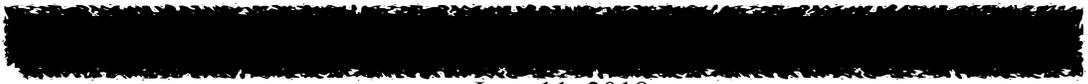


*Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch, a Grant Proposal*



June 11, 2018

Introduction to Historic Preservation HP601  
University of Kentucky  
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## Grant Proposal

### Humanities Content

The Riverside County Regional Parks and Open Space District (Rivco Parks) has preserved and operated the Jensen-Alvarado Historic Ranch (JAHR) since the late 1970s. Situated on 35 acres of farmland in the heart of the now-bustling city of Jurupa Valley, JAHR preserves the ranch house, winery and outbuildings of local pioneer Cornelius Jensen. The story of Mr. Jensen, a retired Danish sea captain and seven-time county supervisor, has been the primary narrative presented at the park since its opening to the public. This narrow vision is reflected in the permanent exhibit displayed for the last 10 years in the 1,800 square foot winery building. Although he was an important resident of the area, by focusing largely on his exploits, the park has overlooked a far more important and relevant history—the history of the culture he married into.

Cornelius Jensen's wife was Mercedes Alvarado, a third generation Californiana from the distinguished Alvarado family (her aunt, for instance, was the wife of Pio Pico, the last Mexican governor of California). Although other historic sites in southern California preserve the history of the Californio culture, no other site is so well situated to trace the story of how those Californio traditions changed and adapted over the course of several generations. From 1870 until the 1970s, four generations of the Jensen-Alvarado family lived and farmed at the ranch. Over the course of that century, elements of the Californio culture—like language, religion, family traditions and identity—gradually changed as the children and grandchildren grappled with the challenge of living in a predominately Anglo-American society.

In partnership with the California State Parks initiative, Relevancy and History Project, Rivco Parks will present an exhibition, along with related programming, titled *Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch*. This exhibit will attempt to retrieve the threads of the Californio heritage that are woven throughout JAHR's collection of family objects, photographs and oral histories. Up until now, these threads have been ignored in favor of a generic, whitewashed narrative of ranch life focused largely on Cornelius himself. Such a narrow interpretive approach overlooks the majority of JAHR's collection, which dates to after Cornelius' death in 1886. After all, the foundation of our collection are items from the estates of two grandchildren of Mercedes and Cornelius, donated to Rivco Parks in the early 1980s. From family tamale recipes and kitchenware used to prepare them, to the 1925 diary of one of Mercedes' grandchildren, JAHR's collection contains cross-sections of each generation of the Jensen-Alvarado family.

Evidence from each generation illustrates the different ways the family navigated their Californio identities. Bilingual letters written between the daughters of Mercedes reveal young women boldly exploring the larger Anglo-American society as they set out for college, get married and have children. Their children, seventy years separated from the time of the Californios, organized large-scale reunions of descendants of the Alvarado family, bringing together upwards of 500 people from throughout southern California for celebrations of Californio music, dance and story-telling. Rivco Parks, with the guidance of our Humanities Advisors, will excavate this type

cultural stratigraphy to uncover the story of Mercedes Alvarado and her descendants who lived on or near the site during a time of dramatic cultural change in southern California.

Recognizing the relevancy of topics like family, tradition, language and culture to our modern-day community, the themes of the exhibit will try to connect to the lived experiences of our visitors, who are primarily schoolchildren and families with children. It is important to us that this project, from the very beginning, include the voices of members from the Latino community in the greater Riverside area. Therefore, although we have sketched out the general guidelines of possible themes and methods of implementing them in the exhibit, they are subject to change depending on the results of our evaluations.

*Familia y Tradiciones* will be strongly grounded in the sort of visitor-focused experience advocated for by many in the modern museum and historic interpretation fields. Given the make-up of our audience, the exhibit will include immersive and interactive elements specifically designed to encourage interaction between schoolchildren and children and their parents. The exhibit will be created utilizing these humanities-based techniques/elements:

- Evaluations, designed and implemented following best practices as set out by the Visitor Studies Association and its associated publications
  - i) Front-end evaluations including surveys distributed to current visitors and members of the public at libraries and local elementary schools, as well as focus groups of community leaders.
  - ii) Formative-evaluations used to test specific ideas and/or elements of the exhibit will rely on surveys of similar constituencies.
  - iii) Summative evaluations used to test the final exhibit. The results from these evaluations will be used to make final edits to the exhibit and programs.
- Immersive environments with audio-visual interactives, including touch screen kiosks and push-button audio recordings, integrated throughout the exhibit.
- Interactives that encourage parents and children to interact
- Visitor talk-back stations that encourage interaction between visitors, rather than simply providing passive feedback to the institution.
- Interpretive panels designed to spark curiosity and evoke narrative, rather than act as simple didactic text.
- Bilingual exhibit text and interpretive handouts.

In addition to the exhibit itself, *Familia y Tradiciones* will have related programming including guided and unguided tours. The guided tours will be designed specifically for 4<sup>th</sup> and 5<sup>th</sup> graders, which constitute the majority of visitors to the park. However, unguided tours—including interpretive handouts as well as games and activities—will also be developed to encourage more members from the community to visit the site.

This project is also collaborative. The California State Parks and the University of California Riverside began the Relevancy and History Project (RHP) in 2016 to develop community partnerships and encourage participation in preserving the history of underrepresented communities. Early efforts of the RHP have focused on the Latino community around Riverside. They have already conducted community oral history projects and have developed a growing

network of Latino community leaders, who are eager to get involved in the preservation of their community's stories. Other community partners who have pledged their support of the project include the Spanish Town Heritage Foundation and the Riverside County Mexican-American Historical Society (RCMAHS).

In partnering with these projects and community organizations, *Familia y Tradiciones* will have plenty of contacts within the larger Latino community, contacts that will prove invaluable when we create a Project Advisory Board (PAB). Consisting of at least five leaders (no more than 9) in the Latino/a community, the PAB will provide guidance on the content, organization and design of the exhibition and associated programs. Although Parks staff have identified some potential PAB members, final confirmation will be included in the overall project timeline.

A Humanities for All Project Grant will allow Rivco Parks to create a new exhibit based on best practices from the museum, historic interpretation and education fields. Specific items this extra funding will cover include:

- Three archival display cases to exhibit family letters and other ephemera.
- Two projectors and three directional dome speakers, which will help make the exhibit more immersive.
- One touch-screen kiosk where visitors can explore additional elements of the exhibit, like the type of traditional Californio music played by the family

## Participants and Audiences

*Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch* will primarily appeal to schoolchildren and families with children.

The overwhelming majority of visitors to the site come as part of a school field trip. Each year for the past two decades, JAHR hosts 6,500 to 8,000 students and chaperones, primarily 4<sup>th</sup> and 5<sup>th</sup> graders, from Riverside, San Bernardino, Orange and Los Angeles counties. In order to cover costs, JAHR charges \$7 per child for these three-hour programs (roughly half of what nearby private and non-profit museums and historic sites charge). Recognizing that some schools cannot even afford those rates, Rivco Parks is pursuing other funding opportunities in order to create a scholarship program to cover the costs for schools in low-income neighborhoods. Until relatively recently, the site has only been open to the general public by appointment. Since last year, however, JAHR is now open to the public every-other Saturday and is planning to increase that to every weekend by the end of 2019. Admission is \$4 for adults and \$3 for children under 13 (three and under are free). The majority of general visitors to the site right now are families, who are looking for something to do together on their Saturday afternoon.

By integrating the new exhibit into our field trip program schedule, we can ensure that each year at least 6,500 students and chaperones from throughout southern California will experience *Familia y Tradiciones*. Over the five-year run of the exhibit, that is at least 32,500 people. Additionally, as we increase our public hours and continue to provide relevant programming for our local community, we can expect an increase in general visitorship. Right now, that number lies somewhere less than 1,000 each year, but in five years' time we hope to increase that annual number threefold.

Although specific demographic information has not been collected from the schools that visit the site each year, general statements can still be made. The population of Riverside County, as of 2010, was more than 45% Latino. Jurupa Valley, the area where the site is located in western Riverside, was 69% Latino. The neighboring counties where the rest of our fieldtrips come from share similar demographics. Although it is difficult to gauge what generation of Latino immigrants our audience is, we know and 47.4% of residents of Jurupa Valley are native Spanish speakers. Because of the predominance of Spanish, and given the subject-matter covered in *Familia y Tradiciones*, the exhibit will be bilingual, with Spanish and English text and audio used throughout. Handouts, as well, will be offered in both languages.

The importance of retrieving JAHR's Latino history is more pressing than ever before. This is a site that should be relevant to most of the local community and visiting students, but it is largely invisible. *Familia y Tradiciones* will not be a panacea to this problem, we know. However, alongside future projects, this exhibit will be a strong step in the right direction for the long-term educational and cultural relevancy of the site.

### Outreach and Publicity

As mentioned earlier, this project will be collaborative. In the past, we have found that the most effective public outreach comes about as a result of trusted relationships already forged within the community. Such organizations or individuals can act like "gatekeepers," introducing us to an entire network of people we never would have found ourselves. With the partnership of the Relevancy in History Project, *Familia y Tradiciones* has access to these types of relationships, which we will rely on for recruiting our Project Advisory Board and finding subjects for our evaluations. Additional community partners that have already pledged their support for the project include the Riverside County Mexican American Historical Society and the Old Town Spanish Heritage Foundation—two organizations who will also act as "gate-keepers" to the local community. Additionally, Rivco Parks has a non-profit foundation called the Parks Foundation, whose ten-member board includes business owners, philanthropists and community organizers throughout the area. The Foundation has already expressed interest in hosting fundraising and public outreach events at JAHR in order to raise money for and promote *Familia y Tradiciones*.

In addition to these avenues, Rivco Parks also maintains a large email list of past visitors and campers, which the project staff can use to publicize the exhibit. The Parks' social media presence and website will also assist in disseminating information about the exhibit to members in the local community and those throughout the region. On top of all of this, the marketing team at Parks regularly operates booths at local events in order to handout promotional brochures and information about the various parks operated in the region. They, too, can assist with publicizing *Familia y Tradiciones* by handing out flyers about the exhibit.

### Activities

Audience engagement is at the heart of *Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch*. As such, the project requires an entire year of meeting with community members, conducting evaluations at elementary schools and developing the content

before it can even be fabricated. This is a permanent exhibit, one that will remain on display for at least five years. We do not believe in too much planning for such an exhibit. Below are the general activities that have already taken place, and the ones that will once the project is funded.

### **Preliminary Planning: January – December 2018**

In January of 2018, Rivco Parks' Curator of History evaluated the interpretation programs offered at the Jensen-Alvarado Historic Ranch, and identified areas of improvement. Recognizing the need to recover the Latino narrative inherent in the site's history, the Curator began contacting other cultural organizations in the area to learn what others were doing. By May of 2018, contact had been made with the Relevancy and History Project staff and the beginning stages of this project started taking shape. From August until December of 2018, the project director will meet preliminarily with the humanities advisor and potential members of the Project Advisory Board. The project team will also complete a survey of the historical collection at JAHR to identify items for potential display.

### **Initial Planning: January – March 2019**

In January of 2019, the project director will begin issuing PAB invitations and convene the first meeting at the beginning of February. Using the initial meeting and insights from the PAB meeting, the project team and humanities advisors will develop survey questions, with potential themes and ideas included to gauge interest and previous knowledge. The project director will organize the logistics of where and how these surveys will take place. Meanwhile, the project team will continue its survey of the JAHR collection.

### **Development of Concepts: April – June 2019**

The project team will survey PAB members and conduct front-end evaluations at local elementary schools, libraries and via Rivco Parks' online survey platform. The intention of these evaluations is to determine what our intended audiences already know, and to test out some potential topics of interest. The project team will then review the evaluations and present its findings to the PAB to begin formulating an outline of "big ideas" for the exhibit.

### **Development of Exhibit Content: July – December 2019**

The project team will finalize its survey of the JAHR collection and the project director will reach out to other institutions if necessary for potential loans. The Parks Foundation will host a wine mixer fundraiser at JAHR to offset the cost of exhibit furniture and supplement the project's marketing budget. The project director, with the advice of the humanities advisors and the PAB, will finalize the content of the exhibit, including the desired takeaways and themes presented. The project team will write preliminary drafts of exhibit text and begin outlining associated programming, including school tours.

### **Design of Exhibit and Programs: January – March 2020**

The project team, with the advice of our humanities advisors, will design the exhibit and conduct formative evaluations of key elements, including hands-on stations and talk-back stations. Project staff will finalize exhibit tours and associated material. Throughout the process, the project director will keep the PAB informed on the progress of the project. Although Rivco Parks has access to Spanish language translators, the PAB—if they are able—will still assist in editing these translations to ensure readability throughout the exhibit and in printed material. Towards

the end of this phase, the project director will outline the publicity schedule with the Rivco Parks' marketing team.

### **Fabrication and Marketing: April – August 2020**

Using the results of the formative evaluations, the project team will fabricate the exhibit. Since much of the fabrication will take place in house, five months is sufficient time to ensure completion of the exhibit by September. The project director will work with the Rivco Parks' marketing team to begin publicity for the opening of the exhibit in September.

### **Exhibit Opening: September 2020**

An opening reception for the unveiling of the exhibit will take place with the help of the Parks Foundation.

### **Summative Evaluations and Corrections: September – November 2020**

The project team will conduct field trip tours and provide material for unguided public tours of the exhibit. Surveys will be collected to determine the strengths and weaknesses of the exhibit design, content and/or programming. Corrections to exhibit design or programming will be made as necessary.

## **Project Purpose and Assessment**

*Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch* has both long-term and short-term goals.

### Long Term Goals

- To increase the long-term relevancy of the site by changing the historical narrative from an Anglo-focused story, to one more authentic to the actual history of the ranch.
- To forge new, long-term relationships in the local Latino community

### Short-Term Goals

- To increase visitor engagement at the site
- To encourage our visitors to explore their own lived experiences and sense of identity and community

We will measure the short-term goals by tracking the level of participation at the visitor talkback and reflection stations in the exhibit. Between the front-end and formative evaluations, *Familia y Tradiciones* will be assessed the entire way for how well the content speaks to our intended audience and how well-designed it is to actually do so. Towards the end of the project, students and teachers will be given surveys after their field trip, which we will use to assess whether or not the project achieved its intended goals. These summative evaluations will also extend to our Project Advisory Board, since Rivco Parks hopes to continue its relationship with leaders in the community even after the close of the project.

## **Project Personnel**

Key project personnel include:

**Project Director, Curator:**

Antone Pierucci is Curator of History for Riverside County Parks and Open-Space District, in which capacity he manages the preservation and interpretation of the District's historical resources, including the Jensen-Alvarado Historic Ranch. He also serves as the staff liaison for the Riverside County Historical Commission and the Idyllwild Historic District. Recent exhibitions he has curated or co-curated include; "Contentious Spaces: Race and Politics in Rural Education" at the Lower Lake Schoolhouse Museum (2015); and "Political Citizens: National Politics in Lake County, California" at the Historic Courthouse Museum in Lakeport (2016). A nationally certified Interpretive Guide with the National Association for Interpretation (NAI), Antone has a decade of experience in developing education programs for informal learning environments like museums and historic sites. He has his M.A. in Art History, Archaeology and Museum Studies from the University of Missouri and is currently pursuing a graduate certificate in historic preservation from the University of Kentucky.

**Humanities Advisor, Exhibit Specialist:**

Catherine Gudis is Director of the Public History Program at UCR and teaches classes in public history and 20th century U.S. history, building on her twin interests in modern consumer culture and cultural and urban constructions of race, space, and place. Since 2016, Catherine has worked with the California State Parks initiative, Relevancy in History, where she has advised on projects at the California Citrus State Historic Park. For more than 20 years, she has worked as a curator and consultant to art and history museums and in the field of historic preservation. Recent exhibitions she curated include "Geographies of Detention: From Guantánamo to the Golden Gulag" (with Molly McGarry) at the UCR California Museum of Photography (June-September 2013); and "Junípero Serra and the Legacies of the California Missions" (with Steve Hackel) at the Huntington Library, Art Collections, and Botanical Gardens (August 2013-January 2014). Catherine received her B.A. in Philosophy from Smith College and Ph.D. in American Studies (with distinction) from Yale University, where she also won the Yale Teaching Prize.

**Humanities Advisor, Content Specialist:**

Margie Brown-Coronel is Assistant Professor of History at the California State University Fullerton, where she teaches and researches Latina history, U.S. borderlands and history in the public sphere. Her research focuses on the del Valle family – an original Californio family - and their role in the cultural and social development of Los Angeles from the early 1800's to the mid 1900's. She has held fellowships with the Huntington Library, the Ford Fellows Foundation, and the Smithsonian Institution's Latino Studies Program. She is currently working on her monograph, *Californio Legacies, Popular Memories: the del Valle Family in Southern California*.

**Interpretation and Education:**

Margie Valdez serves as the Interpretive Services Supervisor for Riverside County Regional Parks and Open-Space District, a position she has held for five years. She is a nationally certified Interpretive Guide and a designated instructor for the National Association for Interpretation's interpretive guide training class. As interpretive supervisor for six natural and historic parks, Margie encourages the use of visitor evaluations to constantly improve the educational programs

offered by RivcoParks. Before she was Interpretive Services Supervisor, Margie was the Interpreter for Hidden Valley Nature Center for ten years, where she more than doubled the site's visitorship through her data-driven approach to interpretation.

## Sponsoring Organization and Partners

### **Riverside County Regional Parks and Open-Space District**

In its current organization, Rivco Parks dates to 1990 when Riverside County transformed its Parks Department into a Special District. However, since the opening of its first public camp ground in the early 1920s, Parks staff have provided quality recreation experiences to locals and visitors alike. Beginning in the 1960s, the County took a renewed interest in its historic heritage and in 1967 the first of several dozen historical markers was erected by the newly created Riverside County Historical Commission. By the 1970s, the Commission was being supported by staff from Rivco Parks. The renewed interest in local history that the Bicentennial brought about spurred Rivco Parks to expand its focus from recreation and ecological preservation to historic preservation as well. Shortly thereafter, Rivco Parks purchased and began preservation efforts on the Gilman Historic Ranch in Banning and the Jensen-Alvarado Historic Ranch in what was then known as West Riverside. From then on, the mission of the Parks District has been to acquire, protect, develop, manage, and interpret for the inspiration, use, and enjoyment of all people, a well-balanced system of park related places of outstanding scenic, recreational, and historic importance.

In the four decades since acquiring the property, Rivco Parks has invested millions of dollars in the Jensen-Alvarado Historic Ranch, taking a property badly need of repair and utilizing the most up-to-date preservation practices to ensure the buildings on the ranch will be here for generations to come. Over the years, the 35 acres of the park have been replanted with historically-accurate ditch-irrigated orange groves, pastures for sheep and pens for an assortment of other farm animals. Utilizing the property and the buildings on it, Parks staff have led thousands of school tours since the 1980s. Today, teachers who themselves visited the park when they were in school, now bring their own classes to learn about the site. In another decade, we will be educating the third generation of visitors.

### **Relevancy and History, California State Parks and the University of Riverside, California**

The Relevancy and History Project is a partnership between the University of California, Riverside, and California State Parks, which seeks to establish a foundation for a new model for interpretation of California's rich history and culture through state parks. The pilot project at California Citrus State Historic Park focuses on migration and immigration and highlights hidden histories of people and place. It includes new research, partnerships, student participation, community story collection, outreach events, and exhibitions. Some of the individual projects within this pilot include an exhibit, "Finding Ourselves in the Groves: Stories and Storytellers of Citrus in Inland Southern California," and a public art-installation that exhibits in the Park's orange groves photographs of farm laborers. With a state-supported grant continuing through 2019, the Relevancy and History Project hopes to expand its community partnerships and continue pushing for new ways of interpreting California's diverse heritage.

### **Riverside County Mexican American Historical Society (RCMAHS)**

RCMAHS is an all-volunteer, not for profit group dedicated to sharing and preserving historic photographs, stories, and artifacts that illustrate the communities of Mexican American families in Riverside County. Since its founding, RCMAHS has sponsored Veterans Day parades, elementary school essay contests and other community events that serve to highlight the important role Mexican Americans played in the history of the county and the central part they continue to play today.

### **Spanish Town Heritage Foundation**

The Spanish Town Heritage Foundation champions the Hispanic Legacy of the Inland Empire's first settlers by sharing their stories, creating cultural learning opportunities, and leading community efforts to restore and revitalize La Placita de los Trujillos, a place of history, learning, entertainment and the arts. La Placita de los Trujillos is today's Northside neighborhood in Riverside, CA. It's sister community across the Santa Ana River, Agua Mansa, is in today's Colton, CA. Together these communities comprised the largest non-native settlement between Santa Fe, New Mexico and Los Angeles, California in the first half of the 19th century. Incorporated as a 501 (c) 3 in 2013, the Spanish Town Heritage Foundation has raised tens of thousands of dollars for the eventual restoration and revitalization of the Trujillo Adobe. Their annual Riverside Tamale Festival, begun in 2013, has an annual attendance in excess of 5,000 people. Cornelius Jensen and Mercedes Alvarado lived in Agua Mansa for over ten years before moving to the ranch that is now the Jensen-Alvarado Historic Ranch. The Spanish Town Heritage Foundation is excited to support its sister site in championing the Hispanic legacy of the greater Riverside area.

### **Riverside County Parks Foundation**

The Riverside County Parks Foundation, founded in 2015, is a fledgling organization that is already creating possibilities for community members to have new experiences in outdoor education. In 2008, the parks system which is funded through housing taxes took a hit in funding. With a lower tax base, county parks had to pare down services. In order to fund the gap, it was necessary to build a community-based funding arm. The Foundation focuses on partnering with other organizations tied to various parks around the county of Riverside in order to be an overarching funding arm to help build programs and support site needs. In the last two years the foundation has helped to fund fishing clinics for children, environmental education family events, rehab essential amenities such as water stations, and add additional educational opportunities to existing programs. *Familia y Tradiciones* will be the first major fundraising project the Parks Foundation has undertaken for the District's historic sites and we look forward to a closer relationship moving forward.



**D. HUMANITIES FOR ALL PROJECT GRANT TIMELINE**

Project Title: *Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch*

Applicant Organization: Riverside County Regional Parks and Open-Space District  
 Project Director: Antone Pierucci, M.A., Curator of History

<b>TIME PERIOD</b>	<b>ACTIVITY*</b> <b>*All activities in Jurupa Valley unless otherwise stated</b>	<b>WHO IS RESPONSIBLE</b>
Jan – Mar 2019	<ul style="list-style-type: none"> <li>• Project team meeting with humanities advisor, UCR campus, Riverside</li> <li>• Recruit Project Advisory Board (PAB)</li> <li>• Devise front-end evaluation questions and plan survey logistics</li> </ul>	<ul style="list-style-type: none"> <li>• Project team, humanities advisor</li> <li>• Project director</li> <li>• Project director, PAB, humanities advisor</li> </ul>
Apr - Jun 2019	<ul style="list-style-type: none"> <li>• Consult PAB on community needs, interests</li> <li>• Conduct front-end evaluations with surveys and focus groups</li> <li>• Review evaluations and PAB advice</li> <li>• Host fundraiser at JAHR</li> </ul>	<ul style="list-style-type: none"> <li>• Project director, PAB</li> <li>• Project team, PAB</li> <li>• Project team, humanities advisor</li> <li>• Parks Foundation, project director</li> </ul>
Jul - Dec 2019	<ul style="list-style-type: none"> <li>• Outline exhibit content and rough design</li> <li>• Finalize items for display</li> <li>• Outline tours for exhibit</li> <li>• Draft exhibit text</li> <li>• Develop tours for exhibit</li> <li>• Host fundraiser at JAHR</li> </ul>	<ul style="list-style-type: none"> <li>• Project director, PAB, humanities advisers</li> <li>• Project team</li> <li>• Project team</li> <li>• Project team, humanity advisers</li> <li>• Project team</li> <li>• Parks Foundation, project director</li> </ul>
Jan – Mar 2020	<ul style="list-style-type: none"> <li>• Design exhibit, conduct formative evaluations</li> <li>• Finalize exhibit text</li> <li>• Translate text into Spanish</li> <li>• Finalize tours</li> <li>• Outline publicity</li> </ul>	<ul style="list-style-type: none"> <li>• Project team, humanities advisers</li> <li>• Project team, humanities advisers</li> <li>• PAB, Project director</li> <li>• Project team</li> </ul>

*Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch*  
 Riverside County Regional Parks and Open-Space District

		<ul style="list-style-type: none"> <li>• Project director</li> </ul>
Apr – August 2020	<ul style="list-style-type: none"> <li>• Fabricate exhibit, tweak design based on formative evaluations</li> <li>• Begin advertising</li> </ul>	<ul style="list-style-type: none"> <li>• Project team</li> <li>• Project team</li> </ul>
Sep 2020	<ul style="list-style-type: none"> <li>• Opening reception of exhibit</li> </ul>	<ul style="list-style-type: none"> <li>• Parks Foundation</li> </ul>
Sept – Nov 2020	<ul style="list-style-type: none"> <li>• Conduct field trip tours, community tours and collect final summative evaluations</li> <li>• Make corrections to exhibit and/or tour based on summative evaluations</li> </ul>	<ul style="list-style-type: none"> <li>• Project team</li> <li>• Project team</li> </ul>

## Appendix A: The Need

### Why this Project Matters

Riverside County in southern California is home to nearly one million Latinos, a community that today makes up almost one-half of the population. Despite the long history of Latinos in the area—dating back to the 18<sup>th</sup> century—and the sheer size of the modern community, few of the nearly 200 county, state or federally designated historic landmarks within Riverside County are representative of their historical experiences. Those sites that are registered are for long-since destroyed adobe homes from the area’s early Californio population. Riverside County is not abnormal in this regard. According to the 2012 California Cultural and Historical Endowment report, sites relating specifically to an ethnic minority only number 731 out of the 30,192 sites on California’s Register of Historical Resources. Of those 731 sites, only 131 speak to the Latino historical experience. Put another way, less than one-half of one percent of sites on California’s Register of Historical Resources are preserved for their significance to Latinos in California’s history.<sup>1</sup>

Although right now a minority group in the United States, Latinos and other people of color are set to eclipse the number of white Americans by as early as 2055.<sup>2</sup> Already in areas like Riverside County, the majority of the population are people of color. Museums and historic sites that do not pivot to remain relevant to their ever-diversifying communities face a slow decline and inevitable closure.<sup>3</sup> However, what we risk when we don’t preserve and present histories reflective of the community at large is far more than simple public apathy. If we believe that the sites we choose to preserve, and the stories we tell with them are meant to reflect the entirety of the American experience, then by not including sites relevant to other communities we as humanities professionals are sending a clear message to those individuals: your history, your story, is not part of our America.

Recognizing the pressing need to diversify the historic sites preserved and interpreted throughout California, preservationists have set to work in the last decade to remedy the deficiency. The California Cultural and Historical Endowment, created in 2002, was tasked in its enabling legislation (AB 716, Firebaugh–2002) to conduct a comprehensive cultural survey. The resulting 2012 report surveyed preservation efforts in California and set recommendations for steps to be taken to begin fixing the lack of representation. Although many of their recommendations included ways of preserving more sites relating to underrepresented communities, the authors also underscored the importance of interpretation in this work:

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<sup>1</sup> D. Graves. “The Legacy of California’s Landmarks: A Report for the California Cultural and Historical Endowment.” *California Cultural and Historical Endowment*, (September 2012), 41.

<sup>2</sup> Devera Cohn and Andrea Caumont. “10 Demographic Trends that are Shaping the U.S. and the World.” Pew Research Center, March 31, 2016, <http://www.pewresearch.org/fact-tank/2016/03/31/10-demographic-trends-that-are-shaping-the-u-s-and-the-world/>.

<sup>3</sup> In one particular study, the number one reason for people of color to abstain from participating in a cultural activity, including visiting a museum or historic site, was the perceived lack of diversity in the activity itself (A. Cohen. “Culture Track ’17.” Unpublished report, LaPlaca Cohen, 2017, <https://culturetrack.com/research/reports/>.)

“Knowing why places are important, and experiencing the stories they hold in a powerful way, is critical for expanding broader support for historic preservation across California and the nation ... At its most powerful, interpretation can speak to how historic places connect to the issues and challenges faced by current residents and the dreams they have for the future of their communities.”<sup>4</sup>

In the end, the report recommended, among other things, that state granting entities like Cal Humanities find ways to “support interpretive projects about historic sites.”<sup>5</sup>

The Jensen-Alvarado Historic Ranch in Jurupa Valley is a perfect site to reevaluate. Despite its inherent potential to speak to the modern Latino community in which it is situated, in the past the site was rather indifferent to this duty. Institutional memory reports that the staff who originally worked to preserve and register the site in the early 1980s decided to add the “Alvarado” to the name not because Mercedes Alvarado was an integral part of its history, but because doing so would “mexicanize” the name enough to make them more competitive for grants. Such a mentality has permeated everything that has been done at the ranch since. Cornelius Jensen, the Danish sea captain-turned farmer who settled the ranch in 1870 with his wife, is the primary interpretive subject at the site today—and has been since the mid-1980s. Attempts to incorporate Mercedes’ Californio heritage have rarely gone beyond surface treatments that paint Mercedes as a stereotypical Californiana.

Given what is at stake, the importance of retrieving JAHR’s Latino history is more pressing than ever before. This site should be relevant to most of the local community, but it is largely invisible. *Familia y Tradiciones: Four Generations of Change at the Jensen-Alvarado Ranch* will not be a panacea to this problem. One project alone cannot turn back decades of policies. However, taking this step to shift the interpretive narrative presented at the site will set us in the right direction, and is in line with the greater state initiative to do the same. Alongside future projects, this exhibit will hopefully ensure the long-term educational and cultural relevancy of the site.

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<sup>4</sup> D. Graves. “The Legacy of California’s Landmarks,” 76-77.

<sup>5</sup> Ibid. 82

## Appendix B: Project Creed

Our audience will be at the heart of *Familia y Tradiciones*. Recognizing the relevancy of topics like family, tradition, language and culture to our modern-day community, the themes of the exhibit will try to connect to the lived experiences of our visitors. It is important to us that this project, from the very beginning, include the voices of members from the Latino community in the greater Riverside area. Therefore, although we have sketched out the general guidelines of possible themes and methods of implementing them in the exhibit, they are subject to change depending on *what our audiences tell us*. The project proposal outlined in the grant narrative is therefore by necessity drawn in broad strokes. Even the title of the exhibit is subject to change.

Regardless of the subject, however, the project team will hold to a set of standards, or principles, in how we approach the curation of the exhibit. What follows is our Creed—a declaration of what we as a team believe to be true:

**We believe a museum exhibit is best when it is designed to suit its intended audiences, and crafted in such a way as to maximize the potential for learning, rather than to confine itself to a set of targeted outcomes**

Our creed is greatly inspired by the Six Principles of Interpretation that were first laid out by famous parks interpreter Freeman Tilden. Although he wrote the principles more than 50 years ago, they are as relevant today as ever before. Two of those principles in particular form the bulwark to our own principle, and are discussed below in more detail.

1) *“Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.”*<sup>6</sup>

This happens to be Tilden’s first principle of interpretation and it remains a fundamental directive today. To be fair, Tilden was not the first to recognize the importance of connecting what is being taught to the learner’s past experiences. Several decades earlier, the education reformer and psychologist John Dewey laid out the notion of constructivism.<sup>7</sup> Under this concept, knowledge does not spring up *a priori* in a learner, but rather it is actively constructed. During this process, the learner relies heavily upon an existing framework of past experience. To put it another way, when people are confronted with a new idea, they use their own past experiences or previous knowledge as a reference. From this foundation, new knowledge is *built*, not just incrementally *absorbed* by a passive mind.<sup>8</sup>

The project team holds to this view of museum learning.

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<sup>6</sup> Freeman Tilden. *Interpreting our Heritage*. Fourth edition, (North Carolina: University of North Carolina Press, 2007), 34-35.

<sup>7</sup> John Dewey. *Experience and Education*. (New York: Macmillan, 1938).

<sup>8</sup> Leslie Bedford. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*. (New York: Routledge, 2016), 28-29.

A corollary to this theory of learning is that, because each learner builds upon her own unique experiences, what she takes away from the exhibit will likely not be the same as another visitor. This poses a challenge to an exhibit team whose only goal in creating an exhibit is to transfer knowledge to the visitor. Such a model—exhibit as teacher—is inherently limiting given the subjectivity of constructivist learning.<sup>9</sup> Instead, our project team will take a more holistic approach to our exhibit. The answer to constructivism’s limitation is to embrace it and acknowledge that one cannot completely control what visitors take away from an exhibit. There is a whole world of learning that goes on in a museum, learning that is constructed by the visitor out of the experience of the exhibit itself. This learning is not necessarily tied to the educational goals of the exhibit team, and that is okay.<sup>10</sup> That does not mean, however, that we will just throw in the towel and design an exhibit with no purpose in mind. Rather, we will simply keep in mind the fundamentally subjective nature of learning and design our exhibit to maximize the potential for learning, rather than focus on a definite set of facts we want visitors to learn.

2) *“Interpretation addressed to children ... should not be a dilution of the presentations to adults but should follow a fundamentally different approach. To be at its best it will require a separate program.”*

This second principle is key if *Familia y Tradiciones* is to maximize the potential for learning. As mentioned in the grant application, the vast majority of visitors to Jensen-Alvarado are third and fourth graders and their chaperones, who visit the ranch as part of a field trip. General visitorship to the site tends to follow this same dynamic, with families vastly outnumbering other types of visitors. Any exhibit we design has to therefore be accessible to nine and 10 year olds at the same time as it is enjoyable to their chaperones and parents. In the case of the children, this means an exhibit whose content is geared towards their developmental capacity. If we wouldn’t expect Shakespeare to make much sense to a fourth grader, why would we expect an exhibit designed for adults to make much sense to them either?

Other museums have successfully used developmental frameworks to properly customize exhibits to younger audiences. For instance, when designing the *World Brooklyn* exhibit, the Brooklyn Children’s Museum hired consultants to create a developmental framework for the different age groups the exhibit hoped to reach. Below are tables that reveal what they discovered about nine and 10 year olds and their developmental capacity.

<b>Physical Capabilities</b>	<b>Social Capabilities</b>	<b>Language Capabilities</b>	<b>Cognitive Capabilities</b>
Increased coordination; pushes self to physical limits; race against each other or against the clock	Highly competitive; self-aware and individualistic	Loves vocabulary and language play information; age of negatives: “I hate”; “I can’t” etc.	Industrious and self-critical; dawn of “bigger world”

<sup>9</sup> See, for instance, George Hein, *Learning in the Museum*. (London: Routledge, 1998); George Hein. *Progressive Museum Practice: John Dewey and Democracy*. (Walnut Creek: Left Coast Press, 2012).

<sup>10</sup> George Hein. “Evaluating Teaching and Learning in Museums.” In E. Hooper-Greenhill, editor, *Museum: Media, Message* (London: Routledge, 1995), 202-203.

**Table 1:** Excerpt from Research Conclusions from the *World Brooklyn* Developmental Framework.<sup>11</sup>

Learning through Activity	Developmentally Appropriate Thematic Studies: Social Studies
Can explore delicate work; art an important vehicle to greater focus in reading and math; interest in rules; challenging games. Puzzles even tests enjoyable; has an increased ability for abstract intellectual pursuits	Current events; civics; history highly motivating when tied to issues of clear relevance to students; geography; immigration; industry; local history; social justice as well as material culture

**Table 2:** Excerpt from Research Conclusions from the *World Brooklyn* Developmental Framework.<sup>12</sup>

While our project team will not have the resources to conduct our own extensive research into the matter, nevertheless we can use evaluations to learn what our local fourth graders already know about our subject matter and gauge their interests in different possible exhibit themes. Coupled with formative evaluations that test out proto-types of interactives and games, our team should be able to ensure that the final product will effectively reach our intended audience.

As for the parents and chaperones, a developmental framework isn't going to help. In order to create an exhibit that is also enjoyable for them, we must keep in mind the reasons they are visiting the site in the first place. They are there for their children and for the opportunity to interact with them. It's important to understand these motivations. John Falk and Lynn Dierking, leaders in the field of visitor studies, have identified seven categories of identity-related reasons people visit museums. One of the seven categories are Facilitators—visitors who come primarily to facilitate the education of others in their party.<sup>13</sup> Understanding people's motivations for visiting allows the exhibit designer to create experiences that will fulfill their needs. In the case of *Familia y Tradiciones*, this will mean designing opportunities for the adults to interact with the children as part of the learning experience.

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<sup>11</sup> Elizabeth Reich Rawson. "It's About them: Using Developmental Frameworks to Create Exhibitions for Children (and their Grown-Ups)." In D. Lynn McRaney and John Russick ed. *Connecting Kids to History with Museum Exhibitions* (London: Routledge, 2016), Fig. 2.3.

<sup>12</sup> Ibid. Fig. 2.1.

<sup>13</sup> John H. Falk and Lynn D. Dierking. *The Museum Experience Revisited*. (New York: Routledge, 2016), 62.

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