

Escuela de Bomba y Plena Tata Cepeda

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

Grant Number: 25.c.ps.112.453

Date Submitted: Wednesday, June 21, 2023

Request Amount: \$9,418.00

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: **General Program Support Grant Guidelines**

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 1

Discipline: Traditional Arts

Proposal Title: GPS - 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: 253 La Paz Drive Kissimmee, 34743
- 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: Osceola
- k. UEI: W6KNSMAJU6U6
- l. 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

Phone 407.965.7567**Email** edbyptc@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

None of the above

4.3. Applicant Discipline

Folklife/Traditional Arts

C. Eligibility Page 3 of 12

1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

2. 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

3. Project start date: 7/1/2024 - Project End Date: 6/30/2025 *

- Yes (required for eligibility)
- No

4. 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)

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. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

Escuela de Bomba y Plena Tata Cepeda's mission is to preserve Afro-Puerto Rican culture and educate the community on its fundamentals through artistic excellence to facilitate cross-cultural enrichment.

2. 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, *Escuela de Bomba y Plena Tata Cepeda*, seeks General Program Support funding for the purpose of promoting classes, workshops and events that will help further our mission to preserve Afro-Puerto Rican culture. Our programming reaches low-income and underprivileged communities in Florida through events free to public, such as "Conversatorios" (lectures), history sessions, open "Toques de Bomba/Bombazos", and educational Workshops and lessons. EBPTC connects with its audience through Plena and Bomba dancing, singing, playing percussion and traditional instruments.

The Cepeda Family is the premier institution in Puerto Rico that has been promoting and taking Bomba and Plena to different parts of the world for eight uninterrupted generations. Don Rafael Cepeda Atilas, musician, folklorist, and composer, who took our Bomba Puertorriqueña to different countries left the legacy of culture to his entire family, which they continue to fulfill to this day.

Escuela de Bomba y Plena Tata Cepeda (EBPTC) is part of that legacy and was founded in Central Florida in 2018 by Barbara Liz Ortiz, eldest daughter of Margarita "Tata" Cepeda, and great-granddaughter of Don Rafael Cepeda Atilas.

"Toques de Bomba or Bombazos" (Bomba dance gatherings) provide a unique platform for community members to be immersed in Afro-Puerto Rican culture. On each event spectators will have the opportunity to see professional musicians and students play drums and sing traditional songs, while learning about history, traditions, and culture. Everybody is welcomed at the "Batey" (dance space)!

Book Studies and "Conversatorios" (lectures) offer a space where we continue to learn about Puerto Rican culture, history, and the relationship with the Caribbean and Africa through subject matter experts and historians.

The Magic of the Drums is our multicultural annual event that showcases local artists who represent different cultures from around the world. This event is free to the public and allows the community to experience music and dance from other countries.

Escuela de Bomba y Plena Tata Cepeda provides an open and safe space where teachers, students, volunteers, and community members can gather to express their inner selves through music, dance, body expressions and poetry, while honoring our ancestors and their legacy.

2.1. Programming Goals (2000 characters)

Please list at least three goals associated with the project or program 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 an 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 Afro-Puerto Rican music, like Bomba and Plena, and the history of this music

Goal #4: To educate and inform the community about Puerto Rican culture, history and the relationship with the Caribbean and African culture.

2.2. 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: During 2024-2025, our organization will continue to expand our work with underserved Hispanic and African American residents in Central Florida, by collaborating with four (4) schools, two churches, and various community organizations located in low-income communities, in Kissimmee, Orlando, and Tampa.

Objective #2: During the grant period Escuela de Bomba y Plena Tata Cepeda will continue to showcase our students and invite recognized artists in the genre to conduct four (4) quarterly "Toques de Bomba or Bombazos" (Bomba dance gatherings), three (3) dance and cultural workshops, our multicultural event called La Magia de Los Tambores, and various community events where at least 5,000 residents and visitors from Kissimmee, Orlando, and Tampa will be able to learn about our traditional dance, instruments and overall history of Bomba.

Objective #3: Through community outreach and marketing efforts, we will increase our audience by at least 25% by hosting more live and digital events during the grant period.

Objective #4: Continue to do master classes, and lectures in Colleges, Universities and Schools about our history and culture.

2.3. 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.

Escuela de Bomba y Plena Tata Cepeda pledges to continue to honor and protect the legacy of the Cepeda Family and the history of all Afro-Puerto Ricans. To fulfill our mission, we have planned the following activities for the grant period of 2023-2024:

Dance and Percussion Lessons

- **Bomba dance classes focus on its history and fundamentals, basic steps, techniques, “piquetes”, and step combinations. The students will learn how to “produce” music with the correct movement of their bodies following the music rhythm and pattern; Students will also learn to identify the basic rhythms of Bomba as well as learn to recognize the basic instruments.**
- **Introduction to Plena Puertorriqueña: history, basic steps, and instruments.**
- **Dance and percussion lessons are offered in three locations: Kissimmee, Orlando, and Tampa, and consist of 12 sessions per semester (6 months) or 24 sessions per year. Children and adults are welcome.**

Summer Intensive Dance Workshop

- **A weeklong, intensive Bomba dance class taught by Master Bomba dancer, Tata Cepeda.**

Quarterly "Toques de Bomba/Bombazo" • “Toque de Bomba or Bombazo” are Bomba gatherings that provide a unique platform for community members to be immersed in Afro-Puerto Rican culture. Spectators will have the opportunity to see professional musicians and students play drums and sing traditional songs, while learning about history, traditions, and culture.

Roots World Fest/The Magic of the Drums

- **An annual hybrid event that showcases multicultural participation of local performers from different countries. During our first year, over 2,500 community members watched the virtual presentation live. For 2024-2025 we will include live audience, panel discussions, and multicultural dance workshops.**

Book Studies, Conversatorios and Facebook Live

- **During these virtual activities we strive to share our cultural heritage and learn about history with students, academics, and any person interested in learning more about Afro-Puerto Rican history. A book and/or topic is chosen, and special guests (academics, historians, experts) are invited to be part of the discussion with the audience.**

Workshops of West African Drumming and Dance

- Lesson that includes a blend of movements and elements from Mali, Senegal, Congo, Bata, Atiligu, among other regions of West Africa.

2.4. Partnerships & Collaborations (2000 characters)

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.

Puerto Rican Organization for the Performing Arts (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 partnered with Valencia Community College and created educational videos regarding African Influences in the Caribbean that 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 continue to partner 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.

Casa Culture - We will continue to collaborate with the development of resources that will benefit Central Florida artists, entrepreneurs, producers, and creators.

3. Project/Program Evaluation (2000 characters)

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?

It is extremely important for us to know the community that we are serving and how satisfied they are with our offerings. Every year, EBPTC, employs quantitative and qualitative evaluation methods to analyze community participation and satisfaction. Simultaneously, we analyze social media engagement and conversion to reflect progress with our organization's awareness and audience development.

Board Members, volunteers and other designees are responsible for collecting the data that primarily targets the Hispanic and African American communities of Kissimmee, Orlando, and Tampa.

The collection of data will be categorized in the following way:

Attendance:

- **Tracking attendance for all events that require registration**
- **By reviewing "Data Audience Insights" and Analytics from Facebook, Instagram, and Twitter to measure engagement and conversion**
- **Using a people counter/clicker for enclosed performances**
- **Using Jacob's method to count crowd participation at events presented in open areas**

Event Surveys:

- **Electronic evaluation or "Satisfaction Surveys" following all virtual events**
- **Collecting "Attendee Satisfaction Surveys" during in-person presentations**
- **Conducting demographic surveys after each live performance**

Student (Class) Surveys:

- **Mid-semester feedback**
- **Post-semester surveys**

Focus Groups:

- **Pre and post-event discussions and evaluations by event coordinators that help plan, and later evaluate the overall satisfaction, participation, effectiveness, and feedback received from a particular event.**

Once the data is analyzed, it will assist our organization 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.

E. Impact - Reach Page 5 of 12

For questions 1-6, 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.

Total number of individuals who will be engaged?

3837

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

11

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

125

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

1,047

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

2,640

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

135

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?

15

6.2. Number of Florida artists directly involved?

10

7. 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.

7.1. Race Ethnicity: (Choose all that apply) *

- Black or African American
- Hispanic or Latino
- White

7.2. Age Ranges (Choose all that apply): *

- Children/Youth (0-17 years)
- Young Adults (18-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

7.3. Underserved/Distinct Groups: *

- Individuals with Disabilities
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Youth at Risk
- Other underserved/distinct group

8. Describe the demographics of your service area. (2000 characters)*

Demographics are distinct characteristics of a population. Examples include but are not limited to: age, race, ethnicity, religion, gender, income, family status, education, veteran, disability status, and employment.

According to the 2020 Census Bureau, 743,043 people in the State of Florida call the cities of Kissimmee, Orlando, and Tampa their home. Kissimmee has a population of 70,649 people of which 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, of which 37% are Hispanic or Latino, 20% are Black or African American, and 37% are white. Tampa has a population of 384, 959 people, 23.3% Black or African American, 26.2% Hispanic or Latino, and 61.6% white.

As reported in 2020, the largest ethnic group in Osceola County was the Hispanic/Latino group, which had the most growth increasing by 8,098 people, totaling a population of 215,871. In Orange County, the Hispanic/Latino population is the second largest ethnic group, and had the most growth increasing by 6,223, totaling 461,553 residents. Orlando has the largest and fastest-growing Puerto Rican population in Florida. Hillsborough County reports 103,138 Puerto Ricans living within its city limits.

In the city of Kissimmee, 65% of the families reported speaking more than one language in their households. Out of that group, 59.49% reported speaking Spanish. On the other hand, 38.17% of the citizens from Orlando reported speaking another language besides English in their household. Spanish speakers are the largest group in Orlando, totaling 26.79% of its population. 27.9% of Tampa's population has reported to speaking another language other than English in their households. We, EBPTC, as a non-profit organization, cater to both Spanish and English speakers in both cities in Central Florida.

The median age in Kissimmee is 34.5 years and 33.8 years in Orlando. The average household income in Kissimmee is \$52,271, with a poverty rate of 25.81% among Hispanics and 27.48% among AfroAmericans. The average household income in Orlando is \$75,669, with a median poverty rate of 19.87% among Hispanics, and 23.57% among Afro-Americans. The median household income in Tampa is \$55,634 with a median poverty rate of 17.5%.

9. Additional impact/participation numbers information (optional) (1500 characters)

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 the first and only registered non-profit in the State of Florida dedicated to promoting Afro-Puerto Rican culture and history. Our non-profit organization is also part of a long-lived tradition of eight generations of Cepeda Family "Bomberos". The Cepeda family is a staple in the world of Bomba, Plena and Afro-Puerto Rican history. Such is the deep-rooted connection of this family that our organization is an extension of the Matriarch herself, Mrs. Margarita "Tata" Cepeda, recognized as the most important performer and advocate of Bomba of our times.

Orlando Magazine recently recognized our Founder and Director Barbara Liz Cepeda, as Orlando's 2022 Women of the Year. And we have been previously featured in the Natural Geographic Magazine.

We are very active within our community and across the country and the following is a list of the most recent presentations in which we have participated:

- **Smithsonian National Museum of the American Latino — Impacting over 200+ people**
- **2022 Bomba y Plena Festival in Tampa — Impacting over 500+ people from across Florida**
- **2023 Orlando Puerto Rican Parade & Festival — Impacting over 5,000+ people in attendance in Downtown Orlando**
- **Boggy Creek Elementary School Multicultural Festival – Bomba presentation, impacting 250+ including adults and children in Kissimmee**
- **Pineapple Festival @ Boxi Park — Impacting over 2,000+ people in Lake Nona and Central Florida.**

10. In what counties will the project/program actually take place? (Select a minimum of one) *

- Hillsborough**
- Orange**
- Osceola**

11. What counties does your organization serve? (Select a minimum of one)*

- Hillsborough**
- Orange**
- Osceola**

12. Describe your virtual programming. Only for applicants with virtual programming. (2500 characters)

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.

EBPTC can be found on all social media platforms, Facebook, TikTok, Instagram, Twitter, and YouTube, and through our website www.puertoricoesbomba.com. Community members can be informed about all activities, presentations, and classes through email marketing lists created with information collected from event attendees and website visitors.

We continue to offer Book Studies twice per month, through Facebook and Zoom. Book studies are completely free and help motivate participants to learn more about the origins of Afro-Puerto Rican Bomba, history, culture, slavery, and gentrification, among other topics. During the year several books are chosen, studied, and interactively discussed with guest speakers and live audience.

Facebook Lives are held monthly. Each live presentation covers a topic of interest that is discussed by a Special Guest, and live audience is invited to ask questions. We have had as Special Guests: Master Bomba dancers and instructors, Historians, Musicians, Master Flamenco Instructors, and local Small Business owners, among others. Facebook Lives are an informal way to continue to generate interest about Bomba, Plena and Afro-descendant heritage.

Our "Conversatorios" or lectures are presented through Zoom calls. Some of these live "Conversatorios" have surpassed 15,000 views. During this virtual event, several Guest Speakers have the opportunity to share their expertise and knowledge about a specific topic with a live virtual audience. Among our Guest Speakers, we have been 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.

In 2022 we presented for the first time "Roots World Fest". This is a completely virtual event that celebrates not only Puerto Rican afro-descendants but many other cultures that are part of Central Florida. Through this festival, we want to demonstrate how music, traditions, and culture unite continents. Countries that participated in the first festival were: Puerto Rico, Venezuela, India, Canada, Jamaica, Dominican Republic, Cuba, Colombia, Panama, Nicaragua, Italy, Mexico, Spain, Nigeria, and the United States. Interested individuals can register for all virtual programming through FaceBook or by visiting our website www.puertoricoesbomba.com.

13. Proposal Impact (3500 characters)

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

Organizations: Include education and outreach activities.

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

The Arts and Economic Prosperity Calculator projects that by 2024 between our organization and audience we will have a total industry impact of \$102,831. Our organization will help generate three new jobs and produce an estimated local government revenue of \$4,655, and \$5,181 on the state government level.

We support local small businesses through the weekly rental of 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 Afro-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 in critical studies of Bomba dances, their history, instruments, and different rhythms with rigor and curiosity, while creating unique,

challenging, and diverse live performances and sharing 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 at 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.

14. Marketing and Promotion

14.1. How are your marketing and promoting your organizations offerings? *

- Brochures
- Collaborations
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Radio
- Organic Social Media
- Paid Social Media
- Television

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

How are you marketing and promoting your organizations offerings?

Escuela de Bomba y Plena Tata Cepeda uses diverse marketing and advertising methods to spread awareness of our continuous programming in Kissimmee, Orlando, and Tampa. We leverage local influencers, newspapers, TV and radio stations, Podcasts, social media, and our website to promote our classes, workshops, and overall efforts in the community. Through these mediums of promotion, we have been able to expand our audience and develop a larger following.

The steps that we are taking to build our audience and expand our reach include:

- Maintaining an active and up-to-date informational website where visitors can learn about who we are, our mission and future classes and events.
- Online remarketing campaign to website visitors.
- We have enhanced our social media platforms through the creation of digital media content. EBPTC currently uses Facebook, TikTok, Instagram, Twitter, and YouTube, and can be found through #puertoricoesbomba and @puertoricoesbomba. We produce innovative, bi-lingual content to generate interest while educating our Spanish and English-speaking followers about Afro-Puerto Rican history and culture. •By email address collection efforts (collected during in-person and online events) and regular marketing emails.
- Listing and promoting our events on Community and City Facebook pages.
- By leveraging our Partnership with Osceola County Commissioner Viviana Janer to provide

free performances in the community in which we can distribute our marketing materials.

- **Utilizing our relationship with Valencia Community College to increase awareness of our programming and community efforts. Through our collaboration with local schools in Kissimmee and Orlando, we have been able to spark great interest in students, parents, and teachers.**
- **By leveraging interview opportunities to promote our organization. We have been interviewed by Telemundo, Univision, Orlando Magazine, Osceola News-Gazette, Positively Osceola, and National Geographic, among others.**
- **Through collaborative efforts with Casa Culture where we provide mentorship to entrepreneurs while promoting our services.**
- **Lastly, we have developed an apparel line, creating T-shirts, hats, totes, pens, and other items that have 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 - Access for All Page 6 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. In addition to your facility, what specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)

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 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.

Escuela de Bomba y Plena Tata Cepeda (EBPTC) welcomes people of all ages, gender, and ethnic and cultural backgrounds. Our commitment is to ensure all our participants feel comfortable while participating in our programs and events. For this reason, we make sure all physical spaces and venues used are accessible for individuals with disabilities and that are properly equipped with accessible parking spaces, wheelchair ramps, and ADA-compliant entrances and bathrooms.

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

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.

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?

Barbara Liz Ortiz

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. What efforts has your organization made to provide programming for all? (2000 characters)

EBPTC's Dance and Percussion programs are offered in various levels: Beginner, Intermediate and Advanced. Our students can select the group level that matches their physical abilities and knowledge. For participants that want to continue to expand their knowledge of Afro-Puerto Rican culture and history, but whose primary interest is not dancing or playing an instrument, we offer virtual Book Studies, FaceBook Lives, and "Conversatorios" that participants can access from a smart device, laptop, or computer, on their preferred and comfortable location. We also present our yearly virtual festival "Roots World Fest" and "The Magic the Drums" event which both celebrates the cultural diversity of the people that call Central Florida their home.

G. Management and Operating Budget Page 7 of 12

1. Organization History (2000 characters)

Briefly describe your organization's history including founding dates and significant changes in management, location, mission, etc. Also, include major accomplishments and program growth, adaptation to external factors and significant relationships and partnerships.

The Cepeda Family is the premier institution in Puerto Rico that has been promoting and taking Bomba and Plena to different parts of the world for eight uninterrupted generations. Don Rafael Cepeda Atilas, musician, folklorist, and composer, who took our Bomba Puertorriqueña to different countries and was awarded the National Endowment for the Arts Fellowship, left the legacy of culture to his entire family, which they continue to fulfill to this day.

Margarita "Tata" Cepeda, an heir to a family tradition of cultural legacy, is considered one of the most important figures of Bomba and Plena of our time. Her grandparents, Don Rafael Cepeda Atilas, known as the "Patriarch of Puerto Rican Bomba and Plena", and Caridad Brenes de Cepeda, taught her to respect and love our culture.

After Hurricane Maria destroyed most of Puerto Rico in 2017, thousands of Puerto Ricans moved to Central Florida. This is when Barbara Liz Ortiz, eldest daughter of Tata Cepeda and great-granddaughter of Rafael Cepeda, felt the need to bring a piece of Puerto Rico to the now-growing Puerto Rican community in Central Florida. In honor of her mother, and with the intention of continuing the legacy of her family, Barbara Liz created Escuela de Bomba y Plena Tata Cepeda, Inc. in 2018.

Since its inception, EBPTC has been dedicated to promoting Bomba and Plena as representative elements of the rich culture of Puerto Rico through study, teaching, cultural event production, and artistic presentations. In 2018 we opened our first school in Kissimmee, in 2021, through a partnership with Iglesia Episcopal Jesus de Nazaret, we opened our second location in the city of Orlando, and in 2022 we started offering Bomba classes in Tampa. Our organization has been invited to represent our cultural heritage at Orlando City Hall, Orlando Puerto Rican Parade, Valencia Community College during Black and Hispanic Heritage Month series, AARP Heritage Series, Orlando's Fusion Fest, Radio Puerto Rico 99.7 FM "Un Regalo del Cielo", Festival Anual de Bomba y Plena en Tampa, among other events. Our director has been honored as Orlando Magazine 2022 Women of the Year, as well as recognized by the National Coalition of 100 Black Women, Inc. Orlando Chapter. Our organization has received recognition from local newspapers and TV like Telemundo31 and Univision, as well as an article in a special edition of National Geographic.

2. Fiscal Condition and Sustainability (2000 characters)

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.

Escuela de Bomba y Plena Tata Cepeda is financially stable with no debt. Our programs are funded by various state and community grants from Walmart and Bank of America. In addition, we have received a variety of in-kind donations, such as artists' time, rental space, instruments, and services. Tata Cepeda has donated her time and services as a master Bomba instructor during various workshops. This year we invited three artists that provided different workshops to our students, and they also donated part of their fees to help us further our mission.

This last fiscal year we were able to secure over \$10,000 in grant funds toward specific projects and events. Our website sales also went up 73%, and our class registration increased by 46%.

We plan on sustaining ourselves after the grant period by continuing to apply 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 dance and percussion classes, workshops, online store sales, and community and private presentations.

3. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2022

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative			
2. Personnel: Programmatic	\$4,120	\$5,211	\$20,000
3. Personnel: Technical/Production		\$1,577	\$9,000
4. Outside Fees and Services: Programmatic	\$240	\$5,211	\$10,000
5. Outside Fees and Services: Other	\$3,543	\$5,307	\$3,000
6. Space Rental, Rent or Mortgage	\$5,400	\$2,896	\$3,000
7. Travel	\$1,485	\$4,284	\$8,000
8. Marketing	\$4,002	\$4,876	\$8,000
9. Remaining Operating Expenses	\$8,732	\$20,072	\$27,000
A. Total Cash Expenses	\$27,522	\$49,434	\$88,000

B. In-kind Contributions	\$4,405	\$3,330	\$5,000
C. Total Operating Expenses	\$31,927	\$52,764	\$93,000
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$7,200		\$13,291
11. Revenue: Contracted Services	\$5,352	\$23,000	\$35,000
12. Revenue: Other	\$2,092	\$20,000	\$20,000
13. Private Support: Corporate	\$2,562		
14. Private Support: Foundation			
15. Private Support: Other	\$1,000		
16. Government Support: Federal			
17. Government Support: State/Regional	\$10,397	\$7,634	\$7,000
18. Government Support: Local/County		\$3,670	\$5,291
19. Applicant Cash	\$4,662	\$7,000	\$10,000
D. Total Cash Income	\$33,265	\$61,304	\$90,582
B. In-kind Contributions	\$4,405	\$3,330	\$5,000
E. Total Operating Income	\$37,670	\$64,634	\$95,582

5. Additional Operating Budget Information (1000 characters)

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."

This year we spend a big portion of our budget on new Bomba costumes for our female dancers. This traditional type of clothing is not accessible at retail stores, which makes them more expensive to obtain. During the next fiscal year, we will complete the second portion of the female Bomba costumes, and we will start creating the male and female costumes for Plena and Carnaval events, which will take another big portion of our next fiscal year's budget. In addition, we had the opportunity to perform at different events and spaces outside of Central Florida that EBPTC helped fund for its members to train and perform. We also were -

6. 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

7. Hours *

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

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

- Yes
- No

H. Management and Proposal Budget Page 8 of 12

1. Rural Economic Development Initiative (REDI) and Underserved 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 dos.myflorida.com/cultural/grants/grant-programs.

The expense section contains three columns:

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

Save each individual line within the budget.

To update budget totals, save each page.

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).

For Specific Cultural Projects the Proposal Budget expenses must equal the Proposal Budget income.

2.1. Personnel: Administrative *

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Dance and percussion artist fees	\$9,418	\$5,291	\$5,291	\$20,000
Totals:		\$9,418	\$5,291	\$5,291	\$20,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Sound Technician	\$0	\$4,000	\$0	\$4,000
2	Costume seamstress	\$0	\$5,000	\$0	\$5,000
Totals:		\$0	\$9,000	\$0	\$9,000

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	non-profit Consultants/guest speakers	\$0	\$17,582	\$0	\$17,582
Totals:		\$0	\$17,582	\$0	\$17,582

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Office supplies	\$0	\$1,000	\$0	\$1,000
2	Streamyard Facebook Live	\$0	\$1,000	\$0	\$1,000
3	Adobe design software	\$0	\$1,000	\$0	\$1,000
Totals:		\$0	\$3,000	\$0	\$3,000

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Studio rental	\$3,000	\$0	\$3,000
Totals:		\$3,000	\$0	\$3,000

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Training/conference Travel	\$8,000	\$0	\$8,000
Totals:		\$8,000	\$0	\$8,000

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Website/social media Campaigns	\$0	\$8,000	\$0	\$8,000
Totals:		\$0	\$8,000	\$0	\$8,000

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	insurance	\$0	\$5,000	\$0	\$5,000
2	Vehicle maintenance	\$0	\$10,000	\$0	\$10,000
3	Memberships fees	\$0	\$2,000	\$0	\$2,000
4	Sound system/Mics	\$0	\$10,000	\$0	\$10,000
Totals:		\$0	\$27,000	\$0	\$27,000

2.10. Amount of Grant Funding Requested:

\$9,418

2.11. Cash Match:

\$80,873

2.12. In-Kind Match:

\$5,291

2.13. Match Amount:

\$86,164

2.14. Total Project Cost:

\$95,582**3. 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.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	recital/concert events	\$13,291	\$13,291
Totals:		\$0	\$13,291

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Performances	\$15,000	\$15,000
2	Dance classes/workshops	\$20,000	\$20,000
Totals:		\$0	\$35,000

3.3. Revenue: Other *

#	Description	Cash Match	Total
1	Donations, sponsorships, online merch sales	\$10,582	\$10,582
Totals:		\$0	\$10,582

3.4. Private Support: Corporate ***3.5. Private Support: Foundation *****3.6. Private Support: Other *****3.7. Government Support: Federal *****3.8. Government Support: Regional ***

#	Description	Cash Match	Total
1	Government grants from Florida Humanities and South Arts	\$7,000	\$7,000
Totals:		\$0	\$7,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Government grant from United Arts	\$5,000	\$5,000
Totals:		\$0	\$5,000

3.10. Applicant Cash *

#	Description	Cash Match	Total
1	savings	\$10,000	\$10,000
Totals:		\$0	\$10,000

3.11. Total Project Income:

\$95,582

3.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$9,418	\$9,418	10%
B.	Cash Match	\$80,873	\$80,873	85%
	Total Cash	\$90,291	\$90,291	95%
C.	In-Kind	\$5,291	\$5,291	6%
	Total Proposal Budget	\$95,582	\$95,582	101%

4. Additional Proposal Budget Information (optional) (1000 characters)

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 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 2022 estimates the national value of each volunteer hour at \$29.95, which translates into \$90,449 as part of in-kind time donated to further our programming and mission.

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.

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 Form.pdf	33 [KB]	6/20/2023 12:54:22 AM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
2021 Form 990-EZ.pdf	438 [KB]	6/20/2023 11:12:23 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
IMG_1655.jpg	EBPTC at Bomba & Plena Festival in Tampa, FL	EBPTC's professional group Kalindá performed at the Bomba & Plena Festival in Tampa, FL in November 2022, alongside other cultural groups and artists.	865 [KB]		View file
8ab29e9f-bb88-4cc5-b5eb-cf02d2e02340.JPG	EBPTC at Smithsonian Museum of American History	EBPTC performed at the Smithsonian Museum of American History to honor the life and Legacy of Tata Cepeda, a founding member of our organization and the granddaughter of Rafael Cepeda Atilas, the Patriarch of Bomba and Plena Music in Puerto Rico.	351 [KB]		View file
African Influence the Caribbean Series.png	African Influence in the Caribbean Lecture Series	EBPTC hosted a 5-part series called African Influence in the Caribbean where we brought guest speakers and experts to talk through history, DNA, genealogy and music. In this photo, you see Director of the Puerto Rican Organization for the Arts (PROPA) Melanie Maldonado sitting with EBPTC's director Barbara Liz at Casa Culture. Casa Culture is another one of our Central Florida partners and we hosted this lecture last year there to talk about DNA and genealogy to a crowd of about 100 guests.	3546 [KB]		View file
EBPTC Puerto Rican Parade.JPG	EBPTC at the Orlando Puerto Rican Parade	EBPTC participated in the 2023 Orlando Puerto Rican Parade, bringing traditional Bomba music and dance to our float.	143 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Pasco-Hernando workshop.MP4	EBPTC hosting dance workshops	EBPTC hosted a series of Bomba dance workshops at Pasco-Hernando State College for Black History Month 2023. We had about 75 attendees participate with us in total@	3567 [KB]		View file
EBPTC dance classesl.MP4	EBPTC dance classes	A clip of a dance class with EBPTC of the dancer practicing Bomba dance steps with hand fans.	24090 [KB]		View file
EBPTC at Boggy Creek Elementary School .MP4	EBPTC Performance at Boggy Creek Elementary School	EBPTC performed at Boggy Creek Elementary School - one of of Central Florida partners - for their multicultural festival where we dance and educated students and families at Bomba music and dance and they danced along with us.	12517 [KB]		View file

2.1.

J. Notification of International Travel Page 10 of 12

Notification of International Travel

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 Division of Arts and Culture.

K. Single Audit Act Page 11 of 12

Single Audit Act

In accordance with 2 CFR 200, Subpart F - Audit Requirements; 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 83-0915968 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 Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

1. Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with: 2 CFR 200, Subpart F - Audit Requirements; 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

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 265.286, Florida Statutes and incorporated by reference into Rule 1T-1.036, 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)

Barbara Liz Ortiz

