

Escuela de Bomba y Plena Tata Cepeda

Project Title: Puerto Rico is Bomba Project

Grant Number: 22.c.ps.112.375

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 1

Discipline: Traditional Arts

Proposal Title: Puerto Rico is Bomba Project

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Escuela de Bomba y Plena Tata Cepeda 
- b. **FEID:** 83-0915968
- c. **Phone number:** 407.965.7567
- d. **Principal Address:** 1341 E Vine St. Kissimmee, 34744
- e. **Mailing Address:** PO Box 451112 Kissimmee, 34745
- f. **Website:**
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Cultural Organization
- i. **County:** Osceola
- j. **DUNS number:** 103005399
- k. **Fiscal Year End Date:** 06/30

1. Grant Contact *

First Name

Vanessa

Last Name

De Leon

Phone

904.962.2422

Email

ebptc.president@gmail.com

2. Additional Contact *

First Name

Barbara

Last Name

Ortiz

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Email

edbyptc@gmail.com

3. Authorized Official *

First Name

Vanessa

Last Name

De Leon

Phone

904.962.2422

Email

ebptc.president@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

5. Department Name Multipurpose Institutions only (universities, cities, colleges, counties, etc.)

C. Eligibility Page 3 of 12

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2021 - 6/30/2022? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant 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)

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

5.1. Living Traditions?

- Yes
- No

5.2. A Folk Community?

- Yes
- No

5.3. Arts shared informally via oral tradition or observation?

- Yes
- No

D. Excellence Page 4 of 12

1. Applicant Mission Statement - (Maximum characters 500.) *

Our Mission is to promote our culture - particularly Puerto Rican Bomba and Plena - through activities that are educationally focused and serve as a tool that allows the extension of camaraderie, prevention of violence and foster peaceful creation and recreation and by doing so contribute to the increased quality of life of all.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. 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.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)

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.

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

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

Goal #1: To promote Puerto Rico's culture, history, and music to underprivileged communities and Hispanic/Latinx communities.

Objective #1: Through community outreach and marketing efforts, we hope to have increased our audience by at least 20% by hosting more live and digital events during the grant period.

Activities: Monthly community discussions

Goal #2: To provide a unique setting where learners can feel welcomed and comfortable while being educated and informed about dances, musical instruments and songs.

Objective #2: We plan on expanding our work with underserved groups by collaborating with 3 new schools or community organizations during the grant period.

Activities: Classes and Live Demonstrations

Goal #3: To increase local, national and international engagement and awareness of Bomba and Plena music and history.

Objective #3: We plan to provide a student and professional showcase drawing in local, national and international artists to bring further education about this cultural tradition. This is to be completed by the end of the 2021-2022 season.

Activities: Student recital and a show with professional practitioners

2.2. Partnerships & Collaborations - (Maximum characters 2000.)

Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). 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.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

July: Summer intensive Workshops

August-May: Weekly dance and percussion classes

May: "La Magia de los Tambores" Event (The Magic of the Drums, an end-of-semester event put on for the community)

Ongoing: Monthly community conversations and presentations/shows going on throughout the fiscal year.

E. Impact 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.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefiting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefiting should be one (1).

1. What is the estimated number of proposal events? *

6

2. What is the estimated number of opportunities for public participation? *

10

3. How many Adults will be engaged? *

500

4. How many school based youth will be engaged? *

400

5. How many non-school based youth will be engaged? *

25

6. 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.

6.1. Number of artists directly involved? *

6.2. Number of Florida artists directly involved?

Total number of individuals who will be engaged?

955

7. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25- 64 years)

8. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

- Black/African American
- Hispanic/Latino
- White

9. Describe the demographics of your service area. - (Maximum characters 1500.)

Our service area is all of Kissimmee, FL and it has a population of 72,717 people according to the Census Bureau. Of that population number, 68.1% are Hispanic or Latino, 11.9% are Black or African American and 19.3% are white. We cater to both Spanish and English speakers and 65.2% 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 non-profit organization to as many people as we can within Kissimmee, FL, but also in Orlando and all of Central Florida.

10. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

We having participated in:

Orlando's 2019 Fusion Fest - Impacting about 15,000 in Downtown Orlando

Tampa's 2019 Bomba y Plena Festival - impacting about 2,000 in Downtown Tampa

- Orlando & Osceola Puerto Rican Parades - Impacting over 10,000 people in Downtown Orlando and Downtown Kissimmee, FL

- Hispanic Heritage Nights at Boggy Creek Elementary School, New Dimensions High School, and Chestnut Elementary School for Science & Engineering - Impacting over 1,000 students K-12.

- Orange County's annual Hispanic Heritage Celebration with Mayor Demings - Impacting over 200 people in Central Florida.

11. 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. *State Service Organization* applicants: Select all counties that will be served by your programming.

Orange

Osceola

12. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

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

The economic impact of our organization in our community has been huge as we have previously been able to partner with local businesses and schools and give back economically to our community through space rental, chair/table rental, and food. We currently pay rent to Huh Oh Studios, a local entity that we rent in Kissimmee to hold our classes and workshops. In addition, we have been able to use local car companies for van rentals and hire officers for security at our annual community events. Lastly, we have been able to bring in local artists, cultural vendors and artisans to showcase their arts and crafts at annual community events, as well. Overall, we have been able to bring in people from other cities and states to Central Florida to take part in all our functions.

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 and histories 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.

13. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

Our marketing and promotions plan for the upcoming year is to partner with local newspapers such as Orlando Sentinel and El Nuevo Dia, and TV stations such as Telemundo Orlando and Univision to promote our classes, workshops and overall efforts for Kissimmee community. Through these mediums of promotions, we have been able to expand our audience and development a larger following. Along with digital media, we have been able to enhance our social media platforms of Facebook, Instagram, Twitter and YouTube and website and produce innovative content for our followers to learn, not only about the school and what we do but about the history and culture of Puerto Rico. We make sure our posts are bilingual for both our Spanish and English speaking audiences. In addition, we have been able to collaborate with local schools in Kissimmee and Orlando to give workshops to students and young adults and have been able to get those students, their parents and their teachers interested in our school and possibly join in the future. Lastly, We have been able to develop an apparel business, creating T-shirts, hats, totes, pens and more to be able to promote the school and the Puerto Rican culture. In doing this, we have been able to expand our audience nationally, getting people interested in our apparel from California to Puerto Rico and many states in between. For the upcoming year and with this grant budget, we plan on enhancing all our digital media platforms to look more professional and cater to more individuals. We also plan on partnering with local media to promote our proposal plans to get people in the community interested and want to join.

F. Management and Operating Budget Page 6 of 12

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

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 fiscal condition of the organization is financially stable with no debt. are funded by various community grants from Walmart, Amscot, and Aldi's. In addition, we have received a variety of in-kind donations, such as artists' time and services like Tata Cepeda, master Bomba instructor, who has donated her time and services for a week, instructing our summer intensive workshops, which is equal to a \$1,000 honorarium she charges. Also, we have received an in-kind donation from Boggy Creek Elementary school who donated tables, chairs, coolers and communication systems at a value of about \$250 for our annual community event in May.

We plan on sustaining ourselves after the grant period by continuing to apply for community grants from local entities that support cultural organizations to help fund our cultural activities. Also, we plan to continue to receive donations through GoFundMe and PayPal Giving Fund. In addition, we will continue our semestral classes, workshops and presentations in the community to help keep the organization financially afloat.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

For our evaluation plan, at the end of every semester, we conduct anonymous open-end surveys and distribute them to our students and the board of directors to evaluate how the semester went in different aspects. We ask for the evaluations of professionalism, satisfaction, things we can improve on, and more. We do this for the purpose of improving our classes and workshops and organization as a whole and see what are our strengths and what are our weaknesses. Along with those surveys, we hold monthly town halls to analyze how everyone is doing in the classes and if there is anything going on within the organization that they believe needs to be addressed. With these forms of evaluations, we hope to continue to grow the organization more professionally and become more advanced.

3. Completed Fiscal Year End Date (m/d/yyyy) *

6/1/2020

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative			
2. Personnel: Programmatic			
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic			
5. Outside Fees and Services: Other		\$1,200	\$2,000
6. Space Rental, Rent or Mortgage	\$1,650	\$2,000	\$2,500
7. Travel			
8. Marketing	\$1,075	\$950	\$950
9. Remaining Operating Expenses			
A. Total Cash Expenses	\$2,725	\$4,150	\$5,450
B. In-kind Contributions	\$900	\$2,950	\$3,100
C. Total Operating Expenses	\$3,625	\$7,100	\$8,550
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions			
11. Revenue: Contracted Services			
12. Revenue: Other	\$3,600	\$5,100	\$6,000
13. Private Support: Corporate			
14. Private Support: Foundation		\$1,250	\$1,500
15. Private Support: Other		\$2,000	\$9,500
16. Government Support: Federal			

17. Government Support: State/Regional

18. Government Support: Local/County

19. Applicant Cash

D. Total Cash Income	\$3,600	\$8,350	\$17,000
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B. In-kind Contributions	\$900	\$2,950	\$3,100
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E. Total Operating Income	\$4,500	\$11,300	\$20,100
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5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

6. Paid Staff

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

7. Hours *

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

G. Management and Proposal Budget Page 7 of 12

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. 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.

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

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	artist stipend	\$1,000	\$500	\$0	\$1,500
Totals:		\$1,000	\$500	\$0	\$1,500

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Studio expense	\$2,000	\$500	\$2,500
Totals:		\$2,000	\$500	\$2,500

Amount of Grant Funding Requested:

\$1,000

Cash Match:

\$2,500

In-Kind Match:

\$500

Match Amount:

\$3,000

Total Project Cost:**\$4,000****3. Proposal Budget Income:**

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Artist Fees	\$2,575	\$2,575
Totals:		\$0	\$2,575
			\$2,575

Total Project Income:**\$4,075****3.11. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$1,000	\$1,000	25%
B.	Cash Match	\$2,500	\$2,575	63%
	Total Cash	\$3,500	\$3,575	88%
C.	In-Kind	\$500	\$500	12%
	Total Proposal Budget	\$4,000	\$4,075	100%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

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.

H. Accessibility Page 8 of 12

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

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.

At Huh Oh Studios, the dance studio that we rent to hold our classes and workshops, we make sure that the facility is prepared and ready-to-go for any person who is disabled or needs some type of accessibility. At the parking lot, we have multiple handicap parking spaces to make it easier for our disabled guests to have an easier time arriving at the studio. When you arrive at the studio, our entrance is leveled with the outside ground which makes it easy for anyone entering with the wheelchair or any visually impaired guests walking in with a cane. Once you arrive inside the one-story studio, we have sections on the sides of the studio for our disabled guests who are just watching to enjoy, but we also make sure the classes are accessible for those disabled guests who would like to take part. For example, those in wheelchairs taking percussion classes, we would move them closer to the front of the studio near the instructor to make sure they can see everything and receiving clear instructions. For guests with different disabilities, we are prepared to adjust our classes to their needs. When it comes to our on-site signage, we focus on using three specific disability access symbols which are the access for individuals who are blind and have low vision sign, the symbol for wheelchair accessibility and the braille symbol, specifically for our bathroom signs. For our marketing materials for classes, workshops and events, we make sure to add the blind/visually impaired symbol and the wheelchair accessibility symbol to let our audience know through our digital platforms that we are capable of working with disabled guests at all our functions.

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

2. Policies and Procedures

Yes

No

3. Staff Person for Accessibility Compliance

Yes

No

3.1. If yes, what is the name of the staff person responsible for accessibility compliance?

4. 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.

4.1. If yes, when was the evaluation completed?

5/1/2020

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

- Yes
- No

5.1. If yes include here: - (Maximum characters 1500.)

Escuela de Bomba y Plena Tata Cepeda Diversity and Inclusion Statement

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.

To provide informed, authentic leadership for cultural equity, 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.
- Explore potential underlying, unquestioned assumptions that interfere with inclusiveness.
- 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 to help promote diversity and inclusion in our workplace:

- 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 and present sessions on diversity, inclusion, and equity to provide information and resources internally, and to members, the community, and the arts industry.
- 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.

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 DCA 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.

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Substitute W-9 EBPTC (1).pdf	53 [KB]	5/31/2020 2:37:47 AM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
Copy of Casa Abierta.pdf	Marketing Material	Here is sample of our marketing material with the accessibility symbols on it that we use to show we are equipped for disabled guests.	381 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
IMG_4585.JPG	Newspaper Promotions	Here is article published in El Nuevo Dia talking about the dance school's arrival to Kissimmee, FL.	200 [KB]		View file
IMG_4587.PNG	Social Media Post	Here is a Facebook post by the Orlando Orange County Mayor Jerry L. Demings who recognized different organizations that took about in a Hispanic Heritage Month celebration.	6456 [KB]		View file
IMG_4586.JPG	Picture with Mayor	Here is photo of Barbara Ortiz and Mayor Demings who recognized her for participating in the 2020 Hispanic Heritage Month event.	182 [KB]		View file
Screen Recording 2020-05-30 at 10.45.53 PM copy.mov	Bomba Video	Here is a video published on Telemundo 31 Orlando that aired to promote the school's dance classes and how they are ran.	117246 [KB]		View file

2.1.

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.

1. 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

The following question relates to the Florida Single Audit Act. Important: if you answer yes to the following question, State law requires you comply with the Florida Single Audit Act, Section 215.97 Florida Statutes, by uploading an audit report below. You will need to select "Save" at the bottom of this page to make your changes final.

See: <https://apps.fldfs.com/fsaa/> and https://flauditor.gov/pages/pdf_files/fsaa%20q_a.pdf for more information and specific definitions.

1. Has your organization met the \$750,000 annual assistance threshold identified in Section 215.97 F.S. and 2 CFR 200 from all combined state sources and/or all combined federal sources during your organization's last fiscal year?

Yes

No

L. Review & Submit Page 12 of 12

1. 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.

2. 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.

2.1. Signature (Enter first and last name)

Vanessa De Leon