

Escuela de Bomba y Plena Tata Cepeda

Project Title: GSP - Escuela de Bomba y Plena Tata Cepeda

Grant Number: 23.c.ps.112.407

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 1

Discipline: Traditional Arts

Proposal Title: GSP - Escuela de Bomba y Plena Tata Cepeda

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Escuela de Bomba y Plena Tata Cepeda 
- b. **DBA:**
- c. **FEID:** 83-0915968
- d. **Phone number:** 407.965.7567
- e. **Principal Address:** 1341 E Vine St. Kissimmee, 34744
- f. **Mailing Address:** PO Box 451112 Kissimmee, 34745
- g. **Website:** www.puertoricoesbomba.com
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Cultural Organization
- j. **County:**
- k. **DUNS number:** 103005399
- l. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

Brenda

Last Name

Garces

Phone 407.608.9571

Email brenda.i.garces@gmail.com

2. Additional Contact *

First Name

Maritza

Last Name

Garriga

Phone 321.318.2928

Email maritza.garriga@gmail.com

3. Authorized Official *

First Name

Barbara

Last Name

Ortiz

Phone 407.965.7567

Email edbyptc@gmail.com

4. National Endowment for the Arts Descriptors**4.1 Applicant Status**

Organization - Nonprofit

4.2 Institution Type

School of the Arts

4.3 Applicant Discipline

Folklife/Traditional Arts

C. Eligibility Page 3 of 12

5. Are all grant activities accessible to all members of the public regardless of sex, race, color, national origin, religion, disability, age or marital status?

- Yes (required for eligibility)
 No

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

- Yes (required for eligibility)
 No

7. What is the legal status of your organization?

- Florida Public Entity
 Florida Nonprofit, Tax-Exempt

8. How many years of completed programming does your organization have?

- Less than 1 year (not eligible)
 1-2 years (required for eligibility for GPS and SCP)
 3 or more years (required minimum to request more than \$50,000 in GPS)

9. Does your project involve the following? (All required for eligibility)* *

9.1 Living Traditions?

- Yes
 No

9.2 A Folk Community?

- Yes
 No

9.3 Arts shared informally via oral tradition or observation?

- Yes
 No

D. Quality of Offerings Page 4 of 12

10. Applicant Mission Statement - (500 characters) *

Our mission is to preserve Afro-Puerto Rican culture and educate the community on its fundamentals through artistic excellence to facilitate cross-cultural enrichment.

11. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Our organization is requesting funding for the purpose of conducting events open to public, such as Afro-Puerto Rican dance and percussion lessons, educational workshops, and "Conversatorios" in underprivileged communities in Florida.

11.1 Programming Goals (2000 characters)

Please list at least three goals associated with the project or program you are for which you are requesting funding.

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

Sample goal: To provide residents and visitors with increased opportunities to view local art and meet local artists.

Goal #1: To promote Puerto Rico's culture, history, and music to all Florida communities with emphasis in Hispanic/Latino and underprivileged communities.

Goal #2: To provide a welcoming setting where participants can feel comfortable while learning about Afro-Puerto Rican dances, musical instruments, and songs.

Goal #3: To increase statewide engagement and awareness of Bomba and Plena music and history.

11.2 Programming Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

Objective #1: We will expand our work with underserved Hispanic and African American residents in Central Florida, by collaborating with two new schools, one church, and various community organizations located in low income communities, in Kissimmee and Orlando, during the grant

period.

Objective #2: The Escuela de Bomba y Plena Tata Cepeda will continue to showcase our students and invite recognized artist in the genre to conduct twelve monthly "Bombazos", three workshops and various community events where at least 900 residents and visitors from Kissimmee and Orlando will be able to learn about our traditional dance, instruments and overall history of Bomba. This is to be completed by the end of 2021-2022 fiscal year.

Objective #3: Through community outreach and marketing efforts, we will increase our audience by at least 30% by hosting more live and digital events during the grant period.

11.3 Programming Activities (2000 characters)

Please list the project or program activities.

Activities: These are the specific activities that achieve the objectives.

Sample Activities: Work with local arts and tourism organizations to promote art shows. Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

Over the course of the fiscal year we will continue to offer the following programs:

- Weekly dance and percussion lessons in Kissimmee (48 classes per year)
- Weekly dance and percussion lessons in Orlando (48 classes per year)
- Monthly "Bombazos" (12 per year) in various locations
- Bi-monthly Virtual Book studies (24 per calendar year)
- Six "Conversatorios" per year
- Bi-monthly FaceBook Live presentations (24 per calendar year)
- Summer Intensive Dance Workshop offered by Master Bomba dancer, Tata Cepeda
- Annual "Magia de los tambores" event that will include participation from local and international artists
- Two opportunities to showcase our traditions at Valencia College during Hispanic and Black History Month
- And our first Annual Recital

We will continue to work with local government and community organizations to promote our events. All our programming has been created in order to build "community" and to showcase through our history that we have more in common than what makes us different.

11.4 Partnerships & Collaborations

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

Escuela de Bomba y Plena Doña Caridad Brenes de Cepeda - We have partnered with this organization in Puerto Rico to co-host our annual event and the community discussions. Their director also serves on our board.

Fundación Rafael Cepeda - We have partnered with this Puerto Rico based organization to bring professional performers to our events. They have also served as speakers and presenters for our community discussion.

Taller Bombalele - We have partnered with this California-based organization to expand the audience of our classes, workshops and monthly conversations. They have also performed at our annual event.

PROPA - We have partnered with PROPA because they have assisted in providing board membership, training and educational lectures for our students and communities.

Valencia Community College - We are having conversations with Valencia to create educational videos and have performances that will potentially affect Hispanic and African American communities in the future. Videos and live presentations and performances will be presented during Hispanic and Black History Months.

Urbander - We will be partnering with this organization to expand our programming to Orlando through strategic collaborations.

Iglesia Jesus de Nazaret Episcopal Church - We will be partnering with this organization as part of our efforts to offer Bomba dance and percussion classes in low income areas of Orlando, where the population is predominantly Hispanic and African American.

12. Project/Program Evaluation

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

We will determine if our Goals and Measurable Objectives are achieved by:

- Tracking attendance for all events that require registration
- Electronic evaluation following all virtual events
- Using a people counter/clicker for enclosed performances
- Using the Jacob's method to count crowd participation at events presented in open areas
- Conducting demographic surveys after each live performance
- Mid-semester feedback
- Post-semester surveys
- By reviewing "Data Audience Insights" and Analytics from Facebook, Instagram and Twitter

The evaluations will target the Hispanic and African American communities of Kissimmee and Orlando. Board Members, volunteers and other designees will be responsible for collecting the data.

Once the data is analyzed, it will assist the school in determining what programming should we continue to deliver, recommended changes in the method of delivery, and it will help measure our increased impact in the community.

12.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 12

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

13. What is the estimated number of events related to this proposal?

9

14. What is the estimated number of opportunities for public participation for the events?

98

15. How many Adults will participate in the proposed events?

1,570

16. How many K-12 students will participate in the proposed events through their school?

523

17. How many individuals under the age of 18 will participate in the proposed events outside of their school?

25

18. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

18.1 Number of artists directly involved?

30

18.2 Number of Florida artists directly involved?

10

Total number of individuals who will be engaged?

2148

19. How many individuals will benefit through media?

17,731

20. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the “No Specific Group” options.

20.1 Race Ethnicity: (Choose all that apply) *

Hispanic or Latino

White

Other racial/ethnic group

Black or African American

20.2 Age Ranges (Choose all that apply): *

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

Children/Youth (0-17 years)

20.3 Underserved/Distinct Groups: *

Individuals below the Poverty Line

Individuals with Limited English Proficiency

Military Veterans/Active Duty Personnel

Other underserved/distinct group

Individuals with Disabilities

21. Describe the demographics of your service area.

Our service area is Kissimmee and Orlando, Florida. Kissimmee has a population of 70,649 people according to the 2020 Census Bureau. Of that population number, 68.66% are Hispanic or Latino, 11.32% are Black or African American and 31.33% are white. Orlando, on the other hand, has a population of 287,435 people, from which 37% are Hispanic or Latino, 20% are Black or African American, and 37% are white. We cater to both Spanish and English speakers and 65% of central

Florida families speak more than one language in their households. We also cater to people with disabilities and special needs and they also make up about 11.6% of the Central Florida population.

We make sure to cater to our nonprofit organization to as many people as we can within Kissimmee, Orlando and all of Central Florida.

22. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

Our organization, ***Escuela de Bomba y Plena Tata Cepeda***, is unique in the following aspects:

- We are the only non-profit in the State of Florida dedicated to Afro-Puerto Rican culture.
- Through our programming we bring our dance, music, and history to the Puerto Rican diaspora located in Florida.
- We share these rich cultural gems in the form of musical presentations, "conversatorios" and book studies where anyone within our community can enjoy and learn from them.
- The school fosters a learning environment that is at everyone's reach through the various social media platforms we leverage.
- We have received the attention of Natural Geographic where they featured us in a special edition in order to showcase how a centuries old tradition has been brought back to life for the thousands of Puerto Ricans that have, for many reasons, left their beautiful Island.
- The School is also a part of a long lived tradition of eight generations of "Bomberos". The Cepeda Family is a Staple in the world of Bomba. Such is the deep rooted connection of this family that the School itself is an extension of the Matriarch herself, Mrs. Tata Cepeda.

We are very active within our community and the following is a list of presentations and events in which we participated:

1. Alianza Center Events in 2020 and 2019 - Impacting over 1,000 in Downtown Orlando
2. Orlando's 2019 Fusion Fest - Impacting about 15,000 in Downtown Orlando
3. Tampa's 2019 Bomba y Plena Festival - Impacting about 5,000 in Downtown Tampa
4. Osceola Puerto Rican Parades - Impacting over 10,000 people in Downtown Kissimmee
5. Orlando Puerto Rican Parade - Impacting over 1,000 people in Downtown Orlando
6. Hispanic Heritage Nights at: Boggy Creek Elementary School, New Dimensions High School, Chestnut Elementary School for Science & Engineering, Hunter's Creek Elementary, and Ventura Elementary - Impacting over 500 K-12 students, school staff and family members.
7. Orange County's Annual Hispanic Heritage Celebration with Mayor Demings - Impacting over 200 people in Central Florida.
8. City Arts Demonstrative Workshop- Impacting over 100 guests
9. Central Florida Arts Online Workshops- Impacting over 200 guests
10. Alianza Center- Vote Like a Madre - Impacting over 100 community members
11. Dr. Phillip's Center for the Performing Arts Front yard Festival - Impacting over 1,000 guests
12. Multi-Service Military Hispanic Heritage Conference - Impacting over 100 Service Members

23. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is

located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county.

- Orange
- Osceola

24. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Orange
- Osceola

25. Describe your virtual programming - (Maximum characters 3500.)

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

We have had tremendous virtual programming during the Pandemic and will continue to expand these offerings throughout the year. Some of these virtual offerings are: virtual dance and percussion lessons, Book Studies, "FaceBook Live" presentations and "Conversatorios" through "Zoom". Through these virtual events, guest Speakers had the opportunity to interactively share a variety of knowledge of Bomba, Afro-Puerto Rican culture, black heritage, slavery, music, instruments, rhythms, lyrics, and dance. Some of these live "conversatorios" surpassed 15,000 views.

Some of our guest Speakers are: Tata Cepeda (Master Bomba dancer and instructor), Jose Cepeda (Historian), Lester Nurse (Historian), Melanie Maldonado (Historian), Eileen Tejada (Historian), Dimas Sanchez (Professor and Professional Percussionist), Jesus Cepeda (Master Bomba Instructor and Historian), Yolanda Arroyo Pizarro (Novelist, short story writer and essayist), Ada Verdejo Carrion (Professor), Raul Ayala (Historian), Don Ramon Alers (Master Bomba Instructor), among others.

Interested individuals can register for In-Person and/or Virtual Dance and Percussion classes through our FaceBook page and pay through various payments platforms like PayPal. Registration for our Book studies and "Conversatorios" can be completed by visiting our website www.puertoricoesbomba.com.

26. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

Solo or Individual Artists: Include any positive social elements and community engagement anticipated from the project.

We support local small business through weekly rental of studio space to hold our classes and workshops. All our services and supply purchases are done locally as well. We hire community members and local artists to enable our presentations, gatherings and events. Local vendors and

restaurants benefit from the patronage of our audience before and after the events.

Our organization focuses on educating and informing the community of Puerto Rican culture, music and history. We strive to engage the community in our cultural learning experience while providing a unique setting where learners can feel welcomed and comfortable while acquiring knowledge. We also want to engage critical studies of Bomba dances, its history, instruments, and different rhythms with rigor and curiosity, while creating unique, challenging and diverse live performances and share them with our community. We plan on accomplishing this by continuing our outreach activities of semestral classes, workshops and demonstrative presentations.

Since we are the only registered Bomba school in Central Florida, we are asked to represent Puerto Rican culture in different festivals, on the news, and in many events. Due to the Cepeda name recognition we are also being asked to perform in other areas of the State.

27. Marketing and Promotion

27.1 How are you marketing and promoting your organizations offerings? *

Collaborations

- Organic Social Media
- Paid Social Media
- Other

27.2 What steps are you taking in order to build your audience and expand your reach? - (Maximum characters 3500.)

How are you marketing and promoting your organizations offerings?

We are leveraging local influencers, newspapers, TV and radio stations, Podcasts, social media, and school website to promote our classes, workshops and overall efforts in the community.

Through these mediums of promotions we have been able to expand our audience and develop a larger following. We have enhanced our social media platforms through the creation of digital media content. The school currently uses Facebook, Instagram, Twitter and YouTube. We produce innovative, bi-lingual content to educate our Spanish and English speaking followers about the history and culture of Puerto Rico.

Through our collaboration with local schools in Kissimmee and Orlando we have been able to spark great interest in students, parents and teachers.

Lastly, we have developed an apparel line, creating T-shirts, hats, totes, pens, and other items that has greatly helped us promote the school's programs and mission, as well as the culture we represent. Our apparel line has expanded our reach across the United States.

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

28. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility.* In addition to your facility, what step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

The Escuela de Bomba y Plena Tata Cepeda welcomes people of all ages, gender, and ethnic and cultural backgrounds. Our principal goal is to ensure all our participants feel comfortable and for this reason we ensure all physical spaces and venues used are accessible for individuals with disabilities and properly equipped with accessible parking spaces, wheelchair ramps, and ADA compliant entrances and bathrooms.

Our website has an Accessible menu button where visitors can adjust the brightness of their screen, stop animations, enlarge the font size, and increase the space between words and paragraphs. By adding this function, we are providing a great user experience for visitors and potential new students, including people with disabilities.

Our printed and online marketing materials are written in both English and Spanish; And we offer translations during our presentations, classes and workshops.

Our Dance program is offered in three levels: Beginner, Intermediate and Advanced. Students will have the opportunity to select the group level that matches their physical abilities. We also offer virtual dance and percussion classes, as well as online free Book Studies and "Conversatorios" that participants can access from anywhere in Florida.

Individual or Solo Artists: Skip questions 2-5 and move on to section H.

29. Policies and Procedures

Yes

No

30. Staff Person for Accessibility Compliance

Yes

No

30.1 If yes, what is the name of the staff person responsible for accessibility

compliance?

Barbara Liz Ortiz

31. Section 504 Self Evaluation

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

31.1 If yes, when was the evaluation completed? 5/1/2021

32. Does your organization have a diversity/equity/inclusion statement?

Yes

No

32.1 If yes include here:

At Escuela de Bomba y Plena Tata Cepeda, a diverse, inclusive, and equitable organization, is one where all employees and volunteers, whatever their gender, race, ethnicity, national origin, age, sexual orientation or identity, education or disability, feels valued and respected. We are committed to a nondiscriminatory approach and provide equal opportunity for employment and advancement in all of our departments, programs, and worksites. We respect and value diverse life experiences and heritages and ensure that all voices are valued and heard.

We're committed to modeling diversity and inclusion for the entire arts industry of the nonprofit sector, and to maintaining an inclusive environment with equitable treatment for all.

Escuela de Bomba y Plena Tata Cepeda strives to:

See diversity, inclusion, and equity as connected to our mission and critical to ensure the well-being of our staff and the arts communities we serve.

Acknowledge and dismantle any inequities within our policies, systems, programs, and services, and continually update and report organization progress.

Advocate for and support board-level thinking about how systemic inequities impact our organization's work, and how best to address that in a way that is consistent with our mission.

Help to challenge assumptions about what it takes to be a strong leader at our organization, and who is well-positioned to provide leadership. Practice and encourage transparent communication in all interactions.

Commit time and resources to expand more diverse leadership within our board, staff, committee, and advisory bodies.

Lead with respect and tolerance. We expect all employees to embrace this notion and to express it in workplace interactions and through everyday practices.

Escuela de Bomba y Plena Tata Cepeda abides by the following action items;

Pursue cultural competency throughout our organization by creating substantive learning opportunities and formal, transparent policies.

Generate and aggregate quantitative and qualitative research related to equity to make incremental, measurable progress toward the visibility of our diversity, inclusion, and equity efforts. Once the content is curated it will be added to our website so others can access it.

Improve our cultural leadership pipeline by creating and supporting programs and policies that foster leadership that reflects the diversity of American society.

Pool resources and expand offerings for underrepresented constituents by connecting with other arts organizations committed to diversity and inclusion efforts.

Develop a system for being more intentional and conscious of bias during the hiring, promoting, or evaluating process. Train our hiring team on equitable practices.

Advocate for public and private-sector policy that promotes diversity, inclusion, and equity. Challenge systems and policies that create inequity, oppression and disparity.

33. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

We established virtual classes amidst the Covid-19 Pandemic and realized it is an excellent way to reach audiences that for several reasons are unable to physically attend an in-person class. We plan to continue to use and expand this method of delivery.

The school offers several ways in which a participant can enjoy a class with our organization by providing the option of dancing, singing, playing percussion, or simply attending virtual book studies, "Conversatorios", and workshops.

As part of our commitment to provide a welcoming setting where participants feel comfortable while learning about Afro-Puerto Rican culture, we utilize physical spaces and venues that are open and accessible for all.

We would like to expand our programming to service youth on the Autism spectrum, as well as persons of elderly age.

34. Describe the Diversity of your staff, volunteers, and board members.

Our diverse group is composed of volunteers, staff and board members that are bilingual, both male and female, from various demographics and age groups, educational background, and expertise. We welcome all ideologies and promote respectful dialog and collaboration between all members.

G. Track Record Page 7 of 12

35. Fiscal Condition and Sustainability

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

The Escuela de Bomba y Plena Tata Cepeda is financially stable with no debt. Our programs are funded by various community grants from Walmart. In addition, we have received a variety of in-kind donations, such as artists' time, instruments and services. Tata Cepeda has donated her time and services as a master Bomba instructor during various workshops. Her \$1,000 honorarium fee has been waived for all events.

We plan on sustaining ourselves after the grant period by applying for community grants from local entities that support cultural organizations. We will continue our GoFundMe and PayPal Giving Fund efforts. In addition, we expect income from our in-person and virtual classes, workshops, online store sales, and community and private presentations.

36. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2020

37. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative			
2. Personnel: Programmatic		\$900	\$1,960
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic		\$240	\$240
5. Outside Fees and Services: Other	\$1,200	\$1,678	\$1,860
6. Space Rental, Rent or Mortgage	\$2,000	\$1,200	\$2,400
7. Travel		\$1,500	\$3,500
8. Marketing	\$950	\$1,969	\$2,100

9.	Remaining Operating Expenses		\$3,186	\$7,000
A.	Total Cash Expenses	\$4,150	\$10,673	\$19,060
B.	In-kind Contributions	\$2,950	\$2,330	\$3,680
C.	Total Operating Expenses	\$7,100	\$13,003	\$22,740
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$8,700	\$13,250	\$16,562
11.	Revenue: Contracted Services	\$2,600	\$2,200	\$2,500
12.	Revenue: Other	\$632	\$625	\$700
13.	Private Support: Corporate			
14.	Private Support: Foundation	\$1,400	\$500	\$1,000
15.	Private Support: Other	\$2,000		
16.	Government Support: Federal			
17.	Government Support: State/Regional			
18.	Government Support: Local/County		\$5,000	
19.	Applicant Cash			
D.	Total Cash Income	\$15,332	\$21,575	\$20,762
B.	In-kind Contributions	\$2,950	\$2,330	\$3,680
E.	Total Operating Income	\$18,282	\$23,905	\$24,442

38. Additional Operating Budget Information - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. Please explain any deficits, excess revenue, or major changes to any line items or budget totals. If not applicable, then write "not applicable."

Our school does not have any paid staff. Our Board members, instructors and volunteers donate an average of 3,020 hours per year to keep our school running. The Nonprofit Leadership Center, as of April 2021 estimates the national value of each volunteer hour at \$28.54, which translate into \$86,190 worth of time donated to continue with our programming and mission.

We are building a cash reserve composed of 15% of our total yearly revenue that we will need to secure a physical location for our school, as well as a passenger van to transport students and instruments to all events and presentations.

39. Paid Staff

- Organization has no paid management staff.
- Organization has at least one part-time paid management staff member (but no full-time)
- Organization has one full-time paid management staff member
- Organization has more than one full-time paid management staff member

40. Hours *

- Organization is open full-time
- Organization is open part-time

41. Does your organization have a strategic or long range plan?

- Yes
- No

H. Track_Record Page 8 of 12

42. Rural Economic Development Initiative (REDI) Waiver

Yes

No

43. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (theses are earned or contributed funds supplied by your organization))
- c. In-kind (the value of donated goods and services)

Do not include any non-allowable expenses in the proposal budget. (see non-allowable expenses).

For General Program Support the Proposal Budget should match the operating budget minus any non-allowable expenses (see non-allowable expenses).

43.1

43.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Instructors/Artist Stipend	\$3,600	\$2,600	\$1,000	\$7,200
Totals:		\$3,600	\$2,600	\$1,000	\$7,200

43.3

43.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	StreamYard - used for virtual classes/workshops	\$240	\$240	\$0	\$480
Totals:		\$240	\$240	\$0	\$480

43.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Insurance	\$0	\$506	\$0	\$506
2	Phone	\$0	\$428	\$0	\$428
3	Web hosting	\$0	\$176	\$0	\$176
Totals:		\$0	\$1,110	\$0	\$1,110

43.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Studio rental - Kissimmee	\$2,000	\$0	\$2,000
2	Studio Rental - Orlando	\$1,200	\$1,200	\$2,400
Totals:		\$3,200	\$1,200	\$4,400

43.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Florida -Bomba Class Tour	\$1,500	\$0	\$1,500
Totals:		\$1,500	\$0	\$1,500

43.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising and promotions	\$1,000	\$1,100	\$0	\$2,100
Totals:		\$1,000	\$1,100	\$0	\$2,100

43.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
Totals:		\$0	\$2,950	\$0	\$2,950

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Drums - Barriles de Bomba	\$0	\$1,200	\$0	\$1,200
2	Sound System	\$0	\$1,750	\$0	\$1,750
Totals:		\$0	\$2,950	\$0	\$2,950

Amount of Grant Funding Requested: \$4,840

Cash Match: \$12,700

In-Kind Match: \$2,200

Match Amount: \$14,900

Total Project Cost: \$19,740

44. Proposal Budget Income:

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash match in the expenses.

44.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Class Registration	\$12,700	\$12,700
Totals:		\$0	\$12,700

44.2

44.3

44.4

44.5

44.6

44.7

44.8

44.9

44.10

Total Project Income: \$19,740

44.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$4,840	\$4,840	25%
B.	Cash Match	\$12,700	\$12,700	64%
	Total Cash	\$17,540	\$17,540	89%
C.	In-Kind	\$2,200	\$2,200	11%
	Total Proposal Budget	\$19,740	\$19,740	100%

45. Additional Proposal Budget Information (optional)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

Our fiscal year runs from January 1 through December 31. Last year we did not incur in as many expenses as predicted due to the Covid-19 pandemic.

This year, as we go back to face-to-face classes and live events, we anticipate more expenses. Some of the new activities for this year, include:

- Adding programming in the city of Orlando, where population is predominantly Hispanic and African American.
- Live Bombazos and presentations.
- "*Puerto Rico es Bomba: Bombeando en la Florida*" Summer Tour - This summer 2021, we will provide a series of Bomba workshops in Orlando, Miami, Tampa and Jacksonville, to promote our mission of preserving Afro-Puerto Rican culture.
- There will be a collaboration with the Humanities Department at Valencia Community College that will require new costumes for both male and female dancers and musicians, as well as more musical instruments.

Bomba costumes and instruments are unique, therefore purchase prices are not competitive. In our efforts to bring the Afro-Puerto Rican culture experience to underserved areas, our school will use a big portion of our income to purchase instruments and costumes for the students use.

Since our Bombazos are independently held on open areas, we do not rely on any kind of sound system provided by the different venues; therefore we have to have our own sound equipment and we are planning on purchasing it during the grant period.

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DAC credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .png, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

46. Required Attachment List

Please upload your required attachments in the spaces provided.

46.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
W9 Form-State.pdf	33 [KB]	6/28/2021 11:50:47 AM	View file

47. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
El Nuevo Dia Article.JPG	El Nuevo Dia News Article	Printed Newspaper Article about Bomba en Florida	200 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
ABC News.mov	News Report	Nationally televised ABC News Interview	470909 [KB]		View file
El sentinel Orlando Article.pdf	News Article	Newspaper printed article about our Bomba School, from Orlando Sentinel	557 [KB]		View file
La Magia de Los Tambores.mov	Magia de los Tambores	Video of a dancer performing during our Annual Event, La Magia de los Tambores	308865 [KB]		View file
Spectrum 13 Article.pdf	News 13 Article	Published Article from Spectrum's News 13	800 [KB]		View file
national geo 1.jpeg	National Geographic	Picture taken from article published on the National Geographic Magazine	355 [KB]		View file
national geo 2.jpeg	National Geographic	Part of the Article from the National Geographic Magazine	108 [KB]		View file
MLK Parade 2021.JPG	MLK Parade	Picture of our students performing at the Martin Luther King Jr Parade in Orlando, FL	288 [KB]		View file
(20+) Escuela de Bomba y Plena Tata Cepeda _ Facebook_1.pdf	Facebook Marketing Analytics	Data Audience Insights and Analytics from Facebook	363 [KB]		View file
EBPTC AND EBPCBC END OF COURSE SURVEY - Google Forms.pdf	Course Survey	Example of End of Course Survey	226 [KB]		View file

J. Notification of International Travel Page 10 of 12

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

48. Notification of International Travel

I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

49. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

50. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

51. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Escuela de Bomba y Plena Tata Cepeda and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

51.1 Signature (Enter first and last name)

Brenda Garces

