to many voices within the community conversations, through additional one-on-one conversations with key community stakeholders, and during pop-up events.

As a part of the community conversations process, we designed a community project that used giving and weaving as metaphors for how we relate to our communities. Using fabric as the primary media, participants first made a small soft sculptures that bundled and wrapped a handwritten message of good will (prayer, blessing, wish), symbolic of a personal offering to the community. In the second phase of the community project, participants navigated tension and negotiated choices; while some were looped into body looms, others were runners, weavers and note takers; demonstrating, that even when we do not necessarily know each other, we can be collaborative and co-create.

Our process also included comparing landmarked communities and historic homes to learn about management and programming methodologies that could be implemented at the Craft House. These projects are located around the country and range from house museums to artist residencies. Most are within a neighborhood context. The historic Mann-Simons House in Columbia, South Carolina, is considered one of the best examples of a house museum archiving the antebellum and civil rights history of a single African American family. In Houston, Texas, located in an underserved African-American neighborhood, The Project Row Houses (PRH) has acquired over 12 blocks of row houses and real estate which extends their programming beyond memory keepers and community engagement to revitalization and economic development. Closer to home, we called on the Friends of the Bath House Cultural Center to inform us about their unique and successful relationship with The Bath House and its staff. We also reached out to The Jane Addams Hull-House Museum in Chicago, Illinois, and The Residency @880 in Pasadena, California. Both of the latter houses have historic craftsman designs and reside within communities that have changed in vastly different ways. The Hull-House has taken a traditional path to preservation and also implements contemporary programming that is relevant to social issues and community concerns. The Residency focuses on artists' driven community engagement as social practice.

Ultimately, the unique story and context of the Craft House will drive the resulting management and programming of the property. Overwhelmingly, we heard (from the community conversations, individual conversations and research sources) that the design and usability of the Craft House should deliver programming and access that constructs a bridge between the past and present; should be an enclave of history and culture; while also having relevant contemporary experiences and must provide opportunities to engage young people. The Craft House should celebrate and honor the legacy Ms. Craft exemplified by providing programming for visionary ideas that have to be adaptable, flexible and future-thinking in order to create valued, long-term and sustainable results.

Over the summer of 2019, we initiated a multi-level learning process:

- **Community Conversations and Pop-Up Events**
- **Individual Interviews**
- **Targeted Engagement**
- **Benchmarking Like Organizations**

Throughout the process, we met with and spoke to various community stakeholders to collect their thoughts and ideas about community assets and how the Craft House can serve the community.

The scope of work was two-fold:

- 1) Implement **Community Engagement** process to accomplish the goals
- 2) **Research** other models of museum houses, neighborhood-based heritage projects and residencies to arrive at a sustainable governance structure



1 What Do We Mean By Community?

summary of responses from community conversations table talks and interviews

like-minded people with shared interests & common (religion, culture, race, proximity to schools & other community assets)

geographic proximity

a place where everyone belongs

group of people living in a common area

where you live

different communities for different purposes

acceptance

dynamic & ever-changing



The community engagement and interview process documented responses to a set of questions intended to capture perceptions, ideas and thoughts about current understandings of community, community assets and prioritizing the future of the Juanita J. Craft House.



If You Could Give Anything To Your Community...?

summary of responses from community conversations table talks and interviews

renewal of a shared sense of community

love/understanding/compassion/hope/pride, peace/unity – an absence of apathy

more curiosity about the world outside of our community

help young people understand the importance of pride, self-sufficiency and ethics

a voice

safer neighborhoods, good schools, job creation

more diversity (professionals/thinking)

money/resources

make the world a better place, become our Ancestors wildest dreams

ability to recapture the hearts and minds of young people

renewal of shared values, opportunities for people of all ages and organizations to work together

innovation/new ways to share knowledge and education/knowledge/expertise

community education, activation and knowledge building, comprehensive overhaul of systemic failures (education, safety, security, general health/well being, economic development)

destination for healing and togetherness, a place to inspire, a place for reflection (intergenerational)

a legacy of change and sustainability

a place to tell the full story of our city and it's history





If You Could Do Anything for Your Community...?

summary of responses from community conversations table talks and interviews

help/volunteer

stand up/be an advocate, service, be engaged, be active in making change

personal encounter each day

respect for each person

create a center for cultural understanding (i.e. DISD Nolan Estes Plaza)

district-wide teaching of African & Mexican-American histories

underwrite field trips for students & adults to the Holocaust Museum, Juanita Craft home and other locations to show Dallas history

develop or support mentor program for boys and youth

co-create change to enhance generational quality of life (seniors)

stay put and do not sell my house (seniors)

encourage repatriation of like-minded people to SD/Fair Park



be a good steward



build capacities



take a stand & be a leader



What Do We Mean by Community Assets?



INDIVIDUALS - EVERYONE HAS GIFTS.

Residents of the community who all have gifts and skills are at the center and should be identified and recognized.



ASSOCIATIONS - PEOPLE DISCOVER EACH OTHER'S GIFTS.

Small informal groups of people, such as clubs, working with a common interest as volunteers are associations and are critical to community mobilization.



INSTITUTIONS - PEOPLE ORGANIZED AROUND INTERESTS & NEEDS.

Structural organizations staffed with paid professionals who focus on a particular interest, group or place. Institutions include government agencies, private business, schools, etc.



PLACES - PEOPLE LIVE HERE FOR A REASON.

Land, buildings, historic, public and green spaces are all examples of assets for the community. A place might be a center of natural resources, a hub of activity, living skills, transit connection or marketplace.



CONNECTIONS - INDIVIDUALS CONNECT INTO A COMMUNITY.

People sharing their gifts and resources create connections that become vital assets to the community. It takes person-to-person relationships to establish social bonds, networks and trust.

<https://www.nurtureddevelopment.org/asset-based-community-development/>

5 What Are Some of Our Community Assets?

summary of responses from community conversations table talks and interviews

cultural diversity

empowered leaders/seniors

neighborhood associations

frequent community meetings

State Fair of Texas (a cultural kaleidoscope) with its annual influx of visitors to the area

family-owned grocery store/restaurants/businesses

incubators for small community oriented businesses (like Mercado 360)

churches, elders



individuals



associations



places



institutions



What Are Some Assets That Have or Need Top Priorities?

summary of responses from community conversations table talks and interviews

development of human capital (personal/professional development) specifically youth

leadership development (men) coaching

place to introduce youth to empowerment for social change/learn about culture & history

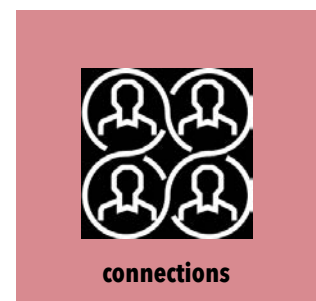
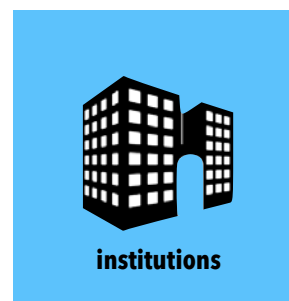
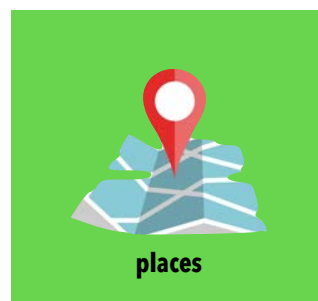
training ground for youth/mentorship

gathering places like Big Tex community garden

"not a place for just cookies and punch"

places for our seniors to connect & be engaged

people/places who have the power to change top-down economic model



EMERGING THEMES

PLACE FOR YOUNG PEOPLE/YOUTH TO BE EMPOWERED, TO DISCOVER PERSONAL GROWTH AND TO BE ENGAGED

A COMMUNITY GATHERING SPACE/RESOURCES CENTER FOR KNOWLEDGE EXCHANGE

A DESTINATION TO LEARN ABOUT DALLAS HISTORY AND CULTURE

A PLACE FOR SENIORS TO FEEL CONNECTED

THEMES THAT WERE IMPORTANT TO JUANITA J. CRAFT INCLUDE

Education - stressed the importance of education for ALL, fought for access to education, provided educational experiences for youth

Equal Rights - voter registration, health care, (carried out through policy, legal reform, activism, and education)

Support of Youth - led NAACP Youth Council - her home was home to all neighborhood children and youth, - provided educational and experiential opportunities for youth (all ages) with particular support for people on the cusp of voting

Housing - fought for clean and safe housing for everyone, strong supporter of historic preservation, worked to change local housing discrimination policies

Civic Engagement - anyone can make a difference, starts with civic engagement, strong belief in service to community, state and nation o Constitutional literacy- firm conviction that change comes through the legal system. The US Constitution is the foundation and guide for change

Voter Registration

source: Historic Structures Report OverviewJJHSR OverviewJJC_Cultural-Affairs-Comm_062019_FINAL presentation

"It is my hope that after I am gone, people of all backgrounds will visit my house and come to understand that individuals can make a difference, and to appreciate the importance of service to community and nation...you don't have to be rich to make an impact but you have to work and to care." — Juanita J. Craft, March 1985

COMMUNITY PROJECT



PROJECT ROW HOUSES (PRH) HOUSTON, TX

PRH PRESERVATION

PRH Preservation works to continue the historical character and culture of the Third Ward, Houston, Texas, as it transitions, while accelerating the redevelopment of the neighborhood by raising money to subsidize individual projects. Project Row Houses is a community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape. PRH engages neighbors, artists, and enterprises in collective creative action to help materialize sustainable opportunities in marginalized communities. Although PRH's African American roots are planted deeply in Third Ward, the work of PRH extends far beyond the borders of a neighborhood in transition, and is model for art and social engagement that applies not only to Houston, but also to diverse communities around the world.

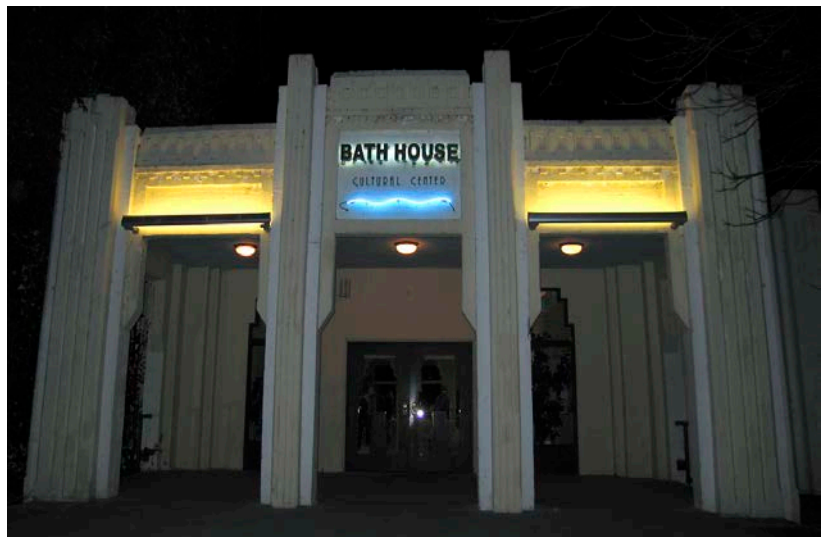
Mission Statement: We empower people and enrich communities through engagement, art, & direct action.

BATH HOUSE CULTURAL CENTER DALLAS, TX

THE FRIENDS OF THE BATH HOUSE CULTURAL CENTER

The City of Dallas staffs, oversees programming, and manages facilities for the Bath House Cultural Center and White Rock Lake Park. Staff serves as non-voting members to the Friends board. The Friends of the Bath House formalized their non-profit status to support, promote and advocate for the Center and staff during the Great Recession in 2009. This was an especially vulnerable time for staff salaries and Center programming as the City was implementing budget cuts across all departments. The Friends group raised funds and advocated for staff to remain in place and fully funded to work and present programming from the Bath House through the City's hardship phase. The Friends' individual and philanthropic contributions range from acquiring special items and amenities for the Bath House (such as kitchen furniture), to supporting artistic benefits for emerging and established artists. To date, they have invested over \$10,000 to produce their signature annual event, Lake-a-Palooza (now in its third cycle), as a free cultural offering presented at the Bath House Cultural Center. Additionally, the Friends authors and issues a monthly newsletter. A separate group manages and governs the White Rock Lake Museum (not accredited).

Mission Statement: Through advocacy, fundraising, and individual commitment, the Friends of the Bath House Cultural Center encourages the flourishing of the Bath House while enriching the visitor experience.



MANN-SIMONS HOUSE COLUMBIA, SC**HISTORIC COLUMBIA**

The Mann-Simons Site was home to the same entrepreneurial African American family for nearly 130 years and traces the journey of Columbia's African American community from enslavement through urban renewal. Maintains a permanent exhibit of archaeological artifacts; emphasis on the Jim Crow era of the late 1890s through the 1920s - includes g"host structures," frames of buildings that once stood on the site; as well as a permanent collection of over more than 60,000 artifacts. The Museum is not staffed, however, Historic Columbia trains dedicated staff and docents for this specific heritage site for tours and special events which are usually accessible by ticket purchase. Every year, through sponsorship, the Board presents Jubilee: Festival of Black History & Culture from. Now in its 41st year, this is a free celebration for everyone to enjoy the featured live music and entertainment, artist demonstrations, historic storytelling, performers and vendors.

Mission Statement: Historic Columbia supports and protects the historical and cultural heritage of Columbia and Richland County through advocacy, education and preservation.

THE RESIDENCY PROJECT PASADENA, CA**PRIVATE FOR PROFIT**

The Residency Project is an independent, unincorporated, artist-run endeavor. The project is a manifestation of the artist-owner's curatorial and socially-engaged art practice. Deeply interested in the concept of "home" as a site (both literally and figuratively) for investigation into our human relationships with each other, objects, architectures, and ourselves. Set in the context of a racially and culturally diverse neighborhood, The Residency Project acknowledges their history, presence, and future. The space is regularly activated by events that are open to the public, including film screenings, performances, salon-style exhibitions, artist talks, open studios, hands-on workshops, and more. The property is a historical Craftsman home built in 1914 with a backyard garden.

Mission Statement: The Residency Project provides time and space to support creative research, multi-disciplinary artistic practice, collective living, and public access to the arts.

JANE ADDAMS HULL-HOUSE MUSEUM CHICAGO, IL**1889-2012 JANE ADDAMS HULL HOUSE ASSOCIATION/UNIVERSITY OF ILLINOIS AT CHICAGO**

The Jane Addams Hull-House Museum is part of the College of Architecture and the Arts at the University of Illinois at Chicago, and serves as a memorial to social reformer Jane Addams: the first American woman to receive the Nobel Peace Prize. The Museum is located in two of the original settlement house buildings - the Hull Home, a National Historic Landmark, and the Residents' Dining Hall, an Arts and Crafts building. The Museum offers public tours, curates changing exhibitions and presents programs weekly that make connections between the work of Hull-House historic residents and contemporary social issues and concerns. As of January 2012, the Hull House Association dissolved and all staffing and operations have since been under University governance and management.

Mission Statement: Jane Addams Hull House Association improves social conditions for underserved people and communities by providing creative, innovative programs and advocating for related public policy reforms.



BENCHMARK MATRIX

Researching historic houses with vibrant, sustainable and impactful programming resulted in a sample of five organizations whose neighborhood or historical context is comparable to the Juanita J. Craft House. Each organization answered the same question set about governance, advisory boards, budgets, revenue, program sustainability, management and operations. The Case Studies summarize anecdotal information that contributed to the resulting recommendations and strategies.

GOVERNANCE

Site/Property	Board Size/ Composition	Board Meeting Frequency	Board Member Selection Process	Board & Staff
Project Row Houses Houston, TX	22 voting members no less than 3 no more than 30	4 regular meetings and one annual meeting in august	governance committee oversees recruitment process/ executive committee/talent and skills gaff assessment - 3 year terms, 2 consecutive term limits	trustees only hire executive director
Mann-Simmons House Columbia, SC	13 members voting/5 ex-officio, no executive committee	six times/year, one annual meeting, one board retreat quorum is 7	governance committee recommends to the board, membership votes at annual meeting. *accountability doc attached; 3 year terms, 2 consecutive term limits.	Trustees hire, oversee, annually evaluate ED. Department heads work with committee chairs (from the BOT); otherwise all communication between BOT and staff is through the ED.
Bath House Cultural Center Dallas, TX	no more than 13 members all voting	once monthly	nominated by current board members	board and staff have a reciprocal relationship; operating cooperatively but independently; staff serves as advisory non-voting on the Friends Board
Jane Addams Hull- House Museum Chicago, IL	declared bankruptcy in 2012			
The Residency Project, Pasadena, CA	private/ independent	private/independent	private/independent	private/independent

FINANCIAL

Site/Property	Ownership	Management Organization	Service Area/ Demographic	Annual Budget	Endowment	Revenue/Income
Project Row Houses Houston, TX	owned by PRH corp	operated by PRH corp	residential/mostly African American	\$2,000,000	none at the moment	grants/membership program, rentals - HOT distributed through Houston Arts Alliance
Bath House Cultural Center Dallas, TX	City of Dallas	City of Dallas	residential/mostly white	Friends \$25,000 Bath House approx. \$230,000	none	funded by City of Dallas
Mann-Simmons House Columbia, SC	City of Columbia	Historic Columbia	Commercial/mixed use	(FY19-20) \$2,000,000	just under \$600,000 4% used if needed at annual year end	60% of funding comes from local government: HOT distributed through City and County.
The Residency Project, Pasadena, CA	Family- owned	Private	one of the only single family homes on the block, surrounded by small multi-unit residences.	n/a	family trust fund	crowd-source/residency fees/ticket sales/ donations/private sponsors
Jane Addams Hull- House Museum Chicago, IL	University of Illinois at Chicago	University of Illinois at Chicago	University of Illinois at Chicago	n/a	none	grants, university general fund

OPERATIONS

Site/Property	Programs	Staff - FT/PT)	Museum Accred	Non- Profit	Annual Visitors	Volunteers/ Docent base	Public Board Meetings
Project Row Houses Houston, TX	multi-tiered public & private programs, activism, arts/culture/ social services/housing	10 FT / 2 PT	no	yes	aproximately 15,000	12 to 15 plus partnership with corporations work pro-bono (weekly)	no
Bath House Cultural Center Dallas, TX	open daily for exhibition, weekly and annual programs and events	3 FT	none	Friends - 501c3	37,000	board members who work at each event	yes but not publicized
Mann-Simmons House Columbia, SC	offers several programs and initiatives free and fee based	2 FT	Yes	501c3	1400 tours/ 650ppl annual Jubilee Festival	12 volunteers & 8 staff guides	yes but not publicized
The Residency Project, Pasadena, CA	artist talks, open studios, performances, film screenings	2 FT	no	no	500	none	n/a
Jane Addams Hull- House Museum Chicago, IL	some ticketed events/ most free and open to the public	4 FT/3 PT	yes	yes	approx. 12,000-	4 student assistants	no

It takes time to transform static mindsets, institutionalized norms, and systemic behaviors, but when it's all said and done, the hard work, sweat and tears (if that's what it takes) is worth it. As exemplified by Ms. Craft, **we should see this as a challenge.** With new dedicated resources and renewed momentum, this is the right time to reimagine the emerging themes stated earlier and explore the wonderful possibilities of supporting the legacy of Juanita J. Craft.

In addition to city and federal funds already allocated, the South Dallas Public Improvement District* and Cedars/Fair Park Opportunity Zone may offer some direct or tangential resources for community building and programming efforts.

As with any worthwhile cause, there may be some initiatives and programs that don't last, may not exactly fit, or may fail.

NOTE THIS IMPORTANT PRINCIPLE: DON'T QUIT!

Isn't that also a part of Ms. Craft's legacy? Her work should be a constant reminder of the power of tenacity, perseverance and creativity.

Many thanks to the City of Dallas Office of Arts and Culture, members of the Steering Committee as well as each community member who shared their voice, ideas and passion for this project.

Constance Y. White
Principal/Lead Creative
SLDcreative