



National Historic Landmark Harada House Neighborhood Vision Plan

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INTRODUCTION

The purpose of this report is to detail the components of a Neighborhood Vision Plan for the Harada House. Developed by Riverside Metropolitan Museum staff and facilitated by Historic Resources Group (“HRG”), the Harada House Neighborhood Vision Plan is intended to address an essential component of the Museum’s stewardship of the Harada House: to present replicable strategies for community engagement in Riverside’s neighborhoods which address both the historical significance of the Harada House as well as its contemporary relevancy to a wide variety of audiences, including residents of the Heritage Square Historic District neighborhood, the Asian Pacific Islander community, historic preservation professionals, and interested community members.

Although the idea of a Vision Plan for the Harada House was first discussed in 2004, since that time the changing circumstances of the Harada House as well as its stewards have necessitated a re-examination of these earlier goals. The Riverside Metropolitan Museum acquired the neighboring Robinson House, slated for development as an interpretive center for the Harada House, and the Harada House itself is the subject of a substantial rehabilitation. These are important undertakings which will ultimately result in a site that can more effectively serve the community as a historic resource; however, the evolving functional needs of the two properties necessitates an updated Vision Plan which can work in tandem with these efforts.

In 2014, the Riverside Metropolitan Museum received a grant from the National Trust for Historic Preservation to fund the development of a Neighborhood Vision Plan which would address these changing circumstances and strive to identify and engage Riverside residents as preservation leaders in their neighborhoods and the community at large. The project was launched with a block party on February 22, 2015, when community members gathered on Lemon Street to meet project participants as well as City and Museum staff, hear about future plans for the Harada House and the Robinson House, and learn more about ways to become involved in the project.

Significance of the Site

The Harada House was the object of the first test of the constitutionality of an alien land law in the United States. Although a site associated with Japanese Americans, the landmark state court decision in *California v. Harada*, which affirmed the right of native-born citizens of immigrant parentage to own land, is important to all Americans of

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immigrant heritage and fundamentally reinforced the constitutional guarantees of American citizenship.¹

Additionally, the Harada House is a unique and compelling representation of the Japanese American experience throughout the first half of the 20th century. Together, the house and collections stand as a rare extant example of everyday immigrant life in the early 1900s.

The Harada House is listed as a National Historic Landmark in the National Register of Historic Places, is listed in the California Register of Historical Resources, and is designated locally as City of Riverside Landmark No. 23 and Structure of Merit No. 514. Both the Harada House and the adjacent Robinson House are contributors to the Heritage Square Historic District, which is a City of Riverside Historic District. A portion of the district has been determined eligible for listing in the National Register of Historic Places.

The neighboring Robinson House is significant for its association with the Harada family and their landmark legal battle. At the time of the proceedings, the house was owned by Cynthia Robinson, who initially worked with neighbors in an effort to buy out the Haradas and was a member of the committee that took the family to court.² Robinson eventually changed her position and later became a friend of the Harada family.

The Robinson House is designated locally as City of Riverside Structure of Merit No. 512 and is a contributor to the Heritage Square Historic District.

Current Conditions

Today, both the Harada House and the Robinson House are owned by the City of Riverside. The Riverside Metropolitan Museum is the designated steward of both properties.

Since 2007, the Harada House has been the subject of substantial stabilization efforts, which have included shoring of the house's foundation, replacement of the roof, and additional seismic work. However, despite these improvements, foundation subsidence

¹ United States Department of the Interior, "National Register of Historic Places Registration Form: Harada House," prepared by James H. Charleton, History Division, National Park Service, May 30, 1990.

² "Riverside Kicks Off Fundraising Campaign to Bolster Harada House," City of Riverside News Release, October 2, 2013, http://www.riversideca.gov/press_releases/2013-1002-riverside-kicks-off-fundraising-campaign-to-bolster-harada-house.pdf (accessed August 2015).

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remains an issue, and plans are underway to construct a new permanent foundation for the house and improve site drainage around the foundation.

In order to preserve the house and safeguard against further damage, water lines have been capped and electricity has been turned off; as a result, the house cannot be occupied and is currently not open to visitors. In order to monitor conditions at the Harada House as well as serve as a deterrent to undesirable activity, a caretaker currently resides at the neighboring Robinson House.

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METHODS OF INTERPRETATION & ENGAGEMENT

Historic House Museums Today

In order to develop an effective plan for the future of the Harada House and the Robinson House Interpretive Center, it is necessary to determine a framework for identifying successful methods of interpretation and engagement utilized in the stewardship of historic house museums today. Historic house museums have long been a mainstay of the collective movement to preserve our built environment. Indeed, some of the earliest historic preservation efforts in the United States involved restoring historic sites and opening them to the public; one of the best-known – and earliest – examples of this is George Washington’s Mount Vernon, which was acquired by the Mount Vernon Ladies’ Association in 1858 and opened to the public in 1860.

Over time, the number of historic house museums throughout the United States has grown into the thousands. In an essay published in 2014, Stephanie Meeks, president of the National Trust for Historic Preservation, noted that “we have some 15,000 historic house museums nationwide – more than three for every county if they were evenly distributed.”³ Such resources have become so prevalent that Richard Moe, president emeritus of the National Trust, once commented that “for many people, the terms ‘historic preservation’ and ‘house museum’ are virtually synonymous...house museums constitute the bedroom of the American preservation movement.”⁴

By the turn of the 21st century, however, historians and preservation leaders had begun to contemplate whether the model which formed the foundation of the country’s preservation effort was one which could remain viable. While existing house museums were already struggling with declines in visitorship and funding, as well as the challenges of increased maintenance for aging properties, the pace of the creation of historic house museums had quickened – by the late 1980s, historic houses were being newly converted to museums at a rate of one every three and a half days.⁵ Richard Moe

³ Stephanie Meeks, “Stepping Into the Future at Historic Sites,” *Forum Journal* 28 no. 4 (Summer 2014): 3-5, 3.

⁴ Richard Moe, “Are There Too Many House Museums?” First published in *Forum Journal*, Spring 2002, reprinted with foreword in *Forum Journal* 27 no. 1 (Fall 2012): 55-61, 55.

⁵ Harris, 8.

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summed up the problem in his landmark 2002 essay, “Are There Too Many House Museums?”

The successful Mount Vernon campaign established a pattern that has since been followed by hundreds of preservation groups. As a result of the dedicated labors of these grassroots activists, almost every American community of any size can boast at least one – and quite often more than one – house museum. [...] At first glance they are both diverse and diverting. On closer inspection, however, the distinctions among them may begin to blur, and the frequent visitor is often left with a single overwhelming impression: *There are so many of them.*⁶

The sheer volume of house museums is only one factor among several which have been identified as contributors to the decline of historic house museums in general. As Moe also notes, “Whatever their number, there can be little argument that the current crop of house museums suffers from a distressing sameness.”⁷ James Vaughan observes that with house museums “frozen in a pre-determined ‘period of interpretation,’ many are viewed as irrelevant and unresponsive, having fallen out of sync with the changing communities that surround them.”⁸ Stephanie Meeks concurs, noting that:

We can point to a variety of culprits, from shrinking public cultural budgets to increased competition for visitors. But the bottom line is that the world has changed dramatically since the mid-20th century, when many of these house museums were created. These places, and the lessons they teach us, are as relevant as ever, but the traditional velvet ropes and timed tours have lost their luster for a generation with infinite entertainment possibilities at its fingertips.⁹

Stephanie Meeks’ essay highlights not only the inherent problem with present-day historic house museums, but also the opportunity such difficulties present for rethinking the traditional stewardship paradigm. “To save these places,” she writes, “we must be willing to challenge our own ideas of preservation and consider new models.”¹⁰ These new models called for a comprehensive overhaul of not only the management and

⁶ Moe, 56.

⁷ Moe, 59.

⁸ James Vaughan, “Introduction: The Call for a National Conversation,” as quoted in Deborah Ryan and Franklin Vagnone, “Reorienting historic house museums: An anarchists guide,” Historic House Trust, <http://historichousetrust.org/wp-content/uploads/2015/06/255-818-1-PB-4.pdf> (accessed August 2015).

⁹ Meeks, 3.

¹⁰ Meeks, 3.

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operations of house museums, but their interpretation as well. As Vaughan, then a vice president of the National Trust, wrote in 2008:

The historic sites community must acknowledge that buildings, landscapes and collections are the means but not the ends, of its work. This is not an argument for poorer stewardship but rather for more pragmatic stewardship and for placing as much emphasis on our visitors as we do on our collections. Meticulously preserved buildings, beautifully restored landscapes, carefully researched period rooms and dutifully catalogued collections will not ensure a site's survival if no one visits. In the end, we will fail as stewards of these sites if the public isn't as passionate about their survival as we are.¹¹

As more and more preservationists acknowledged the struggles faced by existing house museums, scholarship expanded to include a growing discussion of alternative stewardship models for these historic sites. One of the earliest efforts to present a comprehensive examination of less conventional methods was Donna Ann Harris' book, *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses*.¹² Published in 2007, Harris' work reflected the contemporary shift in thinking about how to operate historic sites and presented case studies of house museums which employed non-traditional management solutions such as co-stewardship agreements, asset transfers, long and short-term leases, and easements.

At the same time, as stewards of existing house museums searched for new ways to fund their efforts, preservation and museum professionals began to reexamine how these sites engage the people and places around them. Franklin Vaughan confessed that, "I am concerned that we allocate too many of our limited resources to accurately creating period rooms with too little consideration of how our visitors will benefit from this effort."¹³ When reflecting in 2012 on his original essay of a decade earlier, Richard

¹¹ James M. Vaughan, "Rethinking the Rembrandt Rule," *Museum* (March – April 2008): 33-34, 71, https://engagingplaces.files.wordpress.com/2012/09/vaughan_rethinking-rembrandt-rule_2008.pdf (accessed August 2015).

¹² Donna Ann Harris, *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses* (Lanham, MD: AltaMira Press, 2007).

¹³ Vaughan, "Rethinking the Rembrandt Rule," 34.

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Moe wrote, “Most sites need to find ways to become more relevant to the community by becoming gathering places for purposes other than the site itself.”¹⁴

To that end, the commonly held “best practices” for community engagement at historic house museums have undergone a substantial overhaul in recent years. While traditional methods of interpretation, such as recreated period rooms and guided tours, remain the norm, many museum professionals have now begun to embrace a more holistic approach to interpretation – one which invites “people to actively engage as cultural participants,” explains Nina Simon, “not passive consumers.”¹⁵

This approach was reflected in James M. Vaughan’s 2008 essay, “Rethinking the Rembrandt Rule.” While Vaughan’s argument focused on how utilizing conventional, museum-based methods to exhibit collections can detract from the experience at historic house museums, his closing remarks spoke to the larger issue faced by many stewards of historic sites:

Meticulously preserved buildings, beautifully restored landscapes, carefully researched period rooms and dutifully catalogued collections will not ensure a site’s survival if no one visits. In the end, we will fail as stewards of these sites if the public isn’t as passionate about their survival as we are.¹⁶

In recent years the context of operational struggle which inspired this philosophy has been the source of much public debate, due in part to Franklin Vagnone, who has pioneered what he has dubbed the “museum anarchist” movement.

We are house museum lovers and professionals who care deeply about historic house museums (HHMs). At the same time, we want to take a critical, but practical look at shortcomings of these fragile sites. As we discuss HHMs, the first question we often hear is, “Are there are too many of them?” Although many of our colleagues seem to revel in arguing over the answer, we wonder if the question is really a smoke

¹⁴ Moe, 55.

¹⁵ Nina Simon, *The Participatory Museum* Santa Cruz, CA: Museum 2.0, 2010.
<http://www.participatorymuseum.org/read/> (accessed August 2015)

¹⁶ Vaughan, “Rethinking the Rembrandt Rule,” 71.

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screen of sorts, distracting HHMs from working on the problems many of them share. We have also often heard that, “If we just were awarded more grants, we would be fine,” and the umbrella statement that, “People just don’t care about history any longer, it’s not taught in schools anymore.” These perspectives blame outside forces for the plights most HHMs are facing today, and by focusing on absolutes, they leave little possibility for a course correction or a more nuanced understanding. In fact, it is rare that anyone discusses the inherent, systemic challenges facing historic house museums.¹⁷

Indeed, it is only lately that there has been an acknowledgement of the inherent difficulty of making historic house museums relevant in society today, rather than merely examining the various factors that have brought about their supposed decline. However, in some areas, the disenchantment of earlier decades has been replaced by a newfound optimism coupled with a re-imagining of stewardship principles which advocates a “start from scratch” philosophy. As historians Bill Adair and Laura Koloski wrote in 2015, “Although rumors of their demise are indeed premature, there is no question that house museums are in crisis, in desperate need of new audiences, new leadership, new sources of support, and most urgently new purpose.”¹⁸

In our work as public historians in the Philadelphia area, we have witnessed one fundamental element at all successful house museums – willingness to change and change big. The change isn’t formulaic. One size definitely doesn’t fit all. Each site has unique content, a unique neighborhood, a unique historical context, unique stories, unique collections, unique staff. But we have seen some COMMONALITIES among these changes, all of which have played out in DIFFERENT ways. For our organizations to be open to change, we who work in this field must be open to change ourselves and changing ourselves, a most

¹⁷ “The Anarchist Guide to Historic House Museums: Evaluation Methodology for Historic House Museums,” Twisted Preservation, May 20, 2015, <http://twistedpreservation.com/2015/05/20/the-anarchist-guide-to-historic-house-museums-evaluation-methodology-for-historic-house-museums/> (accessed February 2016).

¹⁸ “Imagining a Future for Historic House Museums, Part 1,” Public History Commons, May 18, 2015, <http://publichistorycommons.org/imagining-a-future-part-1/> (accessed September 2015).

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excruciating leaving of familiar territory. We must let the old model of the house museum die, and our attachment to its sensibilities and values die with it...And in their place we welcome a whole new set of exhilarating, challenging, and sometimes discomfiting approaches that will require us to rethink our organizational missions and remake ourselves as museum professionals. We have seen this happening...and there is a lot to be excited about.¹⁹

Due in part to the public discourse initiated by historians such as Vaughan, Vagnone, Adair, and Koloski, museum professionals are beginning to re-examine their stewardship models for historic houses. Adair and Koloski's identification of five approaches which have proved successful in engaging new audiences – working with contemporary artists of all disciplines, meeting unique community needs, addressing difficult or controversial subject matter, employing the thoughtful use of technology, and the introduction of games and gaming into interpretation²⁰ – suggest that there may be ways for historic house museums to successfully engage 21st century audiences. However, as Adair and Koloski acknowledge, these new approaches “have major implications for organizational change. New methods mean a new set of skills for all of us involved with these organizations...”²¹ It remains to be seen whether such an evolution – however ultimately successful – can be embraced by historic sites operating today. For many such sites, the dilemma is how to incorporate both new and old techniques in a way that successfully engages audiences and tells the story of the site through compelling interpretation – without alienating those who have come to expect and enjoy the “traditional” experience of visiting a historic site with docents and guided tours.

This challenge is perhaps felt more keenly at the Harada House than at older, more traditional house museums. The true impact of the Harada House as a historic site lies in its particular place in history, which reflects a minority culture and context largely undepicted in historic house museums today. As such, the Harada House presents a unique opportunity to engage new audiences who might otherwise find most historic house museums irrelevant to their own experience, and who may be more attracted to unconventional models of engagement and interpretation. However, the need remains to communicate the story of the Harada House and the Harada family to a broad and

¹⁹ “Imagining a Future for Historic House Museums, Part 1.”

²⁰ “Imagining a Future for Historic House Museums, Part 2,” Public History Commons, May 20, 2015, <http://publichistorycommons.org/imagining-a-future-part-2/> (accessed September 2015).

²¹ “Imagining a Future for Historic House Museums, Part 2.”

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varied audience of all ages and cultures – including those visitors who anticipate a more conventional experience. With these needs in mind, the Harada House presents an ideal chance to pair both traditional and non-traditional methods which emphasize the power of place while engaging an expanded audience in new ways.

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IDENTIFICATION AND INTERPRETATION OF JAPANESE AMERICAN HISTORIC SITES

With the acquisition of both the Harada House and the Robinson House, the Riverside Metropolitan Museum is uniquely positioned to develop a historic site which reflects the history of the Harada family and their experiences as a Japanese American family in the early 20th century within the context of a private residence. In addition to a review of general practices of historic house museums, a review of the interpretation and identification of Japanese American history and sites related to that history was conducted to inform the planning of the 2015 Neighborhood Vision Plan.

National Identification

The identification and interpretation of historic sites related to the Japanese American experience in the United States has occurred primarily as a function of the broader effort to develop a context for evaluating those resources in the United States which are related to the Asian American experience as a whole. Since the early 2000s, the National Park Service has sought to develop a framework in which to examine these resources.

Through its cultural resources programs, the National Park Service has identified and formally recognized historic places associated with Asian cultural heritage. Historic places having a connection with Asian heritage have been listed in the National Register of Historic Places, designated as National Historic Landmarks, documented through the Historic American Buildings Survey/Historic American Engineering Record, and identified through theme studies...²²

Two such theme studies published by the National Park Service were essential in identifying historic sites related to Japanese Americans: “Confinement and Ethnicity: An Overview of World War II Japanese American Relocation Sites,” published in 1999, and “Japanese Americans in World War II: A National Historic Landmarks Theme Study,” which was completed in 2012. Both studies sought to identify sites related to the wartime exclusion and incarceration of Japanese Americans from 1941 to 1946 which may potentially be eligible for historic designation. While other studies and surveyed performed at the state and local levels have expanded the resource types surveyed,

²² National Park Service, “Asian Reflections on the American Landscape: Identifying and Interpreting Asian Heritage,” United States Department of the Interior, 2005 <http://www.nps.gov/history/heritageinitiatives/pubs/Asianisms.pdf> (accessed February 2016).

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these studies remain important references in the ongoing effort to identify Japanese American historic resources.

Efforts to identify significant Japanese American resources have resulted in the designation at the national level of approximately 35 properties. A review of the National Park Service Focus online database reveals that the vast majority of designated resources related to Japanese American history fall into three property types:

- Individual commercial or institutional properties related to historical patterns of settlement and development by Japanese immigrants
- Historic districts which reflect traditionally cultural enclaves
- Properties and/or districts related to World War II and/or wartime incarceration

Most designated resources which were originally developed as commercial and/or institutional properties remain in use today, housing similar or adaptive operations. World War II-related resources – which are primarily composed of temporary detention facilities, sites of incarceration camps, and their related structures – are operated as historic sites or museums.

Statewide Identification

Two comprehensive projects have been conducted at the state level to identify historic resources related to Japanese Americans in California.

The Five Views Project

At the state level, the earliest document identifying Japanese American resources in California is *Five Views: An Ethnic History Site Survey for California*. First published by the California Department of Parks and Recreation's Office of Historic Preservation in 1998, *Five Views* was originally conceived to broaden the spectrum of ethnic community participation in historic preservation activities and to provide better information on ethnic history and associated sites. *Five Views* explored the historic context and related resources associated with five ethnic groups: American Indians, Black Americans, Chinese Americans, Japanese Americans, and Mexican Americans.²³

²³ *Five Views: An Ethnic History Site Survey for California*, California Department of Parks and Recreation Office of Historic Preservation, December 1988, http://www.nps.gov/parkhistory/online_books/5views/5views.htm (accessed February 2016).

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Five Views identified 105 sites associated with Japanese American history, with the Harada House among them. One of the property types identified through the study was specific to Japanese Americans: those resources related to the World War II incarceration of Japanese Americans. The *Five Views* project took place as national efforts to bring this shameful chapter of U.S. history to light were gaining ground and bills to create the Commission on Wartime Relocation and Internment of Civilians were being introduced in U.S. Congress.²⁴

Preserving California's Japantowns

A study sponsored by the California Japanese American Community Leadership Council, *Preserving California's Japantowns*, resulted in the first statewide project to document the historic resources of pre-World War II Japantowns. The project team conducted surveys of nearly fifty pre-WWII Japanese American communities across the state. Using directories published by community newspapers, Preserving California's Japantowns covered over three thousand sites across California and identified over nine hundred potential historic resources.²⁵ Today, information regarding these resources is maintained on a website, www.californiajapantowns.org.

Designated Japanese American Residences

On the whole, residential property types associated with Japanese Americans are underrepresented in the National Register of Historic Places. The Harada House is one of only two residences listed in the National Register which are significant for their association with Japanese American history and were owned by people of Japanese descent.²⁶ The other, the Jun Fujita Cabin in Saint Louis County, Minnesota, is now located within the boundaries of Voyageurs National Park.

While residential neighborhoods are identified in *Five Views*, they are primarily associated with patterns of development rather than individual leaders.²⁷

²⁴ Donna Graves, "The Legacy of California's Landmarks: A Report for the California Cultural and Historical Endowment," September 2012, http://resources.ca.gov/docs/cche/TheLegacy_of_CaliforniasLandmarks.pdf (accessed February 2016), 27.

²⁵ Graves, 11.

²⁶ "NPS Focus Digital Asset Advanced Search," National Park Service, National Register of Historic Places, <http://focus.nps.gov/nrhp/AdvancedSearch> (accessed February 2016). An advanced search was performed using the "Area of Significance" criteria for Asian properties, which were then reviewed for their specific association with Japanese American history.

²⁷ Graves, 25.

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Alien Land Law

While *California v. Harada* was the first challenge to the Alien Land Law, two additional cases proved particularly significant in eventually invalidating the law: *Oyama v. California* and *Fujii v. California*. In addition to the Harada House, the Oyama and Sei Fujii properties have been identified for their association with the Alien Land Law. However, the Harada House is the only such designated resource, and the only property of the three which retains its initial improvements. The Oyama property, which was originally a 160-acre farmland, has been subsequently redeveloped, and the Fujii property remains vacant and undeveloped.

Comparable Sites

As the Riverside Metropolitan Museum continues to develop a plan for the future use of the Harada House and the Robinson House, it is helpful to examine the stewardship of comparable sites in order to identify best practices or operational principles that may be similarly effective in managing the Harada House as a historic site with an accompanying interpretive center.

What constitutes a “comparable site” is largely determined by the context in which a site is examined. Sites may be deemed comparable based on any number of factors identified as important in developing the mission, interpretation, and operation of a historic site. These factors could include such characteristics as the historical background of the site, property size and/or location, site plan or layout, business or fundraising model, logistical operations, collections management, or educational programming. Due to the individual circumstances of each property, most historic sites may only share one or two comparable qualities between one another. Indeed, due to the unique location, setting, and context of the Harada House, few institutions operating today can claim to share its characteristics. Other historic sites related to the Japanese American experience, such as Manzanar or Historic Wintersburg, share a similar narrative but are not comparable in terms of operation or function. In identifying comparable sites, it may be more helpful to examine those with a stewardship and/or interpretive model which could be implemented at the Harada House.

Within that framework, the operation of the Tenement Museum in New York City presents similar characteristics and challenges as the operation of the Harada House as a historic house museum. While the Tenement Museum’s surrounding environment is distinctly more urban in character than the Harada House, its operation reflects the parallel challenge of adaptive reuse as a historic site within a highly-developed landscape.

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Constructed in 1863, the Tenement Museum was originally built as a tenement house on Manhattan's Lower East Side. The building was first "discovered" by two historians and social activists in the late 1980s, and it eventually opened its first restored apartment for interpretive tours in 1992. Today, the entire building operates as a museum dedicated to the depiction of immigrant life.

The philosophy of the Tenement Museum also echoes the principle that is often emphasized as the distinguishing appeal of the Harada family's story: the depiction of the everyday life of an everyday family – a lifestyle not often highlighted at conventional house museums, but one which remains eminently relatable. As the Tenement Museum website explains:

...This tenement apartment building was home to nearly 7,000 working class immigrants.

They faced challenges we understand today: making a new life, working for a better future, starting a family with limited means.

In recognizing the importance of this seemingly ordinary building, the Tenement Museum has re-imagined the role that museums can play in our lives.²⁸

Over time the Tenement Museum has restored and opened an additional five apartments, each of which serves as a focal point for the portrayal of a different immigrant family from a different period. The Museum's programming has also expanded to offer related neighborhood walking tours and topical special events. In 2007, the Tenement Museum also purchased the adjacent building to serve as a future flagship building for the Visitors Center, exhibitions, and classrooms.²⁹

²⁸ "A Landmark Building, A Groundbreaking Museum," About The Tenement Museum, <https://tenement.org/about.html> (accessed February 2016).

²⁹ "A Landmark Building, A Groundbreaking Museum."

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2004 HARADA HOUSE VISION PLAN

On May 20-21, 2004, the Riverside Metropolitan Museum convened 27 people to envision the future of the Harada House and its significant place in United States history. The workshop was funded by the National Trust and a Preservation Needs grant. The group included members of the Harada family, the Japanese American community, preservationists, experts in the interpretation of historic sites, educators, residents of Riverside, and Museum staff.³⁰ The Harada House Strategic Visioning Workshop aimed to develop a shared commitment and passion for preserving the Harada House and sharing the Harada family's story, as it reflects the experiences of the Japanese American community and the nation as a whole.³¹ One of the outcomes of the workshop was a report, prepared by visual facilitators The Grove Consultants International, which documented the group's discussions over the course of the two-day meeting. This report has been viewed as the initial Vision Plan for the Harada House.

Workshop Processes and Methodology

The group began by discussing the current environment in order to build a context for the desired future of the property. Topics such as conservation and preservation trends, technology factors, political factors, visitor needs, funding trends, the current economic climate, and other uncertainties were identified and the group shared case studies as examples of innovation in site interpretation and use.

Before beginning the visioning process, the group acknowledged four considerations which are "givens" and must be considered in developing a future plan for the property:³²

- The Riverside Metropolitan Museum is a steward dedicated to appropriate preservation and interpretation.
- The Harada House is located in a residential neighborhood – neighbors and the lack of parking must be considered.
- The house is structurally unable to withstand large crowds.
- There are limited municipal budgets; as a result, the preservation and interpretation of the Harada House will require grant funding.

³⁰ "Harada House Strategic Visioning Workshop." Riverside Metropolitan Museum, May 20-21, 2004, report prepared by The Grove Consultants International, San Francisco, CA, for the Riverside Metropolitan Museum, Riverside, CA, 1.

³¹ "Harada House Strategic Visioning Workshop," 1.

³² "Harada House Strategic Visioning Workshop," 9.

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Workshop Outcomes

Opportunities and visions for the future were divided into three key fields: interpretation (“Engaging People in the Story”), preservation and conservation of the site and collections (“The House and Neighborhood”), and funding (“Funding and Strategic Partners”). While the group’s overall focus was directed toward developing a theoretical vision for the property as it would appear and operate in 2015, major milestones were identified which could be implemented by 2008. These included the following:³³

- Create a collections management and development plan.
- Make the Harada House usable.
- Work towards neighborhood revitalization.
- Complete an interpretive plan for the property.
- Create a Harada House website with full access and search functions.
- Publish a revised and expanded version of Mark Rawitsch’s book on the Harada family.
- Establish a 501(c)(3) organization, Friends of the Harada House, which could form an effective partnership with the Riverside Metropolitan Museum for stewardship of the property.
- Develop a capital campaign to raise \$1 million dollars for preservation and interpretation of the property.

Since 2004, the Museum’s financial resources have been diverted by the urgent need to stabilize the Harada House and commence with the necessary rehabilitation work. As a result, comprehensive implementation of the goals identified in the 2004 Vision Plan was largely postponed. However, the considerations and objectives which were developed in 2004 formed the basis of this study, and many of the goals have been carried forward as part of the current Neighborhood Vision Plan.

Furthermore, additional activities were undertaken in the following years which, while not specifically identified in the 2004 plan, have contributed to the overall objectives of fostering engagement within the community and developing the basis for an interpretive model which can be carried forward as rehabilitation of the site continues. These activities include the following:

³³ “Harada House Strategic Visioning Workshop,” 22.

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- Completion of a Long Range Conservation Plan/Historic Structure Report (2007)
- Opening of the Riverside Metropolitan Museum exhibit “Reading the Walls: The Struggles of the Haradas, a Japanese American Family” (2009)
- Development of associated 11th-grade curriculum, “Reading the Walls: Riverside Stories of Internment and Return” (2008)
- Completion of a Japanese American historic context statement, “Japanese American Heritage and the Quest for Civil Rights in Riverside, California, 1890s-1970s” and related historic resources survey (2011)
- Creation of associated walking tour, “Reading the Site: The Japanese American Community in Riverside”
- Acquisition of the neighboring Robinson House (2014)
- Inventory and cataloguing of associated Harada family archival and artifact collections (ongoing)

With these efforts in mind, as the Museum proceeds with plans to rehabilitate the Harada House for use as a historic site and the Robinson House as an interpretive center, this report seeks to more closely examine the interpretation of the Harada House and identify best practices which can be incorporated in future stewardship models.

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HARADA HOUSE HISTORY & CURRENT CONDITIONS

Site History

Harada House

The Harada House has been owned by the City of Riverside and operated by the Riverside Metropolitan Museum since 2004. First constructed around 1880, the Harada House is best known for its association with Jukichi and Ken Harada, who inhabited the house starting in 1915.³⁴

In 1905 Jukichi Harada and his wife, Ken, arrived in Riverside, California, with their young son and opened a boarding house and a restaurant named the Washington. When Mr. Harada sought a home, he was aware of the 1913 Alien Land Law, which prohibited aliens ineligible for citizenship from owning property. In December 1915, when he purchased the house at 3356 Lemon Street, he placed the deed in the names of his three American born children: Mine, Sumi, and Yoshizo. The Haradas' neighbors in the predominately Caucasian neighborhood formed a committee to persuade Mr. Harada to sell his home; when he refused, they brought the case to the California Attorney General's Office and Riverside Superior Court. By mid-1916 *California v. Harada* had gained national and international attention due to the sensitive relationship between the United States and the emerging international power of Japan. In 1918 Judge Hugh Craig of Riverside Superior Court upheld the Alien Land Law but ruled that American born children of aliens were entitled to all the constitutional guarantees of citizenship including land tenure under the 14th Amendment.

Throughout the 1920s and 1930s, the Harada family -- which now included Jukichi and Ken Harada and their six children, Masa Atsu, Mine, Sumi, Yoshizo, Harold and Clark, as well as their adopted son, Roy Hashimura -- lived in their Lemon Street home and operated their restaurant and boarding house. After the bombing of Pearl Harbor on December 7, 1941, and the implementation of Executive Order 9066, the Harada family members in Riverside were forcibly removed on May 23, 1942 to Japanese incarceration

³⁴ The following discussion of the history of the Harada House and the Harada family has been excerpted and adapted from a historical summary produced by the Riverside Metropolitan Museum, "Harada House, City Landmark #23, National Historic Landmark."

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camps.³⁵ This day is documented in their home, as Harold's writing on a bedroom wall, "Evacuated on May 23, 1942 Sat" is still present in the house. A 1942 calendar with the inscription "left May 23" also remained in the laundry room for over sixty years. The Haradas sold their restaurant business, but Jess Stebler, a family friend, agreed to stay at 3356 Lemon Street to ensure that they would not lose their home.

For the next three years, the Haradas joined over 120,000 Japanese Americans in incarceration camps. During this time, even the death of their parents in camp did not weaken the patriotism of the Harada children. Harada family members continued to fight for their civil rights, including the right to serve in the United States Armed Forces. Mine Harada's husband, Saburo Kido, president of the Japanese American Citizens League, advocated for the activation of the Nisei 442nd Regimental Combat Team. Harold and Yoshizo Harada served in this highly decorated division.

Sumi Harada returned to the house on Lemon Street in Riverside following World War II and shared her good fortune by opening her house to several displaced Japanese American families. The house became a temporary hostel, which was evidenced by the enclosure of the second story porch, a bed in almost every room, and inscriptions on the bathroom wall regarding towel usage. Sumi remained in her family home until shortly before her death in 2000. Upon her passing, her brother Harold Harada inherited the home, and continued conversations initiated by Sumi to donate the site to the Riverside Metropolitan Museum. In 2004, Harold's heirs transferred the property to the City of Riverside under the stewardship of the Riverside Metropolitan Museum. The Harada Family archival and artifact collections were subsequently donated in 2005.

Robinson House

The Robinson House at 3342 Lemon Street was acquired by the City of Riverside in 2014. First constructed in 1893, the Robinson House is named after a later owner who was a neighbor – and opponent – of the Haradas. Alvin and Cynthia Robinson purchased the

³⁵ This report utilizes the preferred terminology presented in the "Power of Words Handbook," except where reference is made to specific titles which contain alternate terms. For a complete list of preferred terms and a discussion of euphemistic terminology, please see "Power of Words Handbook: A Guide to Language about Japanese Americans in World War II – Understanding Euphemisms and Preferred Terminology," National Japanese American Citizens League Power of Words II Committee, April 27, 2013, <https://jacl.org/wordpress/wp-content/uploads/2015/08/Power-of-Words-Rev.-Term.-Handbook.pdf> (accessed February 2016).

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house in 1895, and Cynthia Robinson continued to reside there following her husband's death in 1913. She initially worked with neighbors in an effort to buy out the Haradas and was a member of the committee that took the family to court.³⁶ Robinson eventually changed her position and later became a friend of the Harada family. She remained a neighbor until her death in 1922. In 2013, the owners planned to sell the Robinson House; after learning the history of the house and its relationship to the Harada House, the owner agreed to have an extended escrow in order to give the Riverside Metropolitan Museum enough time to raise money to buy the property.³⁷ The City purchased the Robinson House the following year.

³⁶ "Riverside Kicks Off Fundraising Campaign to Bolster Harada House," City of Riverside News Release, October 2, 2013, http://www.riversideca.gov/press_releases/2013-1002-riverside-kicks-off-fundraising-campaign-to-bolster-harada-house.pdf (accessed August 2015).

³⁷ "Riverside Kicks Off Fundraising Campaign to Bolster Harada House."

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2016 NEIGHBORHOOD VISION PLAN: OUTREACH

The 2015-2016 Neighborhood Vision Plan for the Harada House represents a comprehensive effort to create replicable methods and processes which can be used as pilot initiatives to engage Riverside residents as preservation leaders and foster support for the rehabilitation of the Harada House and the Robinson House as a historic site. Building upon the recommendations developed during the 2004 Vision Plan process and current practices for operating historic house museums, the 2016 Vision Plan takes into account the more recent acquisition of the neighboring Robinson House and presents recommendations which can be utilized to develop both properties as a cohesive historic site which incorporates effective and engaging community programming.

Three concepts were identified in the early stages of the project which reflected the motivation and desired outcomes of the Vision Plan. These concepts are:

- Engagement
- Interpretation
- Opportunity

Engagement reflects the desire to connect audiences to the Harada House. As evidenced by the review of current conditions at house museums across the country, visitors to historic sites are increasingly interested in a non-traditional experience. Engagement efforts must reflect the changing circumstances and audiences at historic sites and incorporate technology and other more modern methods of attracting and engaging audiences of all backgrounds and ages.

Interpretation represents the effort to tell the story of the Harada House and the Harada family in a relevant and meaningful way. Contemporary interpretation efforts are faced with the challenge of making subject matter which may be considered difficult or controversial into an accessible experience for modern-day visitors to historic sites. This is especially true of the Harada House, which embodies the rich history of the Harada family and their experiences as Japanese Americans in the early 20th century.

Opportunity relates to prospective partnerships and collaborations with fellow organizations and institutions. Fostering such relationships is beneficial for both parties and connects related places and experiences with a broader audience. While the Museum has previously worked with several community groups and local institutions on activities related to the Harada House, additional opportunities for more comprehensive partnerships have yet to be explored.

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The Neighborhood Vision Plan addresses all three concepts through two complementary efforts: outreach initiatives and programming recommendations. Each portion of the plan is described in detail below.

Community Forums and Outreach

The engagement portion of the Vision Plan included three components: an expert forum, a community forum, and an online survey targeted to people with relevant expertise and to residents of the surrounding community. These outreach efforts were developed to engage a wide audience and draw on each group's relevant interests and experiences.

Expert Forum

On September 9, 2015, an expert forum attended by 20 people was held at the Riverside Metropolitan Museum. The primary goal of the expert forum was to foster a conversation between stakeholders, scholars, educators, and professionals in related fields that would guide the objectives and recommendations for the 2016 Harada House Neighborhood Vision Plan.

In order to gather as much relevant input as possible, HRG worked with Museum staff to identify personnel with a direct connection to the Harada House: those individuals who served on the Riverside Metropolitan Museum Board or the Riverside Museum Associates Board, community leaders, scholars and educators from nearby universities, and historic preservation professionals who had previously supervised rehabilitation work at the house. Most participants were newcomers, although several had also attended the previous Vision Plan workshop in 2004.

The forum was facilitated by HRG staff and introductory presentations were given by Lynn Voorheis, Curator of Historic Structures and Collections at the Riverside Metropolitan Museum, and Heather Goers of Historic Resources Group. Group discussion was guided by questions developed by HRG in consultation with Museum staff. The questions focused on the three concepts identified as key priorities in the development of the Vision Plan: engagement, interpretation, and opportunity. (The questions developed for the expert forum are included in Appendix A.)

The group discussion touched on a number of issues, but focused primarily on what themes and concepts should be communicated through interpretation, rather than a detailed discussion of specific interpretive methods. Participants identified several key themes which were deemed critical to interpreting the story of the Harada House and the Harada family. These included:

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- **The power of place** – Participants were nearly unanimous in their agreement that the character of the Harada House and its contents creates an exceptionally important tangible connection the Harada family. One participant remarked that when she finally saw the upstairs of the house and viewed Harold Harada’s inscription on the wall, for the first time, “the history of the house came alive.” Another pointed out that the story of life in the postwar era for Japanese Americans is one that is not often told: “The personal items [are] critical to telling that story.” A third believed that “the house was a frozen moment in time...the frozen moment should be experienced.” Others agreed that “when you walk in, you feel a sense of history of that family...that feeling should not be lost.” Nearly everyone believed that allowing access to the interior of the house and displaying the family’s possessions was crucial to telling the story of the Harada family.
- **Immigration and integration** – Many participants noted that the story of the Harada family speaks to issues of prejudice which remain relevant today, and that developing the Harada House as a historic site would provide a platform to acknowledge and discuss the larger issues experienced by immigrants when integrating into a new community. “The discrimination they faced is universal for other ethnic groups,” one participant observed. Another acknowledged that “now, the story applies to new minority groups in Riverside.” However, many agreed that the fact that the Haradas and their onetime adversary, Cynthia Robinson, eventually became friends “speaks volumes,” and that even while the United States government “decided Japanese Americans were enemies...neighbors of different ethnicities were becoming friends.”
- **Neighborhood network** – Everyone agreed that “the surrounding neighborhood is critical to the story.” One participant pointed out that the Harada family serves as the touchstone for depicting how multiracial neighborhoods develop and also evolve over time. Several people noted that given the historical relationship between the Haradas and their neighbors, it would be particularly fitting to emphasize neighbor involvement in programs and activities at the site. Another participant also pointed out that the physical landscape of the neighborhood itself is also critical to the story – the development along the block and the proximity of other homes conveyed a specific feeling that brought the Haradas’ dispute with their neighbors alive – and voiced concern that the neighborhood should be considered during future planning efforts.

On the whole, participants agreed that the most “extraordinary” aspect of the Harada House was how it represented the life of an “ordinary” Japanese American family, and that the character of the site was an essential component in conveying its story.

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Public Forum

On October 2, 2015, a public forum was held at The Box theater in Riverside. The goal of the public forum was to provide community members an opportunity to learn more about future plans for the Harada House and the Robinson House Interpretive Center and provide input from their perspective as community members and neighbors.

Outreach for the meeting was targeted primarily to residents of the neighborhood surrounding the Harada House. A mailer was sent to over 300 residents, and an informational flyer was developed and distributed both online and throughout the neighborhood. Other interested stakeholders, experts, and community members were invited as well. Information about the forum was posted online on the Museum's Facebook page, and an article was published in the *Press-Enterprise*.³⁸ Fourteen people attended the forum.

Opening remarks and an introductory presentation on the Harada family were made by Sarah Mundy, director of the Riverside Metropolitan Museum, and presentations on the Neighborhood Vision Plan and ongoing historic preservation efforts were given Heather Goers and Peyton Hall, FAIA, of HRG. The group discussion was facilitated by HRG. A long-form comment card was distributed for participants to record their thoughts during the discussion as well as capture contact information for future engagement. (A copy of the comment form is included in Appendix B.)

The group discussion – which was initiated using questions similar to those utilized at the expert forum – focused more on specific issues of interest to participants as potential visitors to the Harada House and as visitors to historic sites in general.

To gain a better understanding of what engages visitors to a historic site, participants were asked to consider their most interesting or enjoyable visit to a historic site, and what it was about the site that made it so memorable. Their responses, culled from discussion as well as comment cards, included the following examples:

- “I vividly remember the Bram Stoker Museum in Dublin, Ireland because his life was just SO fascinating. He overcame and accomplished much. People love everyday heroes. It connects us to them and makes us care.”
- “The Manzanar pilgrimage. Profound to spend the day with those confined there during WWII.”

³⁸ Rebecca K. O'Connor, “Foundation Spotlight: Donations Sought For Harada House,” *The Press-Enterprise*, October 2, 2015, <http://www.pe.com/articles/house-782268-harada-family.html> (accessed October 2015).

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- “At the Reagan Library, a group of about 10 can enter a room to “experience” his assassination attempt. It’s a dark room with surround sound that really takes you into the event. As someone who was not alive to experience it in real time, the audio and video really stuck with me.”
- “At Thomas Jefferson’s home, there were many things he invented that were still there, still working – and they were all demonstrated – and they were fascinating.”
- “I have many, but what really comes to mind is the Harada House! I think there’s real power in seeing – I feel so deeply connected standing in front of a quite ordinary house with an extraordinary story. One of the most moving experiences at a historic site was having the privilege to go in the home and seeing the writing on the wall – took my breath away.”

In order to determine what themes might be of most interest to visitors, and to aid in developing an interpretive plan for the Harada House, participants were encouraged to voice questions they would like to have answered by visiting the Harada House, and to give examples of themes or concepts about which they would like to learn more. Their responses included the following:

- What kind of food did they eat? Was it always traditional Japanese food? How did they get their food? Did they grow their own?
- What was happening in other parts of the community at the same time? What was going on at Camp Anza?
- What was the rest of the neighborhood like? What was the journey/experience like between the Haradas’ house and their restaurant?
- Who were the clientele at the Haradas’ restaurant?
- How did the Haradas and their neighbors interact while the legal battle was going on?
- What happened to the people who tried to stand up for the Haradas?
- What was the process that brought their case to the [Riverside County Superior] Court?
- What motivated the exclusion and incarceration of Japanese Americans during World War II? How did society get to that point?
- What happened to Japanese American families following World War II? What did they do?
- Who were the boarders who resided at the house following the war?

To assist in developing an operational plan for the site itself, as well as develop a potential programming model, participants were also asked what they would like to see or experience on a visit to the Harada House. Several common themes emerged from

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the discussion, as well as a variety of individual suggestions. Their response ideas and comments, as noted during the discussion and on the accompanying comment card, included the following topics:

Programming

- “I think a small restaurant, like the one Ken owned (small like Backstreet Sandwiches) would be a nice, interactive tribute. Or a small fruit stand. Perhaps food Japanese families would have had to grow.”
- “In a place that is so symbolic, it would be nice to have some contemplative space.”
- “Convert the garage behind the house and use it to tell stories.”
- “Enthusiastic and knowledgeable tour guides make a big impact. People tend to reflect that back afterwards. If they don’t care, why would you?”

Exhibits

- On site exhibits should rotate to encourage repeat visits to the house.
- Exhibits or displays that show the lives of ordinary people.
 - “They were an ordinary family...interpretation should include the details of their lives. More specific details resonate with people. People are more likely to see their own stories in a new light.”
 - “Make sure to show how they lived.”
 - “Information about how the family’s typical day – particularly if it differed from typical USA-born Americans, e.g., foods they ate/grew for themselves.”
 - “I think the site needs to respect the people the Haradas were and create an understanding of the details and complexities of their lives. I think that really the more specific you are about people – the more real and relatable they seem. I want to see the walls, the calendar, the towels – the stuff.”
- Exhibits or displays that discuss the Harada family and the Japanese American experience.
 - “I would like a timeline of their story, from the lawsuit, to the [incarceration], to rebuilding their lives. Let the Harada family be the focus, but connect all other Japanese families, as it wasn’t isolated.”
 - “I am most drawn to the family story and the ways the Harada family story serves as a lens for larger histories.”
 - “Sumi’s entire life is fascinating.”
- Exhibits or displays that discuss the people involved *California v. Harada*.
 - “Not just those who were against them, but those who helped them.”
 - “The story of the transformation of Cynthia Robinson’s beliefs.”

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- “The controversy! I had NO idea. We often forget about the racism the Japanese and Japanese Americans faced.”
- Exhibits or displays that discuss the conflicting perspectives regarding WWII incarceration and the environment of the time
 - “There were Caucasian people who were traumatized and didn’t understand what was happening to their neighbors.”
 - “Illustrate the environment of the time.”

Multimedia

- “A QR code you can scan for a free audio guide, allowing you to hear in greater detail than the space allows for.”
- “A 15-20 minute video on loop gives people somewhere to sit and learn about [the] subject through repetition, allows for better retention.”

Dedicated Website

- “[An] opportunity to tie everything together.”
- “As much [content] as possible.”
- “[Tell] everything possible – can’t be too much.”
- “[The website] can be rich and layered to tell as many stories as possible.”
- “A crucial part of sharing the story.”
- “Also telling the story of the other Japanese families to the Haradas and Riverside.”
- “Combine a lot of different perspectives. Make it relatable to a wide variety of people.”
- “Historical information about the reason the Harada parents could not own the house and the events leading up to the internment camps.”
- “I would be most interested – and most apt to use – a website focused on education and teaching resources and possibly including sources or activities to assign/direct students towards.”
- “I think it should be a great resource for a student writing a paper. Specifically the house, and links for other information pertaining.”

Partnerships

- A partnership with StoryCorps or similar oral history program – “Give some of these other families a chance to tell their story.”
- A partnership with Historic Wintersburg and other Japanese American groups – “Connect with the pilgrimage to Manzanar.”
- A partnership with WWII veterans and the 442nd Infantry Regiment – “Do oral histories ASAP. [We are] losing people from that generation.”

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A recurring theme of the discussion, which was highlighted by the personal stories of several participants and was noted in multiple responses, was that individual familiarity and understanding of the Japanese American experience during World War II varied widely. One participant, who had only recently relocated to California, admitted that she had known almost nothing about the incarceration of Japanese Americans during the war, saying that, “People from other places in the country don’t understand the scale...it isn’t accurately portrayed or discussed.” Her admission highlighted the need to educate visitors to the Harada House about the larger issue of Japanese American incarceration during World War II in order to better communicate the significance of the site and the Harada family’s experiences.

Most of all, participants felt a strong connection to the story of the Haradas as ordinary citizens, who happened to experience different challenges and situations throughout their lives. “It teaches us that history happened *here*,” one participant remarked. “History is real and personal and all around us.” Indeed, many felt that emphasizing the relatability of the family, their circumstances, and their lives was the key to engaging audiences. “Feeling connected is HUGE,” one participant wrote. “It’s boring unless you care; personalize it.”

Online Questionnaire

The third outreach component was an online questionnaire, which was distributed to a targeted audience in November 2015. The goals of the online questionnaire were threefold:

- To engage and strengthen relationships with Museum stakeholders as well as professionals working in the fields of Japanese American history, historic preservation, and museum studies.
- To provide an opportunity for feedback from those professionals and stakeholders who were not able to attend the expert forum.
- To solicit further discussion on questions raised during the expert and community forums.

The online questionnaire was developed using SurveyMonkey, and a link to the questionnaire was sent via email to approximately 200 recipients.³⁹ (For a copy of the

³⁹ The survey was initially distributed in mid-November 2015; participants were given three weeks to respond. A follow-up email was sent to those participants who had not responded by the requested date, requesting that they response within a few days. Within the month-long response window, the survey invitation garnered 55 responses – a response rate of approximately 28 percent.

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questionnaire, please see Appendix C.) These individuals were identified by Museum staff as stakeholders or professionals with relevant interests and/or experience. Questions were developed by HRG staff in consultation with the Riverside Metropolitan Museum and reflected those issues which were discussed most frequently at both forums as well as internally among the project participants.

Participants were asked sixteen questions, which were a mix of multiple-choice and free-response queries. Most multiple-choice questions also included an “other/please explain” option. (A statistical breakdown of the multiple-choice responses is provided in Appendix D.) On the whole, participants were familiar with historic sites and house museums, visiting such sites occasionally or regularly, and a majority noted that it was the history or story of the site itself which compelled them to visit. Most (76%) were previous visitors to the Harada House, and nearly everyone considered themselves familiar with the history of the house and the Harada family.

Responses began to vary, however, when participants were asked what they personally found most important about the story of the Haradas and how they would like to learn about it. Nearly half (47.3%) considered the family’s association with the Alien Land Law to be the most important aspect, while 23.6% claimed that their experiences as Japanese American immigrants to be most important. Over half (a combined 71%) felt that it was somewhat or very important to be able to experience the Harada House at their own pace, outside of the traditional guided tour. Respondents were more divided on whether or not other activities, outside of tours, should be offered as well: About a third (34.5%) felt that other activities and programming should be offered, while 25.5% were undecided. However, on the whole, respondents were interested in considering options for unconventional programming. Indeed, all the options provided in a query regarding the effective use of unconventional methods generated a positive response from the majority of the participants. The use of technology and multimedia was deemed to be the most effective (81.8%), followed by experiential or creative programming (61.8%), collaborations with artists from other disciplines (56.4%), non-traditional tours (52.7%), and community-based events (50.9%). “At this moment,” noted one participant, “art museums and science museums are on the cutting edge of engaging interpretive models that could be consulted for this project.”

The free-response queries generated a wide range of responses; however, some common themes emerged when the responses were reviewed collectively. Participants also proposed a number of suggestions unique to their interests. A selection of the most relevant responses are included below.

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Question: Of the places you have visited and/or worked, what is your favorite historic site or house museum, or what visit have you enjoyed the most? It can be anywhere! Please feel free to tell us why.

- “Columbia State Historic Park - the whole town is so well preserved that you feel like you have gone back in time; also, I absolutely love the smell of old buildings that you experience when you walk inside the shops and saloons.”
- “It's hard to pick just one, but I like sites that are not overly restored. I like raw, messy history with many layers, not a perfect ‘Disney’ version.”
- “I do recall enjoying the visit of the humble birthplace of Thomas Edison in Milan Ohio, a humble home with a compelling story.”
- “Places where much is known and shared about ALL the people who lived there -- folks who visitors can somehow begin to identify with as people who faced human events with some level of creativity and dignity.”
- “President Lincoln's Cottage in Washington, DC: Using a mixture of traditional docent-led tours, mixed media (including audio and video), and discussion connecting the legacy of President Lincoln to social issues today, the interpretation provides an experience that is different than the traditional, but relevant to visitors of all ages and backgrounds today.”
- “Sotterley Plantation in Maryland. Why? Because for at least 15 years it has done a fine job interpreting slavery, warts and all, with a tiny staff and little [money].”
- “The Lower East Side Tenement Museum is where I fell in love with museums. I was immediately drawn in by the emphasis on stories of "regular" people, so different from other historic house museums I had visited. The stories felt accessible and the objects weren't so precious that I couldn't imagine the people who had once owned them.”
- “Last summer I visited the Sachsenhausen Memorial and Museum in East Berlin. Sachsenhausen was a concentration camp during WWII that transformed after the war into a POW camp run by the Soviet Union for former Nazi soldiers and other sympathizers. I wouldn't say I enjoyed the site visit, but learned a tremendous amount. I also appreciated that the site refused any simple or uplifting messages and instead left us with a feeling of ambivalence about the practice of commemoration itself.”

Question: Of the historic sites or house museums you have visited, were there any experiences you did NOT enjoy? If so, please feel free to tell us why. (You don't have to say where!)

- “Not a fan of velvet ropes. I have never cared much about the lives and possessions of rich people. Hate reproductions, no matter how good. The power

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of the experience, for me, comes when I can see and, if possible, touch the real thing. That is the moment when my imagination starts working and I begin to care about the story being told. Had a disappointing experience recently, visited Appomattox Courthouse only to learn at the end of the tour that the McLean House was destroyed after the Civil War and was completely rebuilt. The site instantly lost all of its transformative power for me.”

- “I do not like when docents ramble on and on while you are standing in one spot; I tend to start tuning them out after a while. I also dislike when I am rushed through a site and do not get to fully experience or view everything in a given room. I prefer to take my time, look at all of the details in a space, and also take photos.”
- “Sites that only offer guided tours. I really appreciate guided tours, but sometimes I just want to browse on my own.”
- “Static exhibits that do not express the wider history of the era beyond the house/family of focus, and do not complicate those histories.”
- “I dislike house museums that only aim to show what furniture would historically have been in the house - I want to learn something new. What makes that specific house stand out from the rest?”
- “Old-fashioned restrictions against taking photos - the more photos on social media, the more publicity for the site! Also, grumpy and bossy staff/volunteers who don't seem to want visitors to have fun!”
- “Exhibit identification cards with way too much information.”
- “The plantation that didn't mention slavery!”

Question: Visitors to historic sites and house museums are sometimes frustrated by the conventional guided tour experience, preferring to explore a site at their own pace, in their own way, without docents or velvet ropes. How important do you feel it is to offer visitors an option to experience the Harada House outside of the traditional guided tour?

- “If you have a well-trained and very personable docent then a ‘traditional guided tour’ is far from traditional. I can speak from extensive experience.”
- “It depends on the particular site and the guides selected. I always appreciate and learn from docents who have a personal connection to the story presented. Less so when it's someone without the personal or family experience.”
- “Much has been written in the last few years about how to make visits to house museums more relevant. I believe the future of Harada House rests with the chance to develop an innovative approach to interpretation guided by new players in American life -- children, immigrants, the homeless, LGBT community members, first-time voters, and many others from a wide variety of those taking

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part in the ongoing development of the United States -- along with the museum and historic preservation representatives, OTHERS should also play a major role in determining the ongoing interpretive value of [the Harada House].”

- “I worked at a historic house museum at a time when we began offering self-guided tours alongside our traditional guided tours. We had to address adjustments in logistics and security, but it was a great success. Our visitation increased exponentially as we were able to serve a new audience.”

Question: When you think of the kind of programming or interpretation that you feel would be effective at the Harada House, can you think of other sites with similar programming already underway? *(The following is not excerpted and includes a complete list of examples provided by respondents.)*

- Anne Frank House
- Battleship Iowa – “does a nice job presenting both informational plaques and screening videos.”
- Colonial Williamsburg
- Gamble House
- Greenbelt Museum– “tells about Greenbelt as a community that kept out African Americans, a rare admission.”
- Harriet Beecher Stowe House
- Hart House in Newhall
- Hearst Castle
- Historic House Trust of New York City
- Historic Jamestown virtual reality tour
- International Coalition of Sites of Conscience
- Jane Addams Hull-House Museum
- Jensen Alvarado Historic Ranch and Museum
- John A. Logan Museum – “uses the word "racist," a rarity.”
- Los Angeles County Arboretum – Carriage House
- Lower East Side Tenement Museum – “tells unvarnished truth about the lives of the folks who lived there and puts them in a wider perspective.”
- Martin Luther King, Jr. National Historic Site
- Mission Inn Museum
- Monticello
- Montpelier
- Mount Vernon
- National Center for Civil and Human Rights
- Peralta Adobe

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- President Lincoln's Cottage
- Rancho Los Alamitos – “utilizes the grounds around the house to host events that interpret the region's early rancho history, particularly around the holidays. They also host a speakers' series each year that brings folks back to the site over and over again.”
- Rubel Castle
- Sunnylands - “[has] student tour guides -- even without the Annenberg budget, student-led tours can draw in and fascinate older community members.”
- United States Holocaust Memorial Museum
- Virtual tours with Google Cardboard

Question: Some historic sites have found new life in their communities by serving as venues for other programming, special events, and everyday gathering places. Aside from operating as a museum and interpretive center, do you think the Harada House and Robinson House can fulfill other purposes in the community?

- “When I briefly did a search, it seems like Riverside is fairly equally divided between Whites and Latinos. To be successful, the Harada House will need to be interpreted in such a way that resonates with the Latino and White communities. Research should also be done into the education level and needs of the community surrounding the historic site.”
- “I can imagine that the front porch of the house could become a place where people of different opinions could meet to discuss their differences and perhaps find common ground.”
- “The site might also serve as a place like a “Story Corps Station” where family members could record their own memories or comments about American life -- hopefully as part of a national Library of Congress story corps opportunity -- and then leave the site with their own story preserved for future access.”
- “Options to consider for Harada House would be neighborhood meeting site, location for multicultural meetings and discussions, location for US citizenship swearing-in ceremonies, resource center for immigrant groups or English language learning classes/workshops; etc. Working off of the story of the Harada family, the opportunities for expanding beyond traditional museum programs would be plentiful.”
- “It's my dream to see Harada House host a program to help immigrants study for the civics portion of the naturalization test. I would love to see it used as a site for swearing in new citizens.”
- “Community feelings/conditions/needs are most important here; if events and programs can contribute to a more vital organization, by all means pursue them.”

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Question: The Riverside Metropolitan Museum would like to build relationships with similar institutions to encourage effective partnerships between sites related to the Japanese American experience. When you think of the Harada House and how it relates to Japanese American history in the United States, what other sites or organizations come to mind? (The following is not excerpted and includes a complete list of examples provided by respondents.)

- Angel Island State Park
- Asian & Pacific Islander Americans in Historic Preservation
- Asian American studies programs at UCLA and UC Riverside
- Asian Americans Advancing Justice
- California Association of Japan Towns
- Center for Social Justice and Civil Liberties
- "Common Ground: The Heart of Community" exhibition tour
- Densho: The Japanese American Legacy Project
- Go For Broke National Education Center
- Historic Wintersburg
- Japanese American Citizens League
- Japanese American Museum of San Jose
- Japanese American National Museum
- Japanese Hospital in Boyle Heights
- Little Tokyo, Los Angeles
- Manzanar National Historic Site
- Museum of Tolerance
- National Japanese American Historical Society,
- National Japanese American Memorial Foundation
- Pacific Asia Museum
- Panama Hotel
- Poston War Relocation Center
- Smithsonian Asian Pacific American Center
- Terminal Island/East San Pedro Fish Harbor
- Topaz Camp
- Tule Lake Relocation Center
- Venice Japanese Community Center
- Wing Luke Museum

Participants also had an opportunity at the end of the questionnaire to enter any additional thoughts that were not addressed by the earlier questions. While not every

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respondent utilized this option, the ones who did spoke to the significance of the Harada House as potential vehicle for education, engagement, and social change.

- “A major aspect of the value of the Harada House (to me) is the level of completeness that can be portrayed/interpreted there -- the integrity of the family collections/artifacts/personalities etc. that most traditional "historic house museums" simply do not contain.”
- “I think the opportunity to develop a multi-tiered approach to the subject matter of the story is its greatest value. It still astonishes me how much of the story still seems to resonate in today's American/international setting -- immigrants, "aliens", citizenship, belonging, prejudice, race, ideas of home, the roles of men, women and children in families, refuge.”
- “Please be willing to ‘re-invent’ the Harada story in many different ways to keep the content fresh and interesting. It would be a shame to have the house and interpretive center suffer from lack of community interest.”
- “The opportunities provided by the preservation and ongoing/evolving interpretation of Harada House are, in my view, immense. I believe that the frontiers of historic preservation in the U.S. finally coming to terms with how to incorporate stories of ordinary people of color into the everyday fabric of national historic preservation efforts will launch even more opportunities for [the Harada House] in the future.”
- “This is an extremely important project. Do not let it sit on a back burner. The future of the house is now.”

A review of the responses from participants demonstrates the challenges faced by the Riverside Metropolitan Museum staff in operating and interpreting the Harada House. While everyone can agree that the site offers a unique perspective that is deserving of wider recognition and promotion, individual responses regarding what form that experience should take varied widely, and in some cases, even directly contradicted one another. One respondent praised a site for its “docent/staff interactions,” while another noted that they disliked “docent led tours that took hours.” Some visitors believe the house should only operate as a museum, while others feel that additional community engagement is vital to the site’s survival. Any future interpretive model for the Harada House and the Robinson House interpretive center must be prepared to address a variety of concerns in both new and conventional ways, so the significance of the Harada House and the story of the Harada family can reach every audience.

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2016 NEIGHBORHOOD VISION PLAN: RECOMMENDATIONS FOR ENGAGEMENT, INTERPRETATION, AND OPPORTUNITY

The Harada House Neighborhood Vision Plan consists of a series of recommendations which focus on the three concepts previously identified as important to the successful development of the Harada House as a historic site: engagement, interpretation, and opportunity.

The philosophy which motivated the development of these recommendations grew out of a belief that a combination of traditional and non-traditional interpretive and engagement practices can most effectively communicate the unique story of the Harada House to the broadest possible audience. While anecdotal evidence shows that visitors are anxious to engage with and experience historic sites in new and unconventional ways, individual feedback during the outreach process also indicated that many visitors felt that the story of the Harada House warranted a more in-depth and instructive discussion of the historic context of the challenges experienced by the Harada family, such as the Alien Land Law and incarceration during World War II. Due to their complex nature, these topics and others may warrant a more traditional interpretation as part of the experience at the Harada House. While these approaches may seem contradictory, they are really complementary in seeking to engage a wide variety of audiences in which ways which they find relatable. In order to adequately address these needs, it was necessary to develop a comprehensive program of recommendations that incorporated both new and old techniques.

The objectives developed as part of the 2004 Vision Plan formed the conceptual basis for these recommendations, which was further refined by taking into account the review of current conditions, operations, and interpretation at historic sites today as discussed earlier in this report, as well as the feedback collected during the outreach phase of this project. Specific programming recommendations were developed in a variety of ways: some programming suggestions originated as a result of specific suggestions or requests made by forum participants, others were developed in consultation with Museum staff to address functional and operational requirements, and still others were adapted from a review of best practices discussed in various literature. Taken together, the recommendations serve as a cohesive model for the future engagement and interpretation of the Harada House as a historic site.

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Potential Engagement Programming


The Riverside Metropolitan Museum is committed to serving as a proactive steward of the Harada House as well as acting as a conscientious member of the community at large. Neighborhood engagement is not only critical to the success of the Harada House and the Robinson House Interpretive Center, but given the history of the Harada family, also enhances the continuing narrative of the site's history and significance.


Engagement recommendations were developed to foster interest in the story of the Harada House and the Harada family within the community and develop practicable ways to engage visitors and build relationships with other community groups.

Tasks in the following tables are organized by type and color-coded as short-term, mid-term, or long-term goals.

Goal Priority Key

 = Short-term goals (1-2 years)

 = Mid-term goals (3-5 years)

 = Long-term goals (5-10 years)

1	Neighborhood Watch Program
1.01	Continue to coordinate and expand the participation of the Neighborhood Watch Group. Designate the caretaker residing in the Robinson House as a contact point. Conduct regular meetings to ensure continued engagement directly with members of immediate neighborhood. This would also provide the opportunity to identify potential docents for the walking tour, and other community partnerships. Create opportunities for the immediate neighbors to become interested stakeholders in the success of the Harada House.
1.02	Provide updates on the Museum's projects for the Harada House to participants, and allow for feedback from the community.
1.03	Participate in citywide Neighborhood Watch events, such as annual cleanup days and block parties.
1.04	Coordinate with the Riverside Police Department to host presentations on neighborhood safety and security issues.

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2	Community Programs
2.01	Develop a programming schedule which is linked to significant dates or events in the history of the Harada family, Japanese Americans, and/or other immigrant groups. This could include such occasions as Fred Korematsu Day, the Day of Remembrance, Children's Day, dates related to the passage and enforcement of the Alien Land Law and/or the Immigration Act of 1924, or dates related to the personal story of the Harada family.
2.02	Utilize the Harada House site for citizenship swearing-in ceremonies.
2.03	Partner with the City of Riverside to provide a venue at the Robinson House for citizenship classes.
2.04	Partner with the City of Riverside or with Riverside Community College District to provide a venue at the Robinson House for ESL classes.
3	Oral History Programs
3.01	Create an intergenerational oral history program which pairs students serving as interviewers with older generations of their own families or members of the community.
3.02	Create an oral history program which pairs students, younger veterans, or active or reserve military personnel serving as interviewers with WWII veterans acting as subjects.
3.03	Work with local community groups such as the Japanese American Citizens League to identify potential interview subjects.
3.04	Develop an oral history database which can be posted on the Museum's website, and accessible to onsite visitors.
4	"Sumi's House" Play
4.01	Work with playwright Kate Anger to stage performances of her play, "Sumi's House," at local schools or at The Box in Riverside. The one-act play tells the story of Sumi Harada, a first-generation Japanese American who is not convinced her family's story is worth sharing.
4.02	Host related pre-show or post-show receptions and discussions at the Robinson House Interpretive Center.
5	Immigration Program Series
5.01	Continue exchange program with the sister city of Sendai to host special events.
5.02	Identify local organizations for potential participation, such as the Japanese American Citizens League.
5.03	Host evening programs which reflect the traditions of immigrant cultures in Riverside. Events can include traditional food, music, and activities or performances.
6	Civil Rights Program Series
6.01	Develop a programming series focused on legal issues and civil rights which highlights topics related to the immigrant experience. This could include such subjects as the Alien Land Law, Executive Order 9066, or the No No Boys.

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6.02	Partner with local universities and community organizations to identify qualified guest speakers.
6.03	Implement a modified version of the program which can be geared to high school government or civics classes.
6.04	Conduct a reenactment of the trial for <i>California v. Harada</i> at the Riverside County Courthouse or at The Box.
7	Artist in Residence Programs
7.01	Identify contemporary artists across all disciplines who have successfully collaborated with museums to create site-specific artwork or performances which are related to the history of the site. Partner with artists to create a special temporary installation or performance at the Harada House historic site. This may include performance artists such as Martha McDonald, or musicians and composers like Mary Ellen Childs.
7.02	Develop an “artist in residence” program which grants a “residency” for a particular artist for a period of time. Work with artists to develop related programming for all age groups. This may include lectures, demonstrations, and exhibitions.
7.03	Work with artisans and craftspeople to hold thematic workshops and onetime events on-site. This may include such events as an embroidery class
7.04	Partner with local Japanese American community groups to engage Japanese American artists. Dedicate a space for the rotating display of Japanese American art.
8	Photography Program
8.01	Designate one day per month as “Photography Day,” where the house is opened not for traditional tours, but for amateur and professional photographers to bring their cameras and photograph the house and grounds at their leisure.
8.02	Invite photographers to post their photos on social media and tag the Harada House and the Museum.
8.03	Utilizing social media, create a submission process or contest which allows photographers from the community to submit images taken on Photography Days to be chosen for display in a rotating gallery in the Robinson House Interpretive Center. A contest format could incorporate guest judges from the community.
8.03	Coordinate a workshop on architectural photography, using the site as subject, which can be held on a periodic basis.
9	Garden Program
9.01	Utilize a small section of the eastern (rear) portion of the lot at the Harada House to develop an interpretive kitchen garden. This might include plants and vegetables similar to those grown by the Haradas or examples of typical kitchen garden plantings from the period.

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9.02	Work with local gardening groups to plant and maintain the garden. Solicit volunteers form a dedicated Garden Committee.
9.03	Work with local restaurants to host “farm-to-table” workshops which can reference the Haradas’ restaurant and utilize ingredients grown on-site in the garden.
9.04	Set up a small refreshment cart or fruit/vegetable stand which can sell produce from the garden to fund ongoing operations.
9.05	Partner with the Riverside Farmer’s Market to set up a booth with produce from the Harada garden and information about activities at the site.

As illustrated in the table above, the vision plan will prioritize short-term tasks for engagement programming, which include the following:

- Coordinating and expanding the participation of the Neighborhood Watch Group
- Providing updates on the Museum’s projects for the Harada House to Neighborhood Watch group members
- Participating in citywide Neighborhood Watch events, such as annual cleanup days and block parties.
- Coordinating with the Riverside Police Department to host presentations on neighborhood safety and security issues.
- Developing a programming schedule which is linked to significant dates or events in the history of the Harada family, Japanese Americans, and/or other immigrant groups
- Working with playwright Kate Anger to stage performances of her play, “Sumi’s House,” at local schools or at The Box in Riverside
- Continuing the exchange program with the sister city of Sendai to host special events

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Potential Interpretive Programming

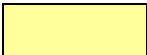
Recommendations for potential interpretive programming were developed to aid the Riverside Metropolitan Museum in crafting an interpretive philosophy which can guide future exhibit planning and educational programming. These recommendations are designed to communicate the story of the Harada House and the Harada family in an effective, meaningful, and relatable way. Suggestions incorporate a wide variety of activities which can appeal to different audiences and interests, and present the opportunity to partner with other community groups and organizations. During the development of any interpretive programming, consider the recommendations gathered during the outreach phase of the project for additional perspectives on conveying the historical significance of the Harada House and the Harada family, along with broader themes. Consider flexible programming opportunities to engage a variety of audiences.

Tasks in the following tables are organized by type and color-coded as short-term, mid-term, or long-term goals.

Goal Priority Key



= Short-term goals (1-2 years)



= Mid-term goals (3-5 years)



= Long-term goals (5-10 years)

1	Tour Program
1.01	Continue use of existing walking tour, "Reading the Sites: The Japanese American Community in Riverside."
1.02	Develop a comprehensive docent training program, and develop regularly scheduled walking tours of the community. These could be done in conjunction with other events at the Harada House, or as part of other community events (outlined in 2.01 above).
1.03	Require reservations for tours and limit groups to 20 visitors. Develop appropriate donation structure for private group tours to raise funds for the ongoing stewardship of the site.
1.04	Work with the City's IT department to create a podcast version of the tour which can be downloaded from the Museum's webpage.
1.05	Launch a monthly walking tour program of related downtown sites.

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1.06	Partner with local organizations, such as the Japanese American Citizens League or the Riverside Museum Associates, and with local university graduate programs to identify potential interested docents.
1.07	Partner with the Center for Social Justice to develop a coordinated tour program.
1.08	Utilize RMA bus grant money to enable schools to participate in tours.
1.09	Work with educators to develop a modified version of the podcast and/or walking tour for children's programming.
1.10	Utilize the children's tour to develop a Junior Docent program which allows middle- or high school students to give tours to younger children.
2	Ambassadors Program
2.01	Create a "speaker's bureau" program composed of volunteers to provide presentations to various community groups/organizations about the Harada House and the Museum's efforts.
2.02	Develop a PowerPoint presentation which could be utilized as a basic presentation and could be shared with interested parties.
2.03	Produce a short video presentation which could be utilized as part of an expanded ambassador presentation and which could be shared with interested parties.
3	Online Component
3.01	Provide online access to Harada family collections via ARGUS.net and link the existing virtual exhibit on the Harada webpage of the Museum.
3.02	Develop resource materials for teachers which can be downloaded from the website. These can include curriculum, visual aids, and/or information packets highlighting key concepts related to the Harada story, such as immigration, the Alien Land Law, and World War II.
3.03	Continue to utilize SurveyMonkey as well as social media to provide an ongoing forum for community feedback and engagement.
3.04	Create dedicated social media accounts for the Harada House which link to Museum accounts and websites.
3.05	Develop a consistent schedule for regular posting on social media channels, and create an editorial calendar that includes ideas for content and messaging.
3.06	Create a protocol for utilizing social media in conjunction with special events held at the Harada House or those with related themes. This could include live-tweeting events or presentations at the Harada House as well as those connected to the Japanese American National Museum or similar organizations.
3.07	Create a basic 10-15 minute video explaining the history of the Harada House and the Harada family which can be included on the website and which can also be played on a loop at the Robinson House Interpretive Center.

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3.08	Utilize ARGUS.net to develop portal exhibits of thematic collections, which can focus on artifacts related to topics like the Alien Land Law, Executive Order 9066.
3.09	Ultimately develop a standalone, dedicated website for the Harada House and the Robinson House Interpretive Center which links to the Museum website and also serves as a portal for a robust compilation of materials related to all facets of the Harada family story as well as Japanese American history. Develop a destination website which can function as a clearinghouse for information related to the immigrant experience.
4	Collections Plan & Onsite Exhibit Plan
4.01	Seek grant funding to develop a collections and furnishings plan for Harada House and the Robinson House with the assistance of qualified scholars, historians, and preservation and conservation professionals.
4.02	Once rehabilitation of the Harada House is complete, develop and implement an exhibit plan for the publicly-accessible first floor. Onsite interpretation should include the personal story of the Haradas alongside broader themes of the Alien Land Law in the United States, the landmark state court decision, and the incarceration of Japanese Americans during World War II. Utilize the strength of the Museum's collection of personal artifacts and the power of place to tell these stories.
4.03	Develop self-guided opportunities for visiting the Harada House, and opportunities for contemplation and reflection on the site.
4.04	Develop a virtual tour experience for the second floor, which will not be accessible to the public. Make the tour available online and on-site via an interactive display.
4.05	Once rehabilitation of the Harada House is complete, identify and explore potential uses for the accompanying garage as an exhibit and/or event space. This could include serving as a flexible venue for community events or classes, housing a dedicated oral history center, or functioning as an evolving exhibit space for artist-in-residence installations.
5	Offsite Exhibit Plan
5.01	Create a traveling exhibit which could be exhibited at Riverside Public Library branches and at school libraries within Riverside County.
5.02	Utilize the six photomural panels created by Cal-Poly Pomona students of the conceptual plans for the Harada House and Robinson House "campus" for continued community engagement during the planning process. Display the murals in the Museum and make them accessible to the public. Host a follow-up forum with the students and the community to discuss ideas and use the concepts to broaden thinking about interpretation at the Harada House. Conference Room. Use social media to promote the concepts and solicit feedback.

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5.03	Install exhibit in the Museum's First Floor Galleries "Harada House: Preserving the Past, Planning the Future (proposed September 2017 – August 2018). This exhibit will be a changing exhibit to highlight the significance of the Harada Family's story and the Museum's stewardship efforts.
6	Educational Programs
6.01	Continue promoting the previously developed "Reading the Walls: Riverside Stories of Internment and Return" curriculum for 11 th grade history programs. Proactively engage with local educators to use the curriculum and bring school groups to the site.
6.02	Draft and submit the Harada family story to the National Park Service Teaching With Historic Places program for publication.
6.03	Create a basic curriculum for elementary school-age students which focuses on the story of the Harada family's children and can be interpreted with the assistance of age-appropriate resources.
6.04	Develop a traveling presentation with props and learning aids, similar to the "Museum in a Box" model, which can be made available to local schoolteachers along with the associated curriculum.
6.05	Develop a Scavenger Hunt for groups of 8 th to 12 th graders with chaperones to answer questions through a modified walking tour.
7	Robinson House Interpretive Center
7.01	Once rehabilitation of the Harada House is complete, develop the Robinson House as an interpretive center to proactively engage visitors with the historical and contemporary issues of Japanese and other immigrant experiences through temporary in-house and loaned exhibits and collaborative educational and cultural activities and programs.
7.02	Develop and implement a master site plan to incorporate a resident caretaker's apartment and exhibit/museum spaces. Also, develop a strategy for parking and event space in order to minimize intrusions and neighborhood disturbance.
7.03	Dedicate space in the Robinson House to rotating exhibits developed by Museum staff as well as galleries or displays created from community art and artists, such as photographs taken as part of the Photography Program.
7.04	Dedicate space in the house to be used as a functional hub for tour check-ins, pre-tour waiting area, and restrooms and refreshments. Set up an audio/visual kiosk which can play a looped video explaining the basic history of the Harada House and the Harada family.

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As illustrated in the table above, the Vision Plan will prioritize short-term tasks for interpretive programming, which include the following:

- Continuing use of existing walking tour, “Reading the Sites: The Japanese American Community in Riverside”
- Developing a comprehensive docent training program and holding regularly scheduled walking tours of the community
- Developing an appropriate donation structure for private group tours to raise funds for the ongoing stewardship of the site
- Working with the City’s IT department to create a podcast version of the tour which can be downloaded from the Museum’s webpage
- Launching a monthly walking tour program of related downtown sites
- Partnering with local organizations and with local university graduate programs to identify potential interested docents
- Partnering with the Center for Social Justice to develop a coordinated tour program
- Creating a “speaker’s bureau” program composed of volunteers to provide presentations to various community groups/organizations about the Harada House and the Museum’s efforts
- Providing online access to Harada family collections via ARGUS.net and linking the existing virtual exhibit on the Harada webpage of the Museum
- Developing a PowerPoint presentation which can be utilized as a basic presentation to be shared with interested parties
- Producing a short video presentation which can be utilized as part of an expanded ambassador presentation and which can be shared with interested parties
- Developing resource materials for teachers which can be downloaded from the website
- Continuing to utilize SurveyMonkey as well as social media to provide an ongoing forum for community feedback and engagement
- Creating dedicated social media accounts for the Harada House which link to Museum accounts and websites
- Developing a consistent schedule for regular posting on social media channels
- Creating a protocol for utilizing social media in conjunction with special events held at the Harada House or those with related themes
- Creating a basic 10-15 minute video explaining the history of the Harada House and the Harada family
- Seeking grant funding to develop a collections and furnishings plan for Harada House and the Robinson House

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- Create a traveling exhibit which could be exhibited at libraries
- Utilizing the six photomural panels created by Cal-Poly Pomona students of the conceptual plans for the Harada House and Robinson House “campus” for continued community engagement during the planning process
- Installing a changing exhibit in the Museum’s First Floor Galleries to highlight the significance of the Harada Family’s story and the Museum’s stewardship efforts
- Continuing to promote the previously developed “Reading the Walls: Riverside Stories of Internment and Return” curriculum for 11th grade history programs
- Submitting the Harada family story to the National Park Service Teaching With Historic Places program for publication

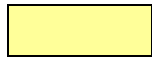
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Potential Opportunities

While the recommendations for engagement and interpretation also include opportunities for partnership, these suggestions focus specifically on relationship-building between community groups as an end goal.

Goal Priority Key

 = Short-term goals (1-2 years)

 = Mid-term goals (3-5 years)

 = Long-term goals (5-10 years)

1	Pilgrimages
1.01	Partner with museums and tour groups to coordinate pilgrimage trips to other Japanese American historic sites.
1.02	Foster relationships with individual historic sites to ultimately develop a periodic tour program which can be undertaken by the Museum.
2	Partnerships
2.01	Foster a relationship with the Japanese American National Museum in Los Angeles.
2.02	Connect with Los Angeles' Little Tokyo Community Council to develop related programming and exchange tours.
2.03	Partner with the Center for Social Justice and Civil Liberties to create civil-rights related programming and events.
2.04	Initiate an ongoing conversation with the Lower East Side Tenement Museum staff to exchange ideas, share best practices, and develop satellite programming.
2.05	Establish a consortium of Japanese American historic sites, of which the Museum and the Harada House can potentially serve as the host institution. Site stewards can build relationships with each other, share best practices and discuss issues, cross-promote events and education activities, and ultimately forge a more cohesive identity as Japanese American historic sites. Extend membership to Japanese American community groups, who have a vested interest in these sites, and can serve as valuable resources and partners. Members might include representatives from the following: Angel Island State Park, Asian & Pacific

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	Islander Americans in Historic Preservation, Asian American studies programs at UCLA and UCRiverside, Asian Americans Advancing Justice, Center for Social Justice and Civil Liberties, "Common Ground: The Heart of Community" exhibition tour, Densho: The Japanese American Legacy Project, Go For Broke National Education Center, Historic Wintersburg, Japanese American Citizens League, Japanese American Museum of San Jose, Japanese American National Museum, Japanese Hospital in Boyle Heights, Little Tokyo, Los Angeles, Manzanar National Historic Site, Museum of Tolerance, National Japanese American Historical Society, National Japanese American Memorial Foundation, Pacific Asia Museum, Panama Hotel, Poston War Relocation Center, Preserving California Japantowns, Smithsonian Asian Pacific American Center, Terminal Island/East San Pedro Fish Harbor, Topaz Camp, Tule Lake Relocation Center, Venice Japanese Community Center, and the Wing Luke Museum.
3	Fundraising
3.01	Create fund development plan to secure additional sources of funding.
3.02	Implement fund development plan.
3.03	Support Riverside Metropolitan Museum Board Harada House Project Ad Hoc Committee in efforts of site development and fundraising.

As illustrated in the table above, the Vision Plan will prioritize short-term tasks for developing partnership opportunities, which include the following:

- Fostering a relationship with the Japanese American National Museum in Los Angeles
- Connecting with Los Angeles' Little Tokyo Community Council
- Partnering with the Center for Social Justice and Civil Liberties
- Initiating an ongoing conversation with the Lower East Side Tenement Museum staff
- Creating a fund development plan to secure additional sources of funding

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CONCLUSION

The ideas presented in the 2016 Vision Plan are intended to provide the Riverside Metropolitan Museum staff with a comprehensive list of potential programming ideas that can be used for fundraising purposes, to provide ideas to assist in the development of educational and interpretive materials for the site, and to help prioritize engagement and interpretation as a primary goal of site development moving forward. The continued engagement with the neighborhood, stakeholders in Riverside, and collaboration with other historic sites and community organizations, will be critical in the successful implementation of programming and interpretation of the site.

The Harada House has an advantage over many historic house museums in the poignancy and continued relevance of its story, and the power of the site itself to convey that story. It is a depiction of a time and culture which is rarely addressed in contemporary interpretation, even among those sites dedicated to Japanese American history. As one survey respondent observed, “While I feel that the most important message the Harada House can send is about [incarceration] during WWII, I think that the house museum should try to send a broader message. There don't seem to be many house museums or historic sites pertaining to Japanese American history that don't focus on internment, so the other aspects of the Harada story are equally important to tell.”

This story is one that is shared by immigrants across the country, and by anyone who has lived an extraordinarily ordinary life. Indeed, it is the relatability of the Harada family and their story which presents a unique opportunity for the Riverside Metropolitan Museum as stewards of the Harada House. The history of the Harada House and the Harada family, one forum participant commented, “is not just a Japanese American story, but an American story.” By utilizing the power of place and implementing a creative combination of engagement and interpretation methods, the Riverside Metropolitan Museum can tell a story at the Harada House with which many Americans can identify, and can engage new audiences in ways which help them find their place in history.

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National Historic Landmark Harada House Neighborhood Vision Plan

APPENDIX A – Expert Forum Agenda

AGENDA

Wednesday, September 9, 2015

6:00 – 8:00 p.m.

Riverside Metropolitan Museum

Welcome and Introductions – Lynn Voorheis

Vision Plan Overview – Historic Resources Group

Workshop Overview – Historic Resources Group

Group Discussion

Engagement

- What appeals to you about the Harada House? What made you decide to become involved?
- Can you think of the most engaging or meaningful visit you have made to a museum or historic site? What made you feel the way you did?
- Who do you think would benefit the most from experiencing the Harada House?
- What would you like other people to take away from their experience there?
- What are some unconventional ways you have discovered or used yourself that have successfully connected people with historic sites?

Interpretation

- What would you like to see at the Harada House? How would you want to experience the site?
- What one object/thing/experience do you think is the most important to include when interpreting the site?
- How do you feel about displaying collections in the house – or not? Do you think it is possible to have a meaningful experience in an empty house?
- If the Harada House developed a website, what would you like to see on it? How would you like to be able to use it?
- What other materials do you wish were available on the Harada House? What other materials do you think would be useful or engaging?

EXPERT FORUM

Harada House Neighborhood Vision Plan

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200, Pasadena, CA 91105-1915
Telephone 626 793 2400, Facsimile 626 793 2401
www.historicresourcesgroup.com

Harada House Neighborhood Vision Plan

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APPENDIX A (continued) – Expert Forum AgendaOther Opportunities

- What do you see as the biggest challenge for the Harada House?
- What do you think the Harada House can offer as a historic site that distinguishes it from other places?
- What role do you envision the surrounding neighborhood playing in the future of the Harada House?
- How do you think the Harada House can work with other institutions or organizations? What would make for a meaningful partnership?
- What one thing do you feel is important that we didn't have a chance to address tonight?

Closing Remarks – Lynn Voorheis

EXPERT FORUM**Harada House
Neighborhood Vision Plan****HISTORIC RESOURCES GROUP**

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APPENDIX B – Community Forum Comment Card

WELCOME TO THE HARADA HOUSE COMMUNITY FORUM! TELL US A LITTLE ABOUT YOURSELF.

NAME _____

EMAIL ADDRESS _____

HOW DID YOU HEAR ABOUT THIS EVENT? (CHECK ALL THAT APPLY)

<input type="checkbox"/> Family member/friend	<input type="checkbox"/> Museum website
<input type="checkbox"/> Flyer	<input type="checkbox"/> The Box website
<input type="checkbox"/> Email	<input type="checkbox"/> Other (please explain) _____
<input type="checkbox"/> Museum Facebook page	
<input type="checkbox"/> The Box Facebook page	

I WANT TO BE INVOLVED! SEND ME EMAILS ABOUT: (CHECK ALL THAT APPLY)

- ☐ Volunteering at the Harada House and Robinson House Interpretive Center
- ☐ Future events at the Harada House and the Robinson House Interpretive Center
- ☐ Harada House and Heritage Square neighborhood tours
- ☐ Heritage Square Neighborhood Watch program

WE WANT TO HEAR WHAT YOU THINK!

Below are some of the topics we're going to be talking about tonight. If you think of anything during the discussion, write it down! (There's more questions and space to write on the back.)

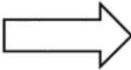
Can you think of the most enjoyable or interesting visit you have made to a museum or historic site? What made you feel the way you did?

COMMUNITY FORUM

Harada House

Neighborhood Vision Plan

HISTORIC RESOURCES GROUP



Don't forget
the back!

Harada House Neighborhood Vision Plan

APPENDIX B (continued) – Community Forum Comment Card

What do you think is the most interesting thing about the Harada House? What would you want to see or do when you go there?

If the Harada House had a website, what would you like to see on it? How would you like to be able to use it?

Is there anything you were hoping to hear about that we didn't have a chance to talk about tonight?

THANKS FOR JOINING US! STAY TUNED FOR UPCOMING HARADA HOUSE NEWS!

COMMUNITY FORUM

Harada House
Neighborhood Vision Plan
HISTORIC RESOURCES GROUP

Harada House Neighborhood Vision Plan

HISTORIC RESOURCES GROUP

APPENDIX C – Online Questionnaire

Thank you for taking the time to share your thoughts with us as we develop a Neighborhood Vision Plan for the Harada House and the Robinson House Interpretive Center. The questions below have been designed to encourage discussion regarding the opportunities for engagement, interpretation, and partnership for the Harada House and the Riverside Metropolitan Museum. Please feel free to answer as many questions as you like; you may skip any questions that you do not wish to answer. If any of your responses require additional explanation, please check the “Other” box and use the space provided to elaborate.

Info capture:

- First/last name
- Occupation/affiliation
- Email

May we contact you regarding upcoming news and events at the Harada House?

- ☐ Yes
☐ No

Please tell us a little about your experience with visiting historic sites and house museums.**How frequently do you visit such sites?**

- ☐ Never
☐ Occasionally
☐ Regularly
☐ Frequently
☐ Other (please explain)

When planning your visit, what one factor motivates you the most in choosing to visit a historic site or house museum?

- ☐ History/story of the site itself
☐ Specific exhibit
☐ Special event or one-time programming
☐ Other (please explain)

Of the places you have visited and/or worked, what is your favorite historic site or house museum, or what visit have you enjoyed the most? It can be anywhere! Please feel free to tell us why.

[TEXT BOX]

Once you’ve visited a historic site or house museum, how likely are you to return?

- ☐ Never
☐ It depends/I’m not sure
☐ Definitely
☐ Other (please explain)

Harada House Neighborhood Vision Plan

APPENDIX C (continued) – Online Questionnaire

Harada House NVP Survey Questions – Expert - DRAFT

If you were to make a repeat visit to a site you've already experienced, what kinds of reasons would make you want to go back? (check all that apply)

- ☐ Revisit history/story of the site itself
- ☐ Rotating exhibit/new exhibit
- ☐ New special event or programming
- ☐ Ongoing special events or programming series
- ☐ Take a friend or family member who hadn't visited before
- ☐ Other (please explain)

Of the historic sites or house museums you have visited, were there any experiences you did NOT enjoy? If so, please feel free to tell us why. (You don't have to say where!)

[TEXT BOX]

Have you visited the Harada House before?

- ☐ Yes
- ☐ No

How familiar are you with the history of the Harada House and the Harada family? (check one)

- ☐ Not at all familiar
- ☐ Somewhat familiar
- ☐ Very familiar

Based on what you know about the Harada House and the Harada family, what one aspect of their story do you think is the most important to share with visitors? (check one)

- ☐ Experiences as Japanese American immigrants in the United States
- ☐ Family life in Riverside
- ☐ Relationships with neighbors and surrounding neighborhood
- ☐ Association with the Alien Land Law and *California v. Harada*
- ☐ Incarceration and life during World War II
- ☐ Other (please explain)

Visitors to historic sites and house museums are sometimes frustrated by the conventional guided tour experience, preferring to explore a site at their own pace, in their own way, without docents or velvet ropes. How important do you feel it is to offer visitors an option to experience the Harada House outside of the traditional guided tour?

- ☐ Not at all important
- ☐ Somewhat important
- ☐ Very important
- ☐ Other (please explain)

Harada House Neighborhood Vision Plan

APPENDIX C (continued) – Online Questionnaire

Harada House NVP Survey Questions – Expert - DRAFT

When you think of the kind of programming or interpretation that you feel would be effective at the Harada House, can you think of other sites with similar programming already underway? Please list up to three examples.

- ☐ (Blank 1)
- ☐ (Blank 2)
- ☐ (Blank 3)

Some historic sites have found new life in their communities by serving as venues for other programming, special events, and everyday gathering places. Aside from operating as a museum and interpretive center, do you think the Harada House and Robinson House can fulfill other purposes in the community?

- ☐ No, the site should be a museum only
- ☐ It depends/I'm not sure
- ☐ Definitely
- ☐ Other (please explain)

If the Harada House and the Robinson House were to serve as the site for other community events and programs, do you feel the programming should always be related to the history of the site?

- ☐ No, I think a wide variety of events is acceptable
- ☐ Perhaps/It depends on the event
- ☐ Yes, all events and programs held at the Harada House should be related to the history of the site
- ☐ Other (please explain)

The Riverside Metropolitan Museum would like to build relationships with similar institutions to encourage effective partnerships between sites related to the Japanese-American experience. When you think of the Harada House and how it relates to Japanese American history in the United States, what other sites or organizations come to mind? Please list up to three resources.

- ☐ (Blank 1)
- ☐ (Blank 2)
- ☐ (Blank 3)

Over the last several years, many unconventional methods of interpretation have emerged as historic sites and house museums attempt to engage new audiences. In your experience – either as a visitor or as a professional – which of the following, if any, have you found to be the most effective in connecting visitors to a historic site? (check all that apply)

- ☐ Collaborations with artists from other disciplines
- ☐ Use of technology and multimedia
- ☐ “Non-traditional” tours
- ☐ Experiential or creative programming

Harada House Neighborhood Vision Plan

APPENDIX C (continued) – Online Questionnaire

Harada House NVP Survey Questions – Expert - DRAFT

- ☐ Community-based events not specifically related to the site
- ☐ None of the above
- ☐ Other (please explain)

Is there anything you feel is important to know or consider that we did not address in the questions above? Please use this space to share any additional thoughts you might have about the Harada House and our project.

[TEXT BOX]

Harada House Neighborhood Vision Plan

APPENDIX D – Online Questionnaire Aggregate Results

Please tell us a little about your experience with visiting historic sites and house museums. How frequently do you visit such sites?		
Answer Options	Response Percent	Response Count
Never	0.0%	0
Occasionally	41.8%	23
Regularly	27.3%	15
Frequently	16.4%	9
Other (please explain)	14.5%	8
answered question		55
skipped question		0

When planning your visit, what one factor motivates you the most in choosing to visit a historic site or house museum?		
Answer Options	Response Percent	Response Count
History/story of the site itself	85.5%	47
Specific exhibit	0.0%	0
Special event or one-time programming	1.8%	1
Other (please explain)	12.7%	7
answered question		55
skipped question		0

Of the places you have visited and/or worked, what is your favorite historic site or house museum, or what visit have you enjoyed the most? It can be anywhere! Please feel free to tell us why.	
Answer Options	Response Count
	47
answered question	47
skipped question	8

Once you've visited a historic site or house museum, how likely are you to return?		
Answer Options	Response Percent	Response Count
Never	0.0%	0
It depends/I'm not sure	65.5%	36

Harada House Neighborhood Vision Plan

Definitely	20.0%	11
Other (please explain)	14.5%	8
answered question		55
skipped question		0

If you were to make a repeat visit to a site you've already experienced, what might motivate you to go back? (check all that apply)

Answer Options	Response Percent	Response Count
Revisit history/story of the site itself	54.5%	30
Rotating exhibit/new exhibit	63.6%	35
New special event or programming	61.8%	34
Ongoing special events or programming series	45.5%	25
Take a friend or family member who hadn't visited before	83.6%	46
Other (please explain)	14.5%	8
answered question		55
skipped question		0

Of the historic sites or house museums you have visited, were there any experiences you did NOT enjoy? If so, please feel free to tell us why. (You don't have to say where!)

Answer Options	Response Count
	35
answered question	35
skipped question	20

Is there anything you feel is important to know or consider that we did not address in the questions above? Please use this space to share any additional thoughts you might have about the Harada House and our project.

Answer Options	Response Count
	18
answered question	18
skipped question	37

Have you visited the Harada House before?

Answer Options	Response Percent	Response Count
Yes	76.4%	42

Harada House Neighborhood Vision Plan

No	23.6%	13
answered question		55
skipped question		0

How familiar are you with the history of the Harada House and the Harada family? (check one)		
Answer Options	Response Percent	Response Count
Not at all familiar	3.6%	2
Somewhat familiar	34.5%	19
Very familiar	61.8%	34
answered question		55
skipped question		0

Based on what you know about the Harada House and the Harada family, what one aspect of their story do you think is the most important to share with visitors? (check one)		
Answer Options	Response Percent	Response Count
Experiences as Japanese-American immigrants in the United States	23.6%	13
Family life in Riverside	1.8%	1
Relationships with neighbors and surrounding neighborhood	0.0%	0
Association with the Alien Land Law and California v. Harada	47.3%	26
Incarceration and life during World War II	9.1%	5
Other (please explain)	18.2%	10
answered question		55
skipped question		0

Visitors to historic sites and house museums are sometimes frustrated by the conventional guided tour experience, preferring to explore a site at their own pace, in their own way, without docents or velvet ropes. How important do you feel it is to offer visitors an option to experience the Harada House outside of the traditional guided tour?		
Answer Options	Response Percent	Response Count
Not at all important	7.3%	4
Somewhat important	25.5%	14
Very important	45.5%	25
Other (please explain)	21.8%	12
answered question		55
skipped question		0

Harada House Neighborhood Vision Plan

When you think of the kind of programming or interpretation that you feel would be effective at the Harada House, can you think of other sites with similar programming already underway? Please list up to three examples.

Answer Options	Response Percent	Response Count
1st example	100.0%	30
2nd example	56.7%	17
3rd example	30.0%	9
<i>answered question</i>		30
<i>skipped question</i>		25

Some historic sites have found new life in their communities by serving as venues for other programming, special events, and everyday gathering places. Aside from operating as a museum and interpretive center, do you think the Harada House and Robinson House can fulfill other purposes in the community?

Answer Options	Response Percent	Response Count
No, the site should be a museum only	12.7%	7
It depends/I'm not sure	25.5%	14
Definitely	34.5%	19
Other (please explain)	27.3%	15
<i>answered question</i>		55
<i>skipped question</i>		0

If the Harada House and the Robinson House were to serve as the site for other community events and programs, do you feel the programming should always be related to the history of the site?

Answer Options	Response Percent	Response Count
No, I think a wide variety of events is acceptable	37.0%	20
Perhaps/It depends on the event	50.0%	27
Yes, all events and programs held at the Harada House should be related to the history of the site	5.6%	3
Other (please explain)	7.4%	4
<i>answered question</i>		54
<i>skipped question</i>		1

Harada House Neighborhood Vision Plan

The Riverside Metropolitan Museum would like to build relationships with similar institutions to encourage effective partnerships between sites related to the Japanese-American experience. When you think of the Harada House and how it relates to Japanese American history in the United States, what other sites or organizations come to mind? Please list up to three resources.

Answer Options	Response Percent	Response Count
Resource #1	100.0%	45
Resource #2	84.4%	38
Resource #3	60.0%	27
<i>answered question</i>		45
<i>skipped question</i>		10

Over the last several years, many unconventional methods of interpretation have emerged as historic sites and house museums attempt to engage new audiences. In your experience – either as a visitor or as a professional – which of the following, if any, have you found to be the most effective in connecting visitors to a historic site? (check all that apply)

Answer Options	Response Percent	Response Count
Collaborations with artists from other disciplines	56.4%	31
Use of technology and multimedia	81.8%	45
"Non-traditional" tours	52.7%	29
Experiential or creative programming	61.8%	34
Community-based events not specifically related to the site	50.9%	28
None of the above	0.0%	0
Other (please explain)	10.9%	6
<i>answered question</i>		55
<i>skipped question</i>		0

Harada House Neighborhood Vision Plan