



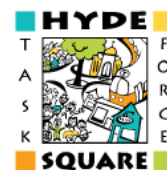
# BOSTON'S LATIN QUARTER STORYTELLING STRATEGY

Addendum to the 2019 Cultural District Plan

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Prepared for

Hyde Square Task Force  
City of Boston Mayor's Office of Arts & Culture  
Latin Quarter Advisory Committee



This storytelling strategy was developed by MAPC Arts & Culture Fellow Emma Boast in consultation with Assistant Director of Arts and Culture Annis Sengupta as part of the cultural district planning work completed by MAPC for the City of Boston and Hyde Square Task Force between August 2018 and September 2019.

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# Cultural Heritage and Storytelling

## Overview

Figure 1. *Mariposas and Mangoes*. Created by Hyde Square Task Force's 2018 Artists in Residence Chanel Thervil and Iris Lapaix to highlight the unique and complementary cultures of Haiti and the Dominican Republic.

Storytelling is an act of engagement. The best stories engage their readers, listeners, viewers, and participants with opportunities to make meaning and find points of connection to their everyday lives, or relevance within larger, collective narratives, such as family, cultural, and national histories.

As a tool for communicating personal experience, storytelling also has an ethical dimension. Telling a *compelling* story requires that a narrator see through the eyes of their audience. Telling a compassionate story requires that narrators also see through the eyes of their subjects, and that subjects have opportunities to shape the scope, voice, and eventual form of the story.

Cultural heritage can be understood as the tangible and intangible products of social activities that establish and transmit shared values, practices, objects, and identities.<sup>1</sup> Heritage can be understood as “a cultural process that engages with acts of remembering that work to create ways to understand and engage with the present,”<sup>2</sup> and in this way it is an important element of sustaining the identity of Boston’s Latin Quarter Cultural District as the cultural home for greater Boston’s Latinx communities.

## Ethics and Equity

Implementing an ethical storytelling strategy requires asking fundamental questions about who benefits –politically, financially, emotionally, and otherwise – when stories circulate in the public realm. It also requires awareness of the ways in which institutions such as universities and



<sup>1</sup> Matthes, Erich Hatala, "The Ethics of Cultural Heritage ", The Stanford Encyclopedia of Philosophy (Fall 2018 Edition), Edward N. Zalta (ed.), URL = <<https://plato.stanford.edu/archives/fall2018/entries/ethics-cultural-heritage/>>.

<sup>2</sup> Smith, Laurajane, 2006, *The Uses of Heritage*, New York: Routledge.

museums have co-opted and benefited from the cultural heritage and patrimony of marginalized people and cultures. And it requires a commitment to ethical processes: open communication grounded in active listening; embracing co-creation and collaboration; and fostering long-term relationships.

A few guiding principles can help with this effort:

- 1) **Start by listening:** Approach storytelling partners with an open mind: make sure that the concept of storytelling resonates with them. If it does, let partners articulate which stories matter to them, and be fully present as they tell their stories.
- 2) **Address existing needs, and don't be afraid to think transactionally:** Whose stories are you telling, and why are you telling them? What will various collaborators gain from this project (publicity? profit? prestige? political access?), and are those benefits distributed equitably? Consider paying people for their time and involvement.
- 3) **Commit to co-creation:** Let your partners determine the stories they want to tell. Work together to develop narratives and to decide which media are most appropriate.
- 4) **Embrace the political:** Use storytelling to advocate for policies that align with the material needs and political priorities articulated by partners.
- 5) **Consider power dynamics:** Who is doing the listening, who is doing the telling? How might power imbalances in this relationship affect what information storytellers choose to share, and how they share it? Consider training storytellers to work with other members of their community to gather stories.
- 6) **Think about the end game:** Once the project is complete, who will own these stories? Where and how will the stories be stored, and for how long? Will they be used in any other projects? Establish a timeline for the project, clearly communicate to partners how the stories will be used, and collectively agree on the terms of their future use.

# Storytelling in Boston's Latin Quarter

Telling the story of Boston's Latin Quarter and preserving Latinx heritage are linked areas of work that are needed to achieve the goals established in the cultural district plan. This strategy document is intended to educate the cultural district's partners, leaders, and volunteers on how to use storytelling and heritage to engage residents and visitors in creating a dynamic public realm that elevates the story of how the Latin Quarter became a hub of Latinx culture in greater Boston. This document provides an overview of preservation of community heritage and storytelling in the public realm as two linked areas of work, identifies how they are connected to the work of the Latin Quarter Cultural District, and highlights inspiring project examples before outlining the steps required for initiating each area of work.

## Storytelling Goals

This document seeks to support the following goals articulated in the cultural district plan for Boston's Latin Quarter:

- Extend impact of Boston's Latin Quarter Documentary
- Share the story of the Boston's Latin Quarter Cultural District's people, businesses, arts, and culture
- Preserve and elevate the visibility of the history and heritage of the Latinx community in Boston's Latin Quarter
- Support district goals of supporting businesses and mitigating displacement.

Collecting and archiving the diverse stories of the Latin Quarter is essential for establishing the neighborhood's cultural identity and historic significance, both within the Boston metropolitan region and beyond. The following recommendations include examples of inspirational projects that work across three interconnected sub-strategies:

**Strategy 1:** Document and preserve the heritage of communities of color in Boston's Latin Quarter.

**Strategy 2:** Use creative storytelling tools to foster community pride, generate wider awareness of community cultural heritage, and demonstrate the larger historic significance of these stories.

**Strategy 3:** Build on preservation and storytelling programs to foster holistic, ethical community development that is rooted in local cultural heritage.

The following sections describe select examples of relevant programming within the Boston region and nationally, provide practical pointers for accomplishing this work within the Latin Quarter, and describe funding opportunities that could support a broader storytelling strategy.

## Storytelling and Heritage Assets

Boston's Latin Quarter has developed a variety of assets beyond the businesses, artists, and stories themselves that can provide the foundation of a powerful heritage, preservation and storytelling initiative.

**Murals:** The murals throughout the district provide a series of mini artistic destinations and moments of discovery that can be highlighted and incorporated into storytelling and preservation initiatives.

**Boston’s Latin Quarter Documentary:** Monica Cohen’s documentary film-making as part of her artist residency with Hyde Square Task Force has started the work of collecting, capturing, and making sense of individual stories in the context of the history of the neighborhood.

**Blessed Sacrament Church Campus:** The church campus is an iconic historic property and a focal point for the district. Its plaza functions as an important cultural gathering space, while the affordable housing on its campus serves as a critical anchor of affordability in the district.

**Hyde Square Task Force:** HSTF’s has demonstrated a commitment to centering Afro-Latin culture in their artistic programming and a dedication to youth development and neighborhood advocacy. As the managing partner for Boston’s Latin Quarter Cultural District, HSTF can guide and implement a preservation and storytelling strategy that reflects the values of the Latin Quarter Advisory Committee, and that meaningfully engages young people in telling the story of their neighborhood.

**Connolly Branch Library:** As a repository of stories, the library is a key partner in a district storytelling strategy. The library’s Bilingual Story Hour and innovative Story Walk program demonstrates their creativity and capacity to do this work. The library has already served as an important location for viewing the Latin Quarter Documentary and could serve as a host for additional programming such as pop-up exhibits, community conversations on development and displacement, and community collecting events that can build a repository of local Latinx history.

**JP Historical Society:** As an organization dedicated to historic preservation, the JP Historical Society is an important asset for implementing efforts to inventory and archive historic assets and to partner on heritage preservation initiatives.

## Ethical Storytelling in Boston’s Latin Quarter

Implementing an ethical storytelling strategy in Boston’s Latin Quarter requires a commitment to collaboration among storytellers, local residents, former residents, business owners, and the organizations active in the cultural district.

A few guiding principles and questions can help with this effort:

- 1) Create opportunities for ongoing dialogue within the Latin Quarter and across the city about Latinx identity to strengthen storytelling for Boston’s Latin Quarter and connect it to other Latinx communities across the city and region.
- 2) Elevate authentic voices of the neighborhood in storytelling initiatives.
- 3) Use storytelling work to promote civic dialogue and build understanding of the importance of Latinx contributions to Jamaica Plain and Greater Boston.
- 4) Use storytelling to advocate for policies that mitigate residential and commercial displacement before using it for district marketing or beautification strategies.



# Strategy 1: Document and Preserve Community Heritage

"History is important because it is the foundation of a people"

- Website of *Nuestras Raíces* (Latino Oral History Project of Rhode Island)

## Overview

In *Silencing the Past: Power and the Production of History*, the late Haitian historian and scholar Michel-Rolph Trouillot argued that uneven access to power and resources shape our understanding of whose histories – and whose stories – matter. Drawing on his research of the Haitian Revolution and its legacies, Trouillot demonstrates that the stories we tell about the past are based on what we *know* happened. What we know depends on the material evidence (written documents, buildings, works of art) we have access to in the present. In turn, this evidence reflects past values – what people have deemed worthy of preservation.

This may seem rather philosophical, but it has important practical implications for the work of the Latin Cultural Quarter. The documentation and preservation of the neighborhood's multifaceted cultural heritage can provide valuable material for community-based art projects and storytelling initiatives. Documentation of cultural heritage is also a collaborative effort that can foster ties among individuals and organizations within and outside the Latin Quarter. Finally, building a record of the Latin Quarter's cultural heritage will eventually provide a strong basis for demonstrating the neighborhood's historic significance, thus opening the door to funding opportunities from universities, museums, libraries, and similar institutions.

The Blessed Sacrament Church campus, for example, was determined eligible for listing on the National Register of Historic Places for its "relevance to the social history of the Roman Catholic Archdiocese" in 2013. The historic preservation fields lacks documentation of the site's importance to the social history and heritage of Greater Boston's Latinx communities both as a church and a site of community organizing and cultural development.



Figure 2. The Blessed Sacrament Church is an important historic Local Landmark in need of preservation and rehabilitation. It is considered eligible for but not currently listed on the National Register of Historic Places.



This is not to discount the importance of intangible cultural heritage (such as food or music) or the power of oral traditions and storytelling to share knowledge across generations. However, documenting and preserving a broad range of cultural heritage materials – both tangible and intangible – is a sound strategy for ensuring the Latin Quarter’s continued longevity and cementing its significance within the city.

## Ideas and Inspiration

### Rhode Island Latino Arts | Providence, RI

Founded in 1988 by journalist and writer Marta V. Martínez, Rhode Island Latino Arts is dedicated to promoting, propelling, and preserving the arts, history, heritage, and cultures of the Latinx communities of Rhode Island. Since 1991, RILA has run a program called *Nuestras Raíces*, a community collecting initiative is dedicated to building an archive of oral histories about Latino life and experiences in Rhode Island.

Using ethnic identity as a lens, this initiative seeks to fill a critical gap in the historical record by building a rich repository of community history that can support storytelling projects and inform future scholarly research. *Nuestras Raíces* thus offers a particularly compelling model for expanding the work that Monica Cohen began with her documentary.

The *Nuestras Raíces* website and programming functions as a digital hub for the project and includes:

- *Build community capacity to document history:*  
*Nuestras Raíces* website offers practical training materials (for example, how to conduct oral histories with Latinx people) and a digital form where visitors can share their story and/or photos. *RILA* also offers workshops on oral history best practices and hosts *Community Pláticas*, community collecting events where participants can share their personal papers and/or photos and help build the collection.
- *Improve public access to diverse histories:*  
*Website* features multimedia profiles of significant individuals in Rhode Island’s Latinx communities, such as Josefina "Doña Fefa" Rosario.
- *Expand impact through creative interpretation and programming:*  
*RILA* offers neighborhood walking tours and has also experimented with creative interpretation strategies, including theaterized oral histories and public art projects.
- *Create space for cultural communities to flourish:*  
*RILA’s* arts space, *La Galería del Pueblo*, serves as a hub for community programming such as talks, lectures, performances, poetry readings, and art exhibitions, as well as opportunities for community members of all ages to learn through workshops and classes.

Project Website: <http://www.nuestrasraicesri.org/>

# Strategy 2: Storytelling in the Public Realm

## Overview

Storytelling was highlighted by the Latin Quarter Advisory Committee as a valued approach to guiding the development and implementation of the cultural district, and it was also raised in focus groups with residents and youth in the neighborhood. Finding ways to document and preserve the story of the Latinx community is an important element, but even more important is envisioning how to share the story of the neighborhood through signage, walking tours and exhibits. In addition, the artist residency of Monica Cohen generated a powerful storytelling tool for the cultural district in the *Boston's Latin Quarter* documentary. This work of collecting and sharing the story of the district from the perspective of residents and businesses represents an important resource that can be leveraged for future efforts.

## Ideas and Inspiration

The following examples provide three models for building on the work of Strategy 1 (documenting and preserving community heritage):

- 2.1 Art and creative storytelling that supports local culture and small businesses
- 2.2 Community-based art that fosters dialogue around development and displacement
- 2.3 Visual storytelling that reflects and advances community values, history, and identity

### 2.1 Art and creative storytelling that supports local culture and small businesses

**Bodega Signs and Wonders | Boston, MA**  
This public art installation, conceived by artist Denise Delgado and produced in partnership with Egleston Square Main Street, brought the stories of Egleston Square businesses into the Orange Line's Egleston station and into surrounding streets in Jamaica Plain.

## What We Heard

*Latin Quarter Advisory Committee Member*

"Use Boston's Latin Quarter to tell the story of the neighborhood."

*Middle School Youth*

"[There could be] a line or something that leads people from Jackson Square through the neighborhood like the Freedom Trail line... It could take people to important stops in the Latin Quarter – Cappy's, Alex's Chimis, the library, the [Blessed Sacrament] plaza, Mozart Park."

*Neighborhood Residents*

"We can leave the story of what we lived here and who was here even if we can't stay here anymore."

"We could do some type of showcasing old objects from the past."

Delgado began by identifying a specific community need: literacy skills. From there, she designed a multi-month project that blended several distinct approaches:

- *Document local history and contemporary community concerns:*  
Bilingual writing workshops were organized by the Free School for Writing and hosted at the Egelston Square Branch of the Boston Public Library.
- *Expand audiences through diverse and multi-sited programming:*  
Pop-up programming included community dinners at local restaurants and a Poetry Block Party.
- *Visualize and celebrate cultural aesthetics to foster community identity and local pride:*  
Multi-sited public art installation produced in collaboration with Dominican writer and poet Frank Báez, this installation translated participants' stories and song lyrics into semi-permanent, text-based artworks inspired by the aesthetics of bodega signage, installed at culturally specific small businesses along Washington Avenue.

By designing the project as a multi-month series of events at multiple sites, Delgado also allowed the project to reach more people than might have been possible with a single event or exhibition. This multi-pronged and multi-sited approach allowed Delgado to bring in an array of non-profit and artistic partners and collaborators. With each partner, Delgado could reach a new audience and tap into new sources of in-kind resources and project assistance.

Project Website: <https://www.denisedelgado.com/bodegasigns>

## MOFAD City | New York, NY

Produced by the Museum of Food and Drink (MOFAD) in partnership with *Eater*, MOFAD City is a multimedia initiative that tells the stories of immigrant food entrepreneurs in cities around the country. Here's how the project developed:

- *Document stories and contextualize within broader historical narratives:*  
The museum developed a database of significant food businesses using Google Fusion Tables. Building on this data, they developed tour content and contextualized business stories in scholarly research by partnering with a local university to establish a student researcher program.
- *Secure buy-in from key stakeholders:*  
Funding from City Council members and the NYC Department of Cultural Affairs allowed the museum to develop print guides and pop-up programming. To build support for the project, programming was developed and hosted in partnership with local community organizations.
- *Expand public awareness and drive visitor traffic through cross-platform marketing, digital media, and promotional events:*  
The museum secured a corporate sponsor and media partner to develop a digital project hub with virtual tours, videos, interviews with business owners, and restaurant and food recommendations. Concurrent branded programming at the museum and partner institutions further expanded the project's reach.

Project Website: <https://www.eater.com/a/mofad-city-guides>

## Arlington Storefront Stories | Arlington, MA

This temporary public art project highlighted the stories of 12 locally-owned businesses along Massachusetts Avenue in East Arlington. With funding from the Arlington Commission on Arts and Culture, curator Cecily Miller worked with local artists to transform photo portraits and interviews with business owners into low-cost, temporary murals on blank walls, beautifying and lending a human presence to otherwise neglected spaces.

Project Website: <http://www.arlingtonpublicart.org/stories>

## 2.2 Community-based art that fosters dialogue around development and displacement

### Intersection: Prospect Heights | Brooklyn, NY

Spurred by the controversial large-scale redevelopment of Brooklyn's Atlantic Yards, long-time Prospect Heights resident and artist Gabrielle Bendiner-Viani developed this multi-month, distributed public art project to spur dialogue about gentrification and displacement in this rapidly changing Brooklyn neighborhood.

- *Embrace ethical, non-extractive storytelling to document stories:*  
Bendiner-Viani interviewed and photographed longtime residents and business owners to produce a series of guidebooks showing neighborhood places through their eyes.
- *Meet people where they are:*  
Guidebooks, pop-up exhibits, programming, and response stations were located at local businesses and in active community spaces, as well as online.
- *Spur dialogue and conversation on complex issues:*  
Moderated panels and community events sparked conversations around current development and neighborhood change, while guided walks invited participants to reflect on and share their personal experiences with development, gentrification, and displacement.

By uncovering the neighborhood's history through personal stories, *Intersection: Prospect Heights* fostered complex conversations on development and displacement at a moment of immense change for the neighborhood and city.

Project Website: <https://inter-section.org/>

## 2.3 Telling the story of place through art

### Hollow | McDowell County, WV

This web-based interactive documentary investigates the effects of depopulation in a West Virginia county that has been ravaged by deindustrialization, environmental degradation, and political neglect. Produced by McDowell County native and filmmaker Elaine McMillion Sheldon, the project offers layered, first-person perspectives on this recent history.

- *Leverage interdisciplinary expertise to document stories:*  
The *Hollow* team -- a group of 10 designers, web developers, data visualization artists, community organizers, and journalists -- spent four months in McDowell County documenting the lives of residents.
- *Ground-truth stories and refine content:*  
Residents also participated in monthly workshops at a local high school, where they worked with McMillion Sheldon to refine the film's themes and content.
- *Embed values in storytelling design:*  
Website visitors can explore thirty video portraits of McDowell county residents, told through a mixture of community-created video and footage shot by McMillion Sheldon. Out of respect for her collaborators, McMillion Sheldon layered this content; visitors must watch an introduction to each person's story, told in their words, in order to "unlock" additional, more personal content.

In its sensitive approach to collaboration and place-based storytelling, the project represents a promising model for adapting elements of Monica Cohen's documentary about the Latin Quarter.

Project Website: <http://hollowdocumentary.com/>

## Precita Eyes Mural Arts and Visitors Center | San Francisco, CA

This non-profit arts organization, based in San Francisco's Mission District, develops community-based murals that enrich and beautify urban environments. Additionally, they provide a wide array of programming and workshops that expand public knowledge of community arts and mural-making practices.

- *Build local capacity for and knowledge of community-based creative processes:*  
Mural Education workshops for adults and seasonal Community Painting Workshops offer opportunities for community members to build creative skills.
- *Expand awareness of local history and values to build community identity:*  
Walking tours explain the political and social messages behind the murals and share the stories of San Francisco's Latinx and Mexican communities.
- *Expand access to creative self-expression as a pathway to community well-being:*  
Programming includes low cost, weekly art classes for children, youth and adults in partnership with San Francisco schools and organizations.

Project Website: <http://www.precitaeyes.org/>

# Strategy 3: Integrating Cultural Heritage and Community Development

## Overview

Cultural heritage is the set of tangible artifacts, buildings, and places combined with the intangible language, music, food, practices and narratives that hold meaning and significance for a group or society and are passed down from generation to generation. Cultural heritage is widely viewed as an asset in promoting social cohesion in that it brings social groups together, and more recently as a path to social inclusion and sustainable development. In the United States, cultural heritage underpins historic preservation practice and landscape conservation. Local communities are piloting approaches to community development that center cultural heritage in planning and preservation efforts. In Boston's Latin Quarter, the interest in preserving the living cultural heritage of the Latinx community while also telling the story of the community's arrival and development suggest that models of community development through cultural heritage are relevant and instructive.

## Ideas and Inspiration

Two projects particularly stand out for their thoughtful integration of art, heritage, housing and storytelling in celebrating cultural identity and heritage as a foundation of community revitalization. Project Row Houses and Calle 24 Latino Cultural District each represent holistic approaches to centering the identity of historic communities of color in community-engaged revitalization.

### Project Row Houses | Houston, TX

Houston-based artist Rick Lowe established Project Row Houses (PRH) as a response to a pressing lack of resources and systemic disinvestment in the city's predominantly African-American Third Ward. The project began in 1993, when Lowe and five other artists purchased and renovated a series of abandoned houses in the neighborhood. Since then, PRH has expanded into a nationally recognized model for community-engaged revitalization.

- *Root revitalization in adaptive reuse and preservation of the local built environment:*  
PRH began when Lowe and his collaborators purchased a series of 22 wooden shotgun houses, a common yet often underappreciated form of domestic architecture in the Southern U.S.
- *Build ties across sectors to effectively meet community needs and interests:*  
Working with local arts groups, community groups, and churches, Lowe transformed the shotgun houses into community resources, including studios and exhibition spaces for artists, supportive housing for women, and space for social service organizations.
- *Foreground listening to build trust and remain responsive:*  
When asked how he has managed to pursue development without displacement, Lowe cites the need to build strong networks of collaborators across a variety of communities and interests, and to remain continually attuned to community needs.
- *Embrace community development as a key element of cultural planning and preservation:*  
Since its founding, PRH has expanded to 40 properties and includes a Community Development Corporation (CDC), which manages PRH's affordable housing program, as well

as incubator space and support for small businesses, tutoring services, and a residency program that supports socially engaged artists.

- *Organize and build local power:*  
Recently, PRH has begun working to address the threat of displacement in the Third Ward by organizing local renters, initiating a workforce development program, and seeking support from the Texas state Historical Commission's Texas Main Street Program. This activity has been organized under the auspices of PRH's Emancipation Economic Development Council (EEDC), a coalition of churches, nonprofits, community development corporations, business owners, artists, and residents.

Project Website: <https://projectrowhouses.org/>

## Calle 24 Latino Cultural District | San Francisco, CA

Calle 24 began in 1999 as a grassroots organization formed by community members along Calle 24 (24th Street) in the Mission District. The cultural district, established by the city in 2014, has continued its work to advocate for this Latinx community's needs and culture. The district's programming encompasses housing, economic development and vitality, and arts and culture.

- *Build local power to mitigate displacement:*  
Advocate for low-income and affordable housing and provide trainings on tenants' rights.
- *Embrace cultural relevance as a grounding value:*  
Foster the development and preservation of culturally relevant businesses, including restaurants, bakeries, and other food businesses, while also providing technical assistance and training for small business owners.
- *Preserve space for a diverse range of cultural expressions and events:*  
The District includes multiple art galleries and program spaces, a theater, and a mural program whose projects and tours highlight political and social issues.

# Potential Funding Sources

## Public Funding Sources

**Mass Humanities**, the statewide funder for humanities projects, provides grant opportunities that could support innovative storytelling projects like those detailed above. These grants primarily support non-profit organizations that use history, literature, philosophy, and the other humanities disciplines to deepen public understanding of current social, political, and economic issues, thereby enhancing and improving civic life.

A project building on Ms. Cohen's work would bring together organizations and actors across a wide range of interest areas and program strengths. Given the Latin Quarter's rich civic infrastructure and existing relationships among diverse local organizations, there is great potential for projects that include cross-sector and interdisciplinary partnerships, as well as effective community engagement --- key elements in a successful Mass Humanities proposal.



Please refer to the Mass Humanities website for complete details on grant opportunities and eligible projects.

Organization website: <http://masshumanities.org/>

The **Massachusetts Historical Commission** Survey and Planning Grant Program supports a variety of activities related to collecting and documenting community assets that contribute to cultural heritage and storytelling. Application for these grants would require partnering with the Boston Historical Commission. Eligible activities include:

- Completion of cultural resource inventories;
- Nomination of significant properties to the National Register of Historic Places;
- Completion of community-wide preservation plans; and
- Other types of studies, reports, publications and projects that relate to the identification and protection of significant historic properties and sites.

The **MassDevelopment** Commonwealth Places Program provides matching funds for approved creative placemaking projects that meet crowd-funding goals through the Patroncity platform. Temporary projects of less than one year are eligible for a match of up to \$15,000 while permanent projects (over one year) are eligible for a match up to \$50,000.

The **Boston Cultural Council** is the local cultural council that distributes grants up to \$5,000 to local cultural activities on behalf of the Massachusetts Cultural Council.

The **Community Preservation Act** provides municipalities a funding mechanism to support projects that support historic preservation, affordable housing development, and conservation and development of open space resources. The intersection of community interest in preserving and elevating cultural heritage, increasing housing affordability, and improving the quality of open space resources are closely aligned with the intent of the Community Preservation Act.

## Private Funding Sources

A number of foundations provide grants for creative projects that support communities of color and whose interests align with the goals of the cultural district plan, including among others:

- New England Foundation for the Arts
- Kresge Foundation
- Ford Foundation
- The Boston Foundation

Distribution of Boston's Latin Quarter documentary can be a step toward gauging interest of funders to support continued cultural heritage and storytelling work.