



City of Fort Pierce Florida
Highwaymen Museum Project
African American Cultural and Historical
Grant Application



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City of Fort Pierce

Project Title: City of Fort Pierce Florida Highwaymen Museum Project

A. Organization Information Page 1 of 8

Applicant Information

- a. **Organization Name:*** City of Fort Pierce 
- b. **FEID:*** 59-6000322
- c. **Phone number (with extension if applicable):*** 772.467.3167
- d. **Principal Address:*** 100 N US Highway 1 Fort Pierce, 34950
- e. **Mailing Address:*** 100 N US Highway 1 Fort Pierce, 34950
- f. **Website:*** www.cityoffortpierce.com
- g. **Organization Type:*** Municipal Government
- h. **Organization Category:*** Other
- i. **County:*** St. Lucie
- j. **UEI number:*** HD7SD9PNKNA5
- k. **Fiscal Year End Date:*** 09/30

1. Project Contact*

First Name

Audria

Last Name

Moore Wells

Phone

772.467.3184

Email

amoorewells@cityoffortpierce.com

2. Authorized Official*

First Name

Nicholas

Last Name

Mimms

Phone

772.467.3032

Email

nmimms@cityoffortpierce.com

3. Applicant Grant Experience and History*

3.1. Has the applicant received previous grant assistance within the past five years from any source?*

Yes

ⓈNo

3.2. If yes, for each grant specify the year of the grant award, grant number, grant project name, the granting entity, the grant award amount, and its current status. Make sure to include any grants awarded by the Department or other State grants.

#	Previous Grant Year	Previous Grant Number.	Previous Grant Project Name	Previous Granting Entity	Previous Grant Amount	Open/Closed
1	2018	B19MC120031	CDBG	HUD	\$50,000	Closed
2	2013	B13MC120031	CDBG	HUD	\$4,901	Closed
3	2016	B16MC120031	CDBG ENTITLEMENT FUNDING	HUD	\$484,925	Closed
4	2017	b17MC120031	CDBG ENTITLEMENT FUNDING	HUD	\$477,456	Closed
5	2019	b19MC120031	CDBG ENTITLEMENT FUNDING	HUD	\$599,327	Closed
6	2019	G0057	Construction of Sanitary Sewer	FL DEO	\$1,917,841	Open
7	W1170	57497	Work Squad	Dept of Corrections	\$57,497	Open
8	2018	MV315	Clean Vessel Fort Pierce Marina	FL DEP	\$8,658,281	Closed
9	2017	2017-JAGC-STLU-1-F9-179	Gang Abatement and Reduction XV	Dept of Law Enforcement	\$3,489,920	Closed
10	2016	2017-JAGE-STLU-3-E8-010	Jage Subgrant	Dept of Law Enforcement	\$577,466	Closed
11	2019	2019-JAGC-STLU-3-N2-157	Gang Abatement and Reduction XVle	Dept. of Law Enforcement	\$3,294,200	Closed
12	2020	2020-JAGC-STLU-1-Y5-078	Law Enforcement Technology	Dept of Law Enforcement	\$2,964,346	Open
13	2021	2020-JAGC-STLU-4-5R-137	Law Enforcement Technology m	Dept. of Law Enforcement	\$3,071,800	Open
14	2021	2020-JAGC-STLU-7-Y5-167	FY18 JAG Residual Funds	Dept. of Law Enforcement	\$81,500	Open
15	2021	20201-PSNS-STLU-1_X3-002	FY2019 FPPD Overtime	Dept of Law Enforcement	\$70,000	Open
16	2019	0C569	General Program Support 2020	Dept. of State	\$4,218,500	Open
17	2020	1C239	General Program Support	Dept. of State	\$4,239,100	Open

18	2018	AS917	Proj Participation	Dept. of transportation	\$250,000	Closed
19	2019	ASG05	Utilities Relocation	Dept of Transportation	\$7,306	Open
20	2019	ASG05	Utilities Relocation	Dept of Transportation	\$7,306	Open
21	2016	G0703	Grant Disbursement	Dept of Transportation	\$2,547,704	Closed
22	2016	GoH18	Community Outreach Grant Disbursement	Dept of Transportation	\$15,000	Closed
23	2017	G0J91	Grant Disbursement Financiql Assistance	Dept of Transportation	\$55,400	Closed
24	2018	G0T02	Grant Disbursement	Dept of Transportation	\$16,000	Closed
25	2016	G1422	Grant Disbursement	Dept of Transportation	\$16,000	Closed
26	2019	G1998	Grant Disbursement	Dept of Transportation	\$300,000	Open
27	2019	G1A82	Grant Disbursement	Dept of Transportation	\$524,127	Open
28	2019	G1A83	Grant Disbursement	Dept of Transportation	\$100,000	Open
29	2019	G1G32	Community Outreach	Dept. of Transportation	\$16,000	Closed
30	2019	H0108	N 17th Street	Executive Office of the Governor	\$856,198	Open
31	2019	18069	Moore Creek Boat ramp Improvement	Fish and Wildlife Conservation Commission	\$72,500	Open
32	2020	AARP	Laptops for Elderly	AARP	\$10,000	0
33	2020	SAMCLUB	Unity in the Community	SAAMCLUB	\$1,500	0
34	2020	ALF	COVID Public Info Dissemination	Allegheny Franciscan	\$25,000	0
35	2020	SPH	Unity in the Community	Sandy Pines Hospital	\$500	0
36	2020	CK	Santa Cop	Circle K	\$50	0
37	2020	GFNF	Santa Toys In-Kind Donation d	Guardians for a New Future	\$5,000	0
38	2020	CSC	Laptops for Youth COVID Home School	Children's Services Council	\$4,975	0
39	2021	CSC2	Shop with a Cop Program	Children's Services Council	\$2,000	0

40	2021	ProjLif	Locative Technology for Persons with Alzheimers	Project LifeSaver	\$6,000	0
41	2020	LYC	Crime Victims Support	Ladies Yacht Club	\$6,000	0
42	2020	CH	Shop with a Cop Program	Charles Hyack	\$2,000	0

3.3. Has the applicant applied for additional grant assistance from other State or Federal funding sources, including from other divisions of the Department of State, for the same Scope of Work activities within the same fiscal year?*

Yes

No

3.4. If yes, for each application specify the grant project name, the granting entity, the grant program, the grant request amount, date of application, and its current status

#	Grant Project Name	Granting Entity	Grant Program	Grant Request Amount	Date of Application	Current Status
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4. Proposed Project Team*

#	Name	Project Role Title	Email	Phone/Ext.
1	Audria Moore Wells	Project Manager	amoorewells@cityoffortpierce.com	772.467.3184, ____
2	Mike Reals	Project Coordinator	mreals@cityoffortpierce.com	7724673811

5. Applicant staffing and hours*

Select the option that best describes your organization.

Organization is open at least 40 hours per week and has at least one paid staff member in a management position

Organization has some paid staff but they are not full-time

Organization is open part-time and has volunteer staff

B. Property Information Page 2 of 8

1. Project Title and Location Information*

The title should reflect the name of the property, site, area, museum or exhibit, and the goals of the proposed project. The title should be consistent with previous applications/awards. (For example, Smith House Rehabilitation, Miami City Ballet: Renovation Phase 1, etc.)

1.1. Project Title*

City of Fort Pierce Florida Highway Museum

1.2. Name of Property (If applicable)

Jackie L. Caynon Building

1.3. Street Address (primary location where the proposed project will be carried out)

1234 Avenue D

1.4. City (location of the proposed project)*

Fort Pierce

1.5. Primary County (location of the proposed project)*

St. Lucie

2. Historical Designation*

Indicate the type of historical designation currently held by the property/ies that are the subject of the project, if any. For properties or sites that have been listed in the National Register or are contributing properties or sites within a National Register District, provide the date that the property, site or district was listed. Should you have questions regarding the National Register status of a property or site, contact the Division of Historical Resources' National Register Staff at 1.800.847.7278 or 850.245.6300.

2.1. Type of Historical Designation*

Local Designated District - Contributing Resources

2.2. Historical Designation details

#	Property Name	Date Designated
1	Lincoln Park Historic District (formerly Avenue D Historic District) o	3/18/2002

3. Significance

3.1. Explain the cultural or historic significance of the property, site or resource(s) that is the subject of the proposed project - (Maximum characters 1500.)*

Although the project site, the Jackie L. Caynon, Sr. Building is not on the National Historic Registry; it does hold a significant place within the City of Fort Pierce and the Lincoln Park community.

The Building was dedicated in 2010 to honor the late Jackie L. Caynon, Sr., the first Black elected official in St. Lucie County who served on the Fort Pierce City Commission for five terms from 1966.

As a licensed general contractor, Mr. Caynon built several notable structures in the City--Friendship Baptist Church and Mt. Olive Baptist Church. His community service included membership on the St. Lucie County Biracial Committee, the NAACP, the executive Board of the St. Lucie Democratic Club, St. Lucie Elks Lodge # 1189, and many other organizations.

The utilization of the building to serve as a museum in honor of the Florida Highwaymen artists and one where their creative contributions will be shared with the Florida community, and the world, is befitting as the structure is held in high esteem within the Fort Pierce community.

3.2. For Historic Property/ies, enter the Florida Master Site File (FMSF) Number (ex. 8ES1234). For Multiple site forms, just separate with a semicolon (;). If no FMSF form exists, applicants may be required to complete one as part of the requirements in a grant award agreement.

N/A

3.3. Indicate Year of the Original Construction (enter Year only)*

2009

3.4. For Historic Property, Date(s) and Description of Major Alterations - (Maximum characters 300.)

N/A

3.5. Indicate Current Use of Property and Proposed Use (Maximum characters 300)*

Currently, the Jackie L. Caynon Building is vacant in preparation for renovations to convert it to the City of Fort Pierce Florida Highwaymen Museum. However, for the past several years the building was occupied by a local non-profit organization- Lincoln Park Main Street. This organization has relocated to another city building that better suits its purpose.

C. Project Specifics Page 3 of 8

1. Scope of Work - (Maximum characters 5000.)*

In the space provided below, briefly describe the scope of work for the project for which funding is requested. List the work items that will be completed during the grant period using the funds requested and the required match.

African-American Cultural and Historical Grants fund Fixed Capital Outlay projects at facilities in Florida that highlight the contributions, culture, or history of African-Americans. Priority shall be given to projects that:

- Encourage the design or construction of a new facility or the renovation of an existing facility in an area with great cultural significance in which no facility exists;
- Enhance the beauty or aesthetic value of facilities named for significant African-Americans; or
- Restore facilities on the National Register of Historic Places

SCOPE OF WORK FOR RENOVATION

of the Jackie L. Caynon Building to house

The City of Fort Pierce Florida Highwaymen Museum

GENERAL REQUIREMENT

The City of Fort Pierce/Fort Pierce Redevelopment Agency plans to transform an existing two-story, 3,200 square feet building located in the historical African American community of Lincoln Park to house The Florida Highwaymen Museum. As important keepers of the local art culture, the City of Fort Pierce Highwaymen Museum, managed and operated by the Original Florida Hall of Fame Highwaymen, Inc., will define, interpret, preserve, retain, and refine for the current generation those values and visions that sustained the African American community throughout the eras of segregation, Jim Crow, and ongoing racial unrest.

Scope of Work

Based on the specifications below and the proposed site plan, various departments of the City of Fort Pierce will oversee assigned aspects of the project. The Project Manager and Project Coordinator will oversee and manage all departments and divisions in order to make sure timelines and tasks are completed to specifications.

Scope of work/Specification:

Overall Building

- Remove existing HVAC equipment and install (2) 4-ton variable speed A/C Systems.
- Install Fire Suppression System for a 3,200 square-feet, two-story building
- Install enhanced interior and exterior security measures to include video surveillance, motion-censored lighting, and a burglar alarm system. All exterior doors will be equipped with secure access entry control.
 - **ACCESS:** install door controller to accommodate (5) exterior doors, (1) storage room, and (1) electrical room.
 - **Camera:** install (7) cameras throughout the two-story building to include cameras in every room and common area.
 - **ALARM:** install (1) alarm with dialer and encrypted network communication
- Elevator Repair – Remove and replace seals (jack packing) packing. The cylinders/housings will be inspected, cleaned, and reinstalled with new hydraulic fluid.
- Remove existing 56-feet of fence and replace with 360 LF of decorative aluminum security fence & concrete column fencing per renderings and estimates around the .07-acre property.
- Install (1) interactive 55" HD, touch screen computer Kiosk at Avenue D and Means Court.
- Install a new 128KW generator to power the entire building in case of a power outage.

Exterior

- Pressure wash and prepare the exterior of 3,200 square-foot building for painting to include wall mural inspired by Highwaymen that wraps from the south side of the building to cover the entire west side of the building.
- Install 1,200 square foot brick paver art garden

Interior

First Level

- Install (20) sections of LED track lighting throughout the first floor (4 rooms, hallway, and proposed space for multi-purpose room).
- Install 6 temporary window treatments to cover all windows on the first floor to reduce natural lighting. Something that can be used to hang art on.
- Upgrade (3) exterior doors with impact storefront doors to complement security enhancements.
- Renovation of 90 square feet kitchen.
- Install 9ft custom wood shutters on the countertop to hide kitchen when not in use.
- Remove and replace 1600 square-foot of flooring with wood grain ceramic tile.
- Supply and install (12) cultured marble windowsills.
- Repair, patch, prime, and paint approximately 3400 SF of walls.

Second Level

- Install (24) sections of LED track lighting throughout the second-floor area (five rooms, hallway, and proposed space for the main gallery).
- Install (12) custom window coverings to cover windows in 4 rooms and the main gallery area. Something that can be used to hang art on.
- Upgrade (2) exterior doors with impact storefront doors to complement security enhancements.
- Remove cabinet and sink. Repair, patch, and paint area.
- Install 8-foot partition to hide sink and cabinets when not in use
- Remove and replace 1600 square-foot of flooring with wood grain ceramic tile.
- Supply and install (5) cultured marble windowsills.
- Repair, patch, prime, and paint approximately 3400 SF of walls

2. Tentative Project Timeline (remember this is a 24 month grant period)*

Please specify the start and end month and year below; indicate all major elements of the project for which funding assistance is requested, the anticipated time required to complete each element, and the planned sequence of these activities. Grants, if awarded, will begin July 1 of the year funds are appropriated. Projects should be completed within 24 months.

#	Work Item	Starting Date	Ending Date
1	Prepare RFP Bids for Project	1/22/2022	6/22/2022
2	Publish RFP Bids	8/22/2022	9/22/2022
3	Contractor Selection	8/22/2022	9/22/2022
4	Replace HVAC	8/22/2022	11/22/2022
5	Install Fire Suppression System	8/22/2022	11/22/2022
6	Upgrade 5 Exterior Doors	8/22/2022	9/22/2022
7	Install Security Measures	8/22/2022	11/22/2022
8	Install Access Entry Control 6 doors	8/22/2022	11/22/2022
9	Install Burglar Alarm	8/22/2022	9/22/2022
10	Repair Elevator	8/22/2022	9/22/2022
11	Repair Windowsills	9/22/2022	1/22/2023
12	Remove Cabinets and Sink Renovate Kitchen	9/22/2022	1/22/2023
13	Install All Flooring	9/22/2022	1/22/2023
14	Install Fencing	11/22/2022	1/22/2023

15	Paint Building exterior and Wall Mural	11/22/2022	1/22/2023
16	Install Brick Pavers	11/22/2022	1/22/2023
17	Track Lighting All Rooms	11/22/2022	1/22/2023
18	Grand Opening	2/10/2023	2/15/2023

3. Provide the estimated total square footage of the structure (the house or building, for example):*

3,200

4. Provide measurable quantities for each work item listed in the Scope of Work (square footage, linear footage, unit counts, etc.):(Maximum characters 3500.)*

For example: square footage of floors to be refinished or walls to be repainted, linear footage of trim to be replaced, etc. If an element is not measurable in square feet, provide quantities (example: replace 15 door knobs):

Install 2-4-ton HVAC Systems

Install Fire Suppression for 3,200 Square Feet- a two-story building

Security System-Install door controller to accommodate:

(5) exterior doors

(1) storage room

(1) electrical room

(7) seven security cameras

(1) alarm with dialer and encrypted network communication.

Install Decorative Security fencing (360 LF) to surround property (07-acre parcel)

Upgrade (3) exterior doors on 1st floor to complement security systems

Renovate 90sq ft kitchen and install 9 feet of wood shutters

Install Brick pavers 10,788 sq. ft.

Install (20) sections of LED track lighting on 1st floor

Remove 1,600 sq. ft. flooring 1st floor

Prime, Patch, Paint 3,400 Sq. Ft. of walls

Install (24) sections of LED track lighting throughout 2nd floor

Install (12) custom window coverings in the main gallery

Upgrade (2) exterior doors to complement the security system

Remove and Replace 1,600 sq. ft. of flooring 2nd floor

Repair, Patch, Prime, Paint 3,400 sq. ft. of walls on 2nd fl.

Install new Generac 128K generator with transfer switch

5. Will you be hiring or contracting with professional architectural or engineering services to assist with the project work?*

NOTE: Professional architectural and engineering services are REQUIRED if the Scope of Work includes structural work, code-required upgrades, occupancy classification change (such as from residential to museum) and work that affects life safety (fire protection and egress).

Yes

No

6. If no professionals are projected to be hired, explain why. (Maximum characters 500)

N/A

7. Does the proposed project entail a partnership with any other local entity?*

Yes

No

7.1. If yes, describe their participation to date and anticipated further participation in this project.

The inspiration to create the Florida Highwaymen Museum was born out of an endearing desire to provide a top-notch facility that would pay homage to our world-famous, hometown artisans in a way that is befitting of their 60-year legacy. As part of a broader vision of the City of Fort Pierce and the Fort Pierce Redevelopment Agency (FPRA) to regenerate the Avenue D commercial corridor, the Museum, which will be located at 1234 Avenue D, is viewed as an integral component of that concept. To that end, the FPRA entered into a lease agreement with the Original Hall of Fame Highwaymen, Inc. at an annual cost of \$1.

Prior to the Highwaymen occupying the 3,200 square-foot, two-story building, the FPRA's goal is to transform the building into a highly secured structure equipped with measures to preserve, protect and display valuable works of art. The anticipation surrounding this endeavor is expected to become a hallmark accomplishment, not only for the community but also for the remaining living Highwaymen. The FPRA and the Original Florida Hall of Fame Highwaymen Inc. have worked closely to develop the design and site plan for the new museum.

The Original Florida Hall of Fame Highwaymen, Inc. has been a leading champion of the Highwaymen Museum Project and they have helped to bolster support for the project idea. They have held meetings and have supported the Highwaymen specialty license plate initiative. Once the facility opens, the day-to-day operations will be managed by the Original Florida Hall of Fame Highwaymen, Inc. The Highwaymen will select the staff and volunteers slated to operate the facility, and their Board of Directors will oversee the development of museum programming to benefit the city as a whole. The City will maintain the building, the grounds and cover the cost of utilities. The partnership between the City and the Original Florida Hall of Fame Highwaymen has been sustained for many years and it is in the City's interest to see the Museum flourish and sustain as its presence will greatly enhance the City of Fort Pierce community.

8. Demonstrated Need - (Maximum characters 1500.)*

Discuss the demonstrated need for the proposed project or activity, as it relates to the contributions, culture, or history of African-Americans, including any immediate threats to the property/ies, historic resources, or materials that are the subject of the proposed project. Documentation material, such as newspaper articles, are to be uploaded in the Support Materials section of this application.

A museum dedicated to the Florida Highwaymen is a project that is long overdue. As young burgeoning artists, these twenty-six African American men and women did not have the opportunity to market and sell their work in galleries and other venues afforded to their white counterparts. This denial was solely due to a society that treated them differently because of skin color. The deep-rooted structure of social racism forced the Highwaymen to promote and sell their artwork from the trunk of their cars, rather than through traditional selling venues.

Creating a space to celebrate the Highwaymen artists in their hometown of Lincoln Park, would be an honorable recognition of the contributions that these artists made to their country, despite the many obstacles set before them. Moreover, not only will the Florida Highwaymen Museum serve as a space to highlight the contributions of the Black artist, but it will also be a historical reminder reflecting how entrenched the overarching grip of racism and segregation stretched. This historical aspect of the museum is a snapshot revealing the unique struggles of the Black southern artist during Jim Crow and the Civil Rights Eras.

The Highwaymen Museum will project a positive and influential representation of the African American culture, specifically that of the Black artist. It will be a space where history, art, and culture converge to provide a snapshot into a history that is ever evolving.

D. Budget and Match Page 4 of 8

1. Project Budget and Match*

1.1. Grant Funds and Match *

List your work items and associated estimated expenses and how they will be paid (from match, the grant or both). Only include expenses that are specifically related to the project.

AACH grants require a cash match of 50% of funds requested above \$500,000. For example: if the request amount is \$1,000,000, the match amount is \$250,000. This would be 50% of the \$500,000 that is above the first \$500,000 for a total project budget of \$1,250,000. There is no match requirement for grant funding requests up to \$500,000.

Round amounts to the nearest dollar. Rows must have a value in Grant Funds or Cash Match. If both columns are 0 or blank, the row will not be saved.

The amount of grant funds requested in this application will be the total in the "Grant Funds" column. The total amount of the "Cash Match" column must equal or exceed 50% of the funds requested above \$500,000. ALL matching funds must be cash-on-hand.

#	Work Item	Grant Funds	Cash Match	Total
1	HVAC Systems	\$21,450	\$0	\$21,450
2	Alarm System	\$81,596	\$0	\$81,596
3	Fencing	\$78,480	\$0	\$78,480
4	Building Pressure Wash	\$1,200	\$0	\$1,200
5	Exterior Building Painting	\$16,500	\$0	\$16,500
6	Brick Garden Pavers	\$32,500	\$0	\$32,500
7	LED Track Lights 1st Fl	\$12,000	\$0	\$12,000
8	Exterior Doors PGT Impact 1st Fl	\$10,000	\$0	\$10,000
9	Kitchen Wood Shutters	\$1,350	\$0	\$1,350
10	Removal & Replace Flooring 1st Fl	\$11,600	\$0	\$11,600
11	Windowsills 1st Fl	\$1,800	\$0	\$1,800
12	Repair Prime Patch Paint Walls 1st Fl	\$10,200	\$0	\$10,200
13	LED Track Lighting 2nd FL	\$18,750	\$0	\$18,750
14	Window Coverings 2nd Fl	\$7,200	\$0	\$7,200
15	2 Exterior Doors PGT Impact 2nd Fl	\$5,000	\$0	\$5,000
16	Removal & Replace Flooring 2nd Fl	\$11,600	\$0	\$11,600
17	Repair Patch Paint 2nd Fl	\$10,200	\$0	\$10,200
Totals:		\$499,962	\$0	\$499,962

#	Work Item	Grant Funds	Cash Match	Total
18	Generators	\$75,500	\$0	\$75,500
19	Install Fire Wet Water Suppression System	\$25,000	\$0	\$25,000
20	Install 6 Custom Window Coverings throughout 1st Floor	\$3,600	\$0	\$3,600
21	Remove Cabinet and Sink Repair , Patch, Paint area 2nd Floor	\$1,250	\$0	\$1,250
22	Supply and Install 5 Windowsills 2nd Fl	\$750	\$0	\$750
23	Elevator Repair	\$6,136	\$0	\$6,136
24	Kitchen Renovation	\$40,000	\$0	\$40,000
25	Wall Mural Wrap Exterior Building	\$16,300	\$0	\$16,300
Totals:		\$499,962	\$0	\$499,962

Grant Funds Requested:

\$499,962

Total Match Amount:

\$0

Project Total Budget:

\$499,962

1.2. Additional Budget Information/Clarification

Use this space to provide additional detail or information about the proposal budget as needed. For example, where the relationship between items in the budget and the objectives of the proposed project may not be obvious, provide clarification regarding the necessity for or contribution of those work items to the successful completion of the project.

At this time, there is no clarification needed.

2. Completed Project Activities

#	Activity Description	Date Completed	Cost Value
1	Development of Site Plan for Needed Building Improvements and Renovations	11/19/2021	\$10,000

3. Operating Forecast. - (Maximum characters 500.)*

Describe source(s) of funding for necessary maintenance, program support, and/or additional expenses warranted to sustain the proposed project after the grant period.

The lease agreement between the City of Fort Pierce/ FPRA and the Original Florida Highwaymen Hall of Fame Inc. calls for the City to assume all exterior risks and liability and the Highwaymen organization to be responsible for all interior building structures, all programming, HR, and staffing, fundraising, and all interior electrical components. The building is being renovated by the City since this is city-owned property.

E. Ownership Information Page 5 of 8

1. Property Ownership.*

Enter name of the Property Owner and choose the appropriate owner type. If applicant is not the owner of the property, the applicant must secure Property Owner concurrence. The applicant shall provide a letter from the Property Owner that documents that the applicant has the permission of the Property Owner of record to conduct the proposed project on the owner's property and that the Property Owner is in concurrence with this application for grant funding. This letter shall be uploaded in the Support Materials section of this application. If the property for which grant funding is requested is leased by the Applicant Organization, the lease agreement must be dated, signed and submitted at the time of the application submission, with the required Owner Concurrence Letter attachment to the application.

1.1. Does your organization own the property?*

Yes

No

1.2. Property Owner*

City of Fort Pierce/ Fort Pierce Redevelopment Agency

1.3. Type of Ownership*

Non-Profit Organization

Private Individual or For-Profit Entity

Note: Properties owned by private individuals or for-profit entities are not eligible for grant funding.

State or Local Governmental Agency

Federal Governmental Agency

1.4. Is the property within a Qualified Census Tract?*

Yes

No

F. Protection and Impact Page 6 of 8

1. Local Protection*

Indicate the level(s) of local protection currently afforded the project property or site and upload a copy of the local protection documents in the Support Materials section of this application.

1.1. Local Protection Level(s)*

- Local Ordinance Design Review
- Protective/Restrictive Covenant
- Other

2. Annual Visitation*

2.1. What is the estimated or anticipated Annual Visitation for the project property or site?*

20,000-25,000

2.2. What is the basis of these estimates? - (Maximum characters 200.)*

The above estimates are based on visitation numbers of other museums in close proximity to the Highwaymen Museum. In particular, the Backus Art Museum sees an average of 20K visitors per year. Other area museums see similar or higher numbers.

3. Economic Impact*

3.1. Negative Economic Impact of COVID-19/Exacerbation of Pre-Existing Disparities and Anticipated Economic Impact of Project (Maximum characters 3000) *

Explain the negative economic impact of COVID-19 on your organization, the exacerbation of pre-existing disparities and/or any delays it caused the project. Explain the direct economic impact this project will have on addressing the negative economic impact of COVID-19 and/or the pre-existing disparities for your organization and the surrounding community. Include any information regarding number of jobs it will provide, if known

The COVID 19 pandemic has had a profound impact on the City of Fort Pierce and its local economy. As reported by the CDC, "Racial and ethnic minority groups..." were "unequally affected ..." (CDC.gov), and in the state of Florida, "25 percent of Hispanics and 20percent of Blacks tested positive for the virus compared to only 11% of whites" (usatoday.com, 2021).

As a government municipality, the City relies heavily on revenues from business taxes, local consumer spending, and tourism. At the height of the crisis, eighty-five percent of local businesses were forced to close; school shutdowns forced families to remain at home, and local tourism came to a halt. This sharp hit on the City's local economy continued throughout 2020, and in most cases, spilled into the first quarter of 2021. Although the City began to see an uptick in the local economy towards the end of the first quarter, revenues and consumer activity did not return to pre-COVID numbers until the end of the third quarter of 2021.

Not only did the pandemic have a devastating impact on the local and regional economy, but it also posed huge setbacks in initiatives slated to help fund the Highwaymen Museum project. A specialty license plate grant honoring the artists' legacy was approved during the 2020 legislative session. As the fiscal agent for the annual use fees from this tag initiative, the City is able to utilize the funding to pay for daily Museum operations, as well as educational programming. The legislation required that 3000 presale vouchers be sold within a 24-month period beginning October 16, 2020. However, as of October 4, 2021, only 98 vouchers have been purchased. Unfortunately, this delay compounded further, as plans for the Highwaymen artists to hold tag fundraising events to boost sales were postponed due to virus transmission risks. As of now, a full year has passed, and 2,902 tags still need to be purchased to meet the legislative presale requirement. These significant economic and financial COVID 19 disruptions and setbacks have caused the Highwaymen Museum project to fall behind schedule, delaying the facility's opening.

Negative impacts of COVID 19 not only affected the Highwaymen Museum project, but the pandemic disproportionately impacted the City's Black and Hispanic communities, worsening the already vulnerable state of residents in these neighborhoods. Although the entire City was affected through forced local business closures and high job loss rates, the virus disproportionately affected minority and lower-income communities significantly harder.

Accounting for 70% of the City's overall population—Black 40.7%, Hispanic 23.3%, (U.S. Census, 2019)—the City's vulnerable populations grappled with higher rates of job losses and unemployment; higher rates of evictions and home loss; higher rates of food insecurity and health disparities, and higher rates of COVID (I need #s). With an overall pre-COVID poverty rate of 29.4%, 16.7% higher

than the State's poverty rate (U.S Census, 2019), it will take much longer for these underserved communities to recoup from the COVID 19 pandemic.

The creation of the Florida Highwaymen Museum will become an integral part of spurring the economic growth of the entire City of Fort Pierce, specifically in the Lincoln Park community where this growth currently lags. Through formed partnerships with other local organizations, special events, and overall daily visitations, traffic to the area of Lincoln Park will undoubtedly increase, and as such, spur business and development in Lincoln Park and other lower-income City neighborhoods.

3.2. Was this a planned expansion or upgrade that was delayed due to the pandemic?*

Yes

No

4. Educational and Public Impact

4.1. Educational Benefits and Public Awareness - (Maximum characters 1500.) *

Explain how the proposed project will educate the public on issues related to the contributions, culture, or history of African-Americans in Florida.

Museums have a powerful impact on learning as they provide an authentic, visceral experience for the learner. In an article titled "The Role of Museum Education in the Learning Experience," (Hankeringforhistory.com, n.d.) the writer points out that "...*museum education is an integral aspect outside of the classroom that provides students with historical events and information*" (n.d.), further adding that "*the collections in the museums offer learners with tangible links to places and historical events that facilitate the growth and development of cultural and historical heritage. Learners stand a better chance of understanding the historical value*" (n.d.).

These statements are especially relevant today when the facilitation of learning must involve more than just classroom learning. On the surface, Highwaymen art offers viewers a meditative experience brought on through vivid landscape scenes. But, beneath the beautiful and bright images exist the historical context of America's dark past of segregation undergirded by the evils of Jim Crow. Museum visitors will not only come in contact with visual art, but they will also come to know the unique struggles of the Black southern artist and the ways in which members of this group had to creatively maneuver around racist laws and other cultural constraints to market and sell their art.

Also important to the issue of cultural representation and learning is that a museum dedicated to any facet of African American heritage is nonexistent on the Treasure Coast of Florida. One would have to travel at least 90 miles to experience a historical venue focused on the Black American experience. To maintain this level of cultural omission is to aid in maintaining negative stereotypical myths often overshadowing the contributions of African Americans.

4.2. Building Stronger Communities/Addressing Educational Disparities/Promoting Healthy Childhood Environments (Maximum characters 3000) *

Explain how the proposed project will build stronger communities through investments in neighborhoods, address educational disparities and/or promote healthy childhood environments.

In an article titled, "Museums as community development: Whiteville, NC" (ced.sog.unc.edu, 2015), the writer provides an in-depth discussion regarding the benefits of museums in relation to the communities in which they serve. According to the article, "Museums ... serve as community anchors, catalysts for revitalization, and vehicles for cultural preservation" (2015).

The *City of Fort Pierce's Florida Highwaymen Museum* will be located in the Lincoln Park neighborhood of Fort Pierce, a low-income, Black community struggling to regain a resurgence to its former hey-day. Prior to the 1980s the community's local Black businesses and Black residents flourished amidst a self-sustaining, pride-filled, cohesive African American community.

The erecting of a local community museum, dedicated to a unique group of local artists, will serve to create community bonds and social cohesion that will help transform and build a strong Lincoln Park community. The site will not only be a place that houses famous Highwaymen art, but it will also be a place that builds community pride and one where local residents can gather to take part in special museum events and programs; where parents can bring children to see accomplishments from those who share their cultural and racial backgrounds; and where the local community will reap benefits from the economic growth that the Museum is certain to bring.

The Fort Pierce community and the Lincoln Park neighborhood will undoubtedly experience a positive impact from the presence of the Highwaymen Museum. Investments in the community's infrastructure, schools, roads, and other integral community assets will be generated through partnerships formed with outside organizations, through business relocation to the Lincoln Park area, and through revenue generated from museum events. Newly constructed single-family homes have already begun to transform the area, and

discussions for additional affordable housing in the form of multi-family units are currently in the pre-planning stages. New area restaurants, new street wayfinding signage, and other revitalization efforts are currently underway. It is expected that these community investments will result in a more vibrant and stronger Lincoln Park and the wider Fort Pierce community.

In the way of addressing educational disparities, the *Florida Highwaymen Museum* will have a profound impact on bridging the large educational gap that exists between African American students in the Lincoln Park district and their more academically successful peers. Current data on the Florida Standards Assessment tests show that school-age children from Lincoln Park score 10 or more points below school children in more affluent surrounding communities (FL FSA, 2020). However, through ongoing special education programs; educational and informative guest speakers; special events focused on the African American culture and experience; museum summer camp programs; and other programs designed to boost the educational standings of school children residing in the Lincoln Park community, the Florida Highwaymen Museum will significantly address current educational disparities.

G. Support Materials Page 7 of 8

1. Non-Profit Status*

File Name	File Size	Uploaded On	View (opens in new window)
IRS Determination Letter 2020.pdf	420 [KB]	11/22/2021 11:41:28 AM	View file

2. Substitute W-9 Form*

(available at DFS website <https://flvendor.myfloridacfo.com>)

File Name	File Size	Uploaded On	View (opens in new window)
Substitute W9.doc	72 [KB]	11/22/2021 11:40:21 AM	View file

3. Documentation of Confirmed Match*

Consult the program Guidelines for suitable documentation evidencing match (African-American Cultural and Historical Grant)

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Documentation of Confirmed Match.docx	12 [KB]	11/30/2021 2:39:37 PM	View file

4. Letters of Support*

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Letters of Support.pdf	2968 [KB]	11/23/2021 11:41:17 AM	View file

5. Photographs*

Photographs are used to further inform Panelists and should relate to the proposed project, depicting the associated property, site, resources, or collection in its current state. Historical images are also welcome.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Photos.pdf	28561 [KB]	11/23/2021 10:41:58 AM	View file

6. Representative Image*

Upload a single representative image of the property or project to be used in the application review meeting that conveys the theme or purpose of the proposed project. For projects directed at historic properties or sites, this should be a recent image of the front of the building or site.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Proposed Site Design.pdf	7128 [KB]	11/22/2021 11:44:16 AM	View file

7. Proposed Project Team Support Documents*

Provide the curricula vitae/resumes of the proposed project team as listed in Section A.4 of the application.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Audria Moore Resume.pdf	168 [KB]	11/18/2021 3:52:50 PM	View file

8. Architectural Drawings/Design Documents (if available)

If completed, the Applicant Organization shall provide architectural project schematics, construction documents, or conditions reports.

9. Arts and Cultural Mission and Programming (if applicable)

Provide materials such as a season program, box office statement, educational programs that document percentage of arts and cultural programming of facility (If project is for a NEW space without previous programming, provide programming examples).

File Name	File Size	Uploaded On	View (opens in new window)
Sample of Highwaymen Museum Programming.docx	291 [KB]	11/18/2021 4:15:58 PM	View file

10. Demonstrated Need*

Provide documentation materials, such as newspaper articles, that demonstrate need for the proposed project or activity, as it relates to the contributions, culture, or history of African-Americans, including any immediate threats to the property/ies, historic resources, or materials that are the subject of the proposed project.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Articles Demonstrating Need.pdf	15849 [KB]	11/15/2021 1:35:50 PM	View file

11. Owner Concurrence Letter*

Provide a letter that documents that the applicant has the permission of the owner of record (if the Property Owner is not the applicant) to conduct the proposed project on the owner's property and that the owner is in concurrence with this application for grant funding. If the property for which grant funding is requested is leased by the Applicant Organization, the lease agreement must be dated, signed and submitted at the time of the application submission, with the required Owner Concurrence Letter. Note that, the owner must be a Non-profit Organization or agency of government.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen 1234 Avenue D Ownership Title.pdf	61 [KB]	11/22/2021 12:39:02 PM	View file

12. Local Protection (if applicable)

Provide copies of any documents that provide local protection of the project site as identified in question F.1.1.

File Name	File Size	Uploaded On	View (opens in new window)
15-R04(31965)_-_RESOLUTION_-_RESOLUTIONS_-_RESOLUTION[1].tif	656 [KB]	11/29/2021 12:53:34 PM	View file

13. Federal Assurances for Construction Programs Form*

Provide a completed copy of the Federal SF424D Assurances for Construction Programs form, which can be obtained at the Grants.Gov website <https://www.grants.gov/forms/sf-424-family.html>.

File Name	File Size	Uploaded On	View (opens in new window)
Highwaymen Federal Assurances.pdf	1144 [KB]	11/22/2021 4:32:45 PM	View file

14. Optional Materials

Applicants may attach materials not specifically requested that support the application. Examples may include copies of National Register nominations, conditions assessments, newspaper articles or other documents that reflect the significance of the resource, highlight its historic characteristics, its public use, COVID impact documentation and so on.

File	Title	Description	Size	Type	View (opens in new window)
Highwaymen Mike Reals Resume.docx	Resume of Project Coordinator		67 [KB]		View file
Highwaymen Executed Highwaymen Lease Agreement - 1234 Avenue D COFP.pdf	Lease Agreement		7866 [KB]		View file
City of Fort Pierce W9 (v2018) 103119.pdf	W9		147 [KB]		View file
Highwaymen Additional Support Material.docx	Additional Support Links on the FL Highwaymen		12 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Highwaymen Video Link.docx	Highwaymen News Video		12 [KB]		View file
Highwaymen News Article.pdf	Highwaymen News Article & Group Photo Remaining HM		2077 [KB]		View file

14.1.

H. Review and Submit Page 8 of 8

1. Review and Submit*

I hereby certify that I am authorized to submit this application on behalf of {{organization}} 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.

1.1. Signature (Enter first and last name)*

Attachments



THE FLORIDA SENATE

Tallahassee, Florida 32399-1100

COMMITTEES:
Transportation, *Chair*
Military and Veterans Affairs, Space,
and Domestic Security, *Vice Chair*
Appropriations Subcommittee on Health and
Human Services
Children, Families, and Elder Affairs
Finance and Tax
Reapportionment

SELECT SUBCOMMITTEE:
Select Subcommittee on Congressional
Reapportionment

SENATOR GAYLE HARRELL
25th District

November 19, 2021

General Program Support Grants Administrator
Florida Division of Cultural Affairs
R.A. Gray building
500 South Bronough St.
Tallahassee, FL 32399

Re: African American Cultural Grant

Dear Panel Members:

The Florida Highwaymen Museum project proposes renovating the Jackie L. Caynon Building, located in the historical Lincoln Park District, into a dedicated space that will house a copious collection of original Highwaymen art. The proposed restoration of the two-story, 3,200 square foot building, includes the replacement of the HVAC system; installation of enhanced interior and exterior security measures to include video surveillance, motion-censored lighting, and a burglar alarm system; installation of a decorative fence around the entire property and installation of a new sign. In addition, the second level will be transformed into a gallery to be used for exhibition or display of treasured pieces of artwork and artifacts. The museum's central theme will be focused on cultural heritage and serve as tribute to the Highwaymen artists

The artistic contributions these twenty-six artists have made to the American arts landscape have an even heightened appeal due the Highwaymen's inspirational story of resilience and fortitude amidst the dark, stifling era of Jim Crow rule. Dedicating a museum to honor these men and women will preserve their important and unique role in Florida's history.

Sincerely,

Gayle Harrell

Gayle Harrell, Senator
District 25

REPLY TO:

215 SW Federal Highway, Suite 203, Stuart, Florida 34994 (772) 221-4019 FAX: (888) 263-7895
 322 Senate Building, 404 South Monroe Street, Tallahassee, Florida 32399-1100 (850) 487-5025

Senate's Website: www.flisenate.gov

WILTON SIMPSON
President of the Senate

AARON BEAN
President Pro Tempore



**THE FLORIDA HOUSE OF REPRESENTATIVES
STATE REPRESENTATIVE DANA TRABULSY
DISTRICT 84**

District Office
3209 Virginia Ave.
Building S
Fort Pierce, FL 34981
(772) 595-1391

Tallahassee Office
1101 The Capitol
402 South Monroe St
Tallahassee, FL 32399
(850) 717-5084

dana.trabulsy@myfloridahouse.gov

November 19, 2021

To Whom It May Concern,

Please accept this letter of support on behalf of the City of Fort Pierce as they submit their application for the Florida Department of State's African American Cultural Grant to help complete the Florida Highwaymen Museum project.

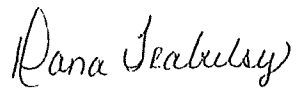
This extremely important project proposes renovating the Jackie L. Caynon Building, located in our historical Lincoln Park District, into a dedicated space that will house a breathtaking collection of original Highwaymen art. The proposed restoration of the two-story, 3200 square foot building, includes the replacement of the HVAC system; installation of enhanced interior and exterior security measures to include video surveillance, motion-censored lighting, and a burglar alarm system; installation of a decorative fence around the entire property and installation of a new sign. In addition the second level will be transformed into a gallery to be used for exhibition or display of treasured pieces of artwork and artifacts. The museum's central theme will be focused on cultural heritage and serve as a tribute to the Highwaymen artists. This space will bring together community members, city and county leaders, educators, students, researchers, and the thousands of tourists who enjoy the Treasure Coast to share in the beauty the Florida Highwaymen have gifted to us all. The renovated space will offer museum visitors an eclectic experience in Florida Highwaymen art and artifacts, and it will promote and provide educational programming for learning institutions worldwide.

Florida Highwaymen paintings are bought, sold, and celebrated throughout the country. The contributions these twenty-six artists have made to the American arts landscape have a heightened appeal due to their inspirational story of resilience and fortitude amidst the dark, stifling era of Jim Crow rule. Dedicating a museum to honor these men

and women will preserve their important and unique role in Florida's history, and it will be reflective of the area's commitment to recognize and promote diverse cultural representations.

The City of Fort Pierce is proud to be the home of the Florida Highwaymen artists. This museum will have a profound, lasting impact on our local community, and it is paramount to preserving our local heritage and history. I wholeheartedly support this endeavor and sincerely request your approval of this application.

Kindest Regards,

A handwritten signature in cursive script that reads "Dana Trabulsy".

Dana Trabulsy
State Representative, District 84

**Original Florida Hall of Fame Highwaymen Inc.
P.O. Box 1254
Fort Pierce, Florida 34954**

November 5, 2021

**African American Cultural and Historical Review Panel
Florida Department of State
Division of Arts and Culture
R.A. Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250**

Dear Review Panel:

The Original Florida Hall of Fame Highwaymen Organization is writing in support of the City of Fort Pierce's grant application for the African-American Cultural and Historical Grant towards the development of a Highwaymen Museum and an African-American Cultural Center in the heart of Lincoln Park.

The Florida Highwaymen Organization was established in 2004. The group reorganized, and the Original Florida Hall of Fame Highwaymen Inc. (OFHOFH) was established in 2011. The OFHOFH is a 501(c)3 nonprofit organization with the Internal Revenue Service. The mission of our organization is to establish an art/history center, traveling exhibition and scholarship fund to preserve the history and educate the public about the Original Florida Hall of Fame Highwaymen Artists.

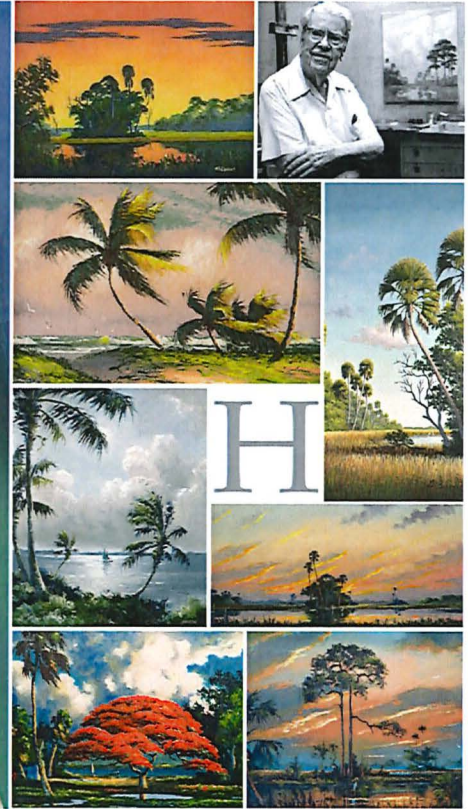
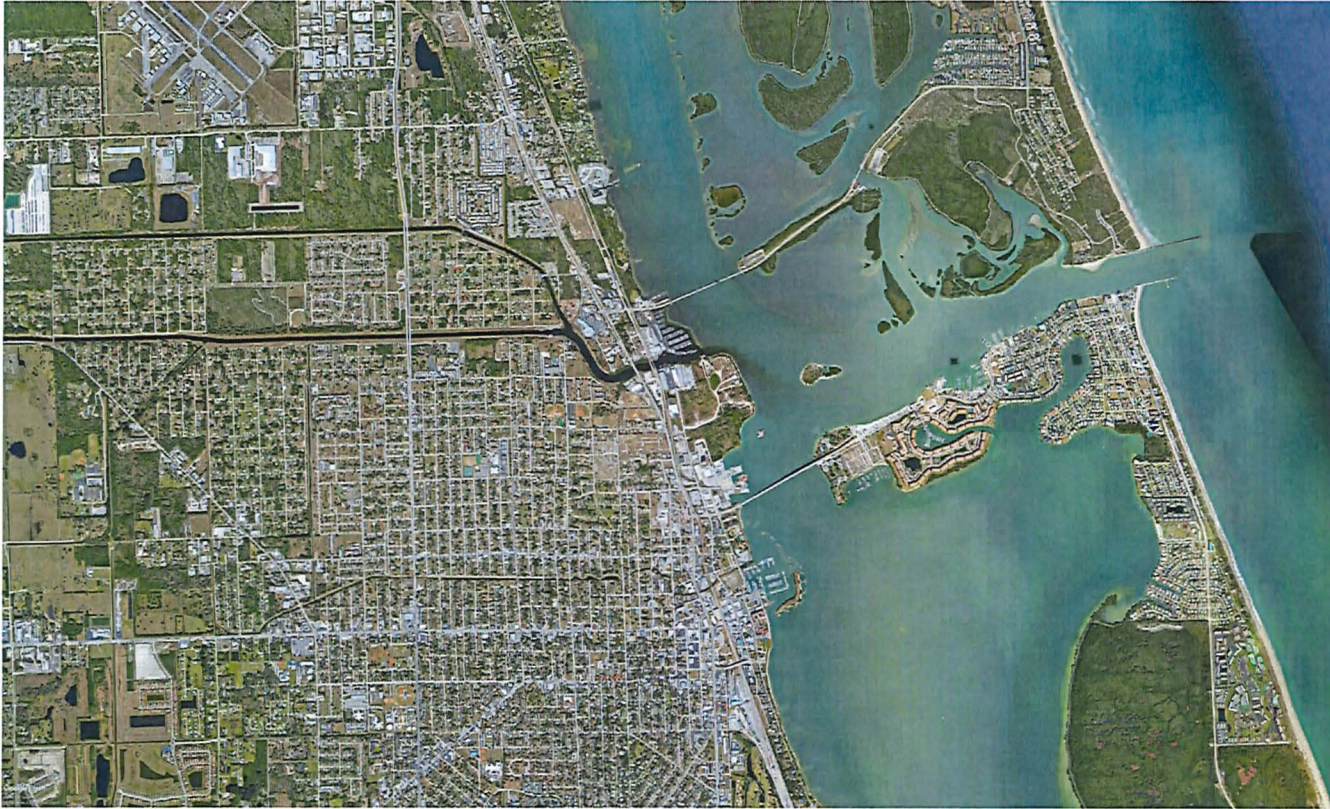
If awarded funding assistance, this grant will help us in fulfilling one of our missions; to establish an art/history center which will be located at 1234 Avenue D, Fort Pierce, Florida located in the historic Lincoln Park area. It will help us to provide arts and cultural programming, educational enrichment and preserve the history of the Florida Highwaymen and African-American history.

With the benefits that this project has to offer to the residents of the Lincoln Park area and surrounding communities, I respectfully request that the Florida Department of State give full consideration to awarding the Florida African-American Cultural and Historical Grant to the City of Fort Pierce.

Sincerely,


Doretha Truesdell, President

Original Florida Hall of Fame Highwaymen, Inc.

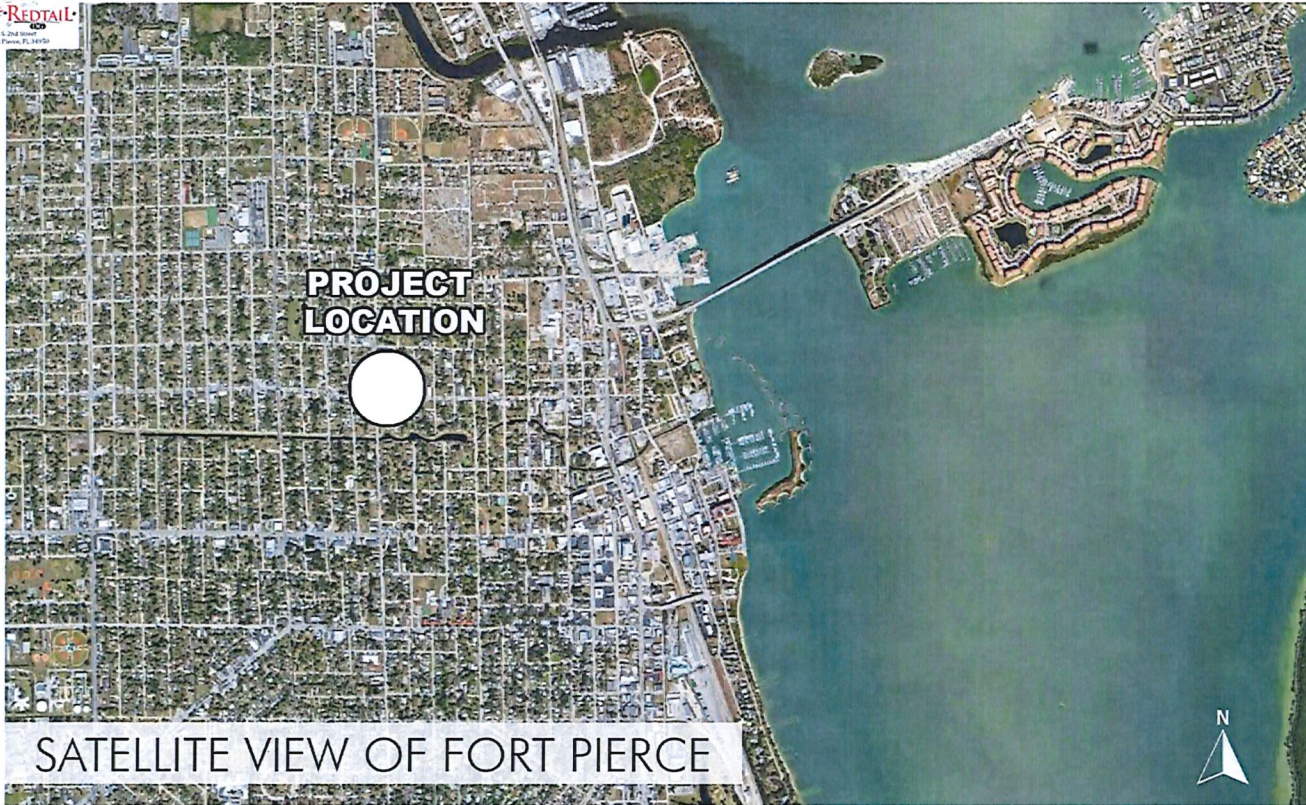


PROPOSED HIGHWAYMEN MUSEUM FORT PIERCE, FLORIDA





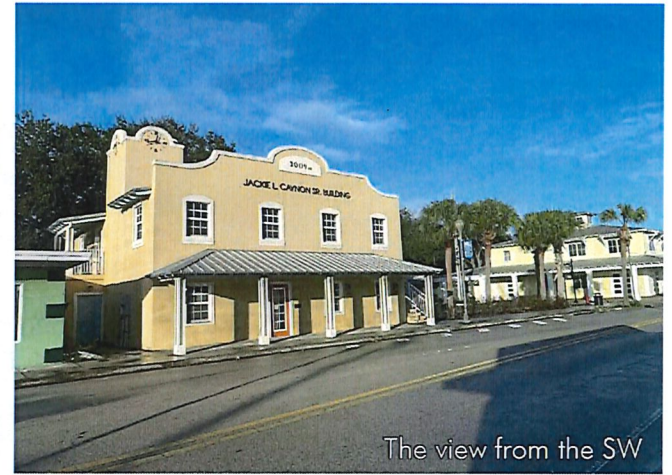
RETAIL
100
1001 S. Washington
Fort Pierce, FL 34939



**PROJECT
LOCATION**

SATELLITE VIEW OF FORT PIERCE

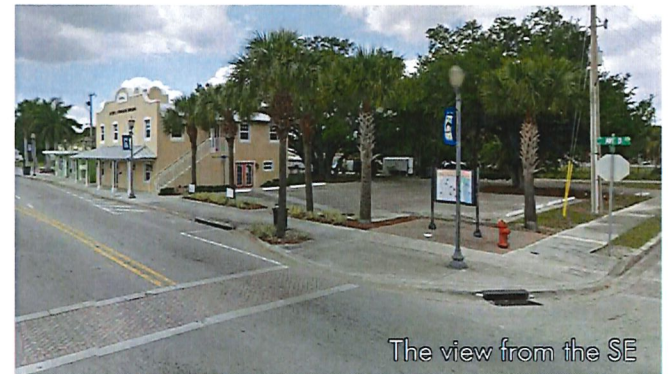
HIGHWAYMEN MUSEUM LOCATION



The view from the SW



The view from the NE



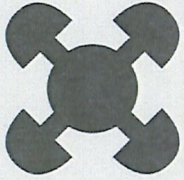
The view from the SE



Project Boundaries

HIGHWAYMEN MUSEUM SITE IMPROVEMENTS





The proposed Art Garden is in the shape of an Adinkra symbol. This particular symbol is called 'Akoma Ntoso', which means joined hearts, symbolizing joining of the community through art. Adinkra symbols originate from West Africa. The central part of the garden is a resting area and the 4 lateral parts are painting areas in honor of A. E. Backus and the Highwaymen. The large existing oak tree is at the center of the garden but is not shown due to graphic clarity.



Proposed street view, with the wall mural, decorative fence and landscaping shown.



The wall mural is inspired by Highwaymen artists, with a vivid color scheme and landscaping themes from Florida's rich nature.

HIGHWAYMEN MUSEUM SITE IMPROVEMENTS



Proposed Decorative Fence has several parts, there are columns that follow the design of the existing columns in the portico. They symbolize the Highwaymen artists that were standing along the highway selling their art. The middle part will be lit in the evenings and represents the human soul and has bronze symbols in the shape of 'Nyame biribi wo soro' which is another Adinkra symbol. This symbol of hope translates as "God is in the heavens". Heavy framing of the fence is inspired by the thick frames that Highwaymen artists used for their artwork.



HIGHWAYMEN MUSEUM SITE IMPROVEMENTS

AL
BLACK



CURTIS
ARNETT

ALFONSO
MORAN



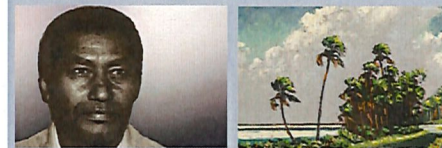
ELLIS
BUCKNER

ALFRED
HAIR



GEORGE
BUCKNER

CHARLES
WALKER



HAROLD
NEWTON

CHARLES
WHEELER



HEZEKIAH
BAKER

CARNELL
SMITH



ISAAC
KNIGHT

HIGHWAYMEN MUSEUM
THE ORIGINAL 26 HIGHWAYMEN ARTISTS



JAMES
GIBSON

JOHN
MAYNOR



ROBERT
LEWIS

JOHNNY
DANIELS



RODNEY
DEMPS

LEMUEL
NEWTON



ROY
McLENDON

LIVINGSTON
ROBERTS



SAM
NEWTON

MARY ANN
CARROLL



SYLVESTER
WELLS

ROBERT
BUTLER



WILLIE
DANIELS

HIGHWAYMEN MUSEUM
THE ORIGINAL 26 HIGHWAYMEN ARTISTS



WILLIE
REAGAN



CINCINNATI OH 45999-0038

In reply refer to: 0248188044
Jan. 30, 2020 LTR 4076C 0
59-6000322 000000 00
00009991
BODC: TE

CITY OF FORT PIERCE
PO BOX 1480
FORT PIERCE FL 34954

009734

Taxpayer identification number: 59-6000322
Person to contact: Customer Service
Toll-free telephone number: 877-829-5500

Dear Taxpayer:

We received your request dated Jan. 21, 2020, asking about your federal tax status. Our records don't specify your federal tax status. The following information about the tax treatment of state and local governments and affiliated organizations may help you.

GOVERNMENTAL UNITS

Governmental units, such as states and their political subdivisions, generally are not subject to federal income tax. Political subdivisions of a state are entities with the authority to exercise one or more of the sovereign powers of the state: taxation, police powers, or eminent domain. They typically include counties or municipalities and their agencies or departments. Charitable contributions to governmental units may be tax-deductible under Internal Revenue Code (IRC) Section 170(c)(1) if made for an exclusively public purpose. Generally, grantors and contributors may rely on the status of governmental units based on state or local law in determining the deductibility of their contributions.

AFFILIATED ORGANIZATIONS

* INSTRUMENTALITIES

In general, an instrumentality is an entity separate from, but affiliated with, a state or local government, and lacking any sovereign powers. Instrumentalities generally are subject to federal income tax. However, they may be recognized as tax-exempt under IRC Section 501(a) as organizations described in IRC Section 501(c), including IRC Section 501(c)(3). In addition, the income of a state or local government instrumentality may be excluded from gross income if it meets the requirements of IRC Section 115(1).

* ENTITIES MEETING THE REQUIREMENTS OF IRC SECTION 115(1)

An entity that is not a governmental unit but that performs an essential governmental function may qualify for an income exclusion under IRC Section 115(1). If the entity's income (1) is derived from a

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Jan. 30, 2020 LTR 4076C 0
59-6000322 000000 00
00009992

CITY OF FORT PIERCE
PO BOX 1480
FORT PIERCE FL 34954

public utility or the exercise of an essential governmental function, and (2) accrues to a state, a political subdivision of a state, or the District of Columbia, it may be excluded from gross income. Charitable contributions to these entities may not be tax deductible to the donors.

RULING LETTERS

To receive a ruling on its status as a political subdivision or instrumentality of a government, or on whether its income is excluded from gross income under IRC Section 115(1), a governmental unit or affiliated organization may request a letter ruling by following the procedures in Revenue Procedure (Rev. Proc.) 2019-1 or its annual successor. There is a fee associated with obtaining a letter ruling.

TAX-EXEMPT CHARITABLE ORGANIZATIONS

An organization affiliated with a state, county, or municipal government may qualify for exemption from federal income tax under IRC Section 501(c)(3), if (1) it is not an integral part of the government, and (2) it does not have governmental powers inconsistent with exemption (such as the power to tax or to exercise enforcement or regulatory powers). Note that an affiliated organization may meet the requirements of both IRC Sections 501(c)(3) and 115(1) under certain circumstances. See Rev. Proc. 2003-12, 2003-1 C.B. 316, for more information.

Most entities must file a Form 1023, Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Code, or Form 1023-EZ, Streamlined Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Code, to be recognized as exempt from federal income tax under IRC Section 501(c)(3), and to ensure that any charitable contributions they receive are tax-deductible to contributors under IRC Section 170(c)(2).

ADDITIONAL INFORMATION

This letter does not determine that you have a particular tax status. If you're unsure of your status, you can:

- Visit www.irs.gov/government-entities/federal-state-local-governments for government entity information.
- Visit www.stayexempt.irs.gov, an IRS site created especially for 501(c)(3) organizations.
- Read Publication 4220, Applying for 501(c)(3) Tax-Exempt Status.
- Seek a private letter ruling, following the procedures in Rev. Proc. 2019-1, 2019-1 I.R.B. 1 (updated annually).

0248188044
Jan. 30, 2020 LTR 4076C 0
59-6000322 000000 00
00009993

CITY OF FORT PIERCE
PO BOX 1480
FORT PIERCE FL 34954



009734

You can get the forms or publications mentioned in this letter from our website www.irs.gov/forms-instructions or by calling 800-TAX-FORM (800-829-3676).

If you have questions, you can call the contact person shown above between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific time).

Keep a copy of this letter for your records.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Kim A. Billups".

Kim A. Billups, Operations Manager
Accounts Management Operations 1

Federal Deposit Insurance Corporation
 Division of Finance
Substitute Form W-9
REQUEST FOR TAXPAYER
IDENTIFICATION NUMBER AND CERTIFICATION

PRIVACY ACT STATEMENT

Section 6109 of the Internal Revenue Code requires you to give your correct Taxpayer Identification Number (TIN) to persons who must file information returns with the IRS to report interest, dividends, and certain other income paid to you, mortgage interest you paid, the acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA. The IRS will use the numbers for identification purposes and to help verify the accuracy of your tax return. The IRS may also provide this information to the Department of Justice for civil and criminal litigation and to cities, states, and the District of Columbia to carry out their tax laws. You must provide your TIN whether or not you are required to file a tax return. Payers must generally withhold 30% of taxable interest, dividend, and certain other payments to a payee who does not give a TIN to a payer. Certain penalties may also apply.

Name City of Fort Pierce	
Business Name 100 North US Highway 1	Exempt From Backup Withholding <input type="checkbox"/>
Address (Number, Street, Apt. or Suite No.) Fort Pierce, FLORIDA 349 5	
City, State, and ZIP Code	List Account Number(s) (Optional)

SECTION I - TAXPAYER ID NUMBER, PAYEE TYPE, AND BUSINESS OWNERSHIP TYPE

TAXPAYER ID NUMBER

Enter your Taxpayer Identification Number (TIN) in the appropriate box. For individuals, this is your Social Security Number (SSN). For other entities, it is your Employer Identification Number (EIN).

Employer Identification Number (EIN)	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; width: 20px; text-align: center;">5</td> <td style="border: 1px solid black; width: 20px; text-align: center;">9</td> <td style="border: 1px solid black; width: 20px; text-align: center;">-</td> <td style="border: 1px solid black; width: 20px; text-align: center;">6</td> <td style="border: 1px solid black; width: 20px; text-align: center;">0</td> <td style="border: 1px solid black; width: 20px; text-align: center;">0</td> <td style="border: 1px solid black; width: 20px; text-align: center;">0</td> <td style="border: 1px solid black; width: 20px; text-align: center;">3</td> <td style="border: 1px solid black; width: 20px; text-align: center;">2</td> <td style="border: 1px solid black; width: 20px; text-align: center;">2</td> <td style="border: 1px solid black; width: 20px;"></td> </tr> </table>	5	9	-	6	0	0	0	3	2	2	
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(Please check one box in each column)

PAYEE TYPE

- Individual
- Federal Government Agency
- State, Local Government Agency
- Law Firm or Practice
- Legal Service Provider
- Foreign/Non-resident (Provide the appropriate Form W-8)
- Other (Please explain) _____

BUSINESS OWNERSHIP TYPE

- Sole Proprietorship
- Partnership
- Corporation
- Government Agency
- Trust
- Tax Exempt/Non-Profit
- Other (Please explain) _____

CERTIFICATION INSTRUCTIONS - You must cross out item 2, below if you have been notified by the IRS that you are currently subject to backup withholding because of underreporting of interest or dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, the acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement account (IRA), and generally, payments other than interest and dividends, you are not required to sign the Certification, but you must provide your correct TIN.

SECTION II - CERTIFICATION

Under penalties of perjury, I certify that:

1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and
2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the IRS that I am subject to backup withholding as a result of failure to report all interest and dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and
3. I am a U.S. person (including a U.S. resident alien).

The Internal Revenue Service does not require your consent to any provision of this document other than the certifications required to avoid backup withholding.

Signature of U.S. Person			Date
Name (Please print)			Mu
Title	Telephone Number	Fax Number	
	() -	() -	

Audria V. Moore

P.O. Box 1022 | Port Salerno, FL 34992 | (772) 905-7861 | audriavmoore@yahoo.com

PROFESSIONAL EMPLOYMENT

January 2020 to Present

Special Projects Coordinator

Responsible for managing and coordinating a wide variety of complex administrative projects and activities. Provides administrative, analytical, and technical support to the City Manager's Office. Plans, coordinates, and participates in various programs, administrative operations, and activities including those having a City-wide impact.

January 2011 to December 2019

Director of Marketing/Communications Fort Pierce Police Athletic League

Responsible for planning, development and implementation of all of the organization's marketing strategies, marketing communications, and public relations activities, both external and internal. Oversees development and implementation of support materials and services for special events and annual fundraisers in the area of marketing, communications and public relations.

October 2010 to Present

Crime Analyst City of Fort Pierce Police Department

Responsible for providing timely and relevant information on crime patterns and trends and to assist operational and administrative personnel in planning the deployment of resources for the prevention and suppression of criminal activities; responding to requests for various information and statistical reports and preparing and presenting written and oral presentations using maps, charts and graphs for all levels and units of the department.

January 2001 to September 2010

Public Information Officer City of Fort Pierce Police Department

Served as the Police Department spokesperson and the primary liaison to local, state and national news media; prepared news releases and wrote articles for local publications; designed the department's annual report; responded to emergency situations and coordinated release of information to the media; coordinated special projects, activities and public awareness programs; represented the department in civic, educational or public events as needed; prepared awards submission for local, state and national award programs; managed the department's volunteer program and coordinated department special events and programs; and oversaw an operational budget of \$20,000.

January 1998 to November 2000

Director of Marketing/Prevention Services, National Training Associate, Director of Prevention Services/East Stuart Branch Director/Baby Think It Over Coordinator Boys & Girls Clubs of Martin County, Inc.

Responsible for marketing the Club and its programs; assisted with planning and organizing fund raisers, volunteer recognition and the annual organizational meeting; designed and produced the organization's quarterly newsletter, news releases, fundraising materials and management of their distribution; implemented SMART Moves drug prevention program in five clubs, all third and fourth grade classes of 10 elementary schools and other community organizations; conducted SMART Moves prevention training for Boys and Girls Clubs of America throughout the country; oversaw the daily operation of the East Stuart Branch including the supervision of three staff members and more than 250 club members; assisted in preparing grant renewal applications, quarterly and annual progress reports; and coordinated the Baby Think It Over Teen Pregnancy Prevention Program in the county's two high schools, two alternative schools and two all-male teen correctional facilities.

**March 1997 to
December 1997** **Communications Director
United Way of Martin County**
Promoted the United Way, its annual campaign drive, the Volunteer and Community Resource Center and the Fishing For Fun Fundraiser; oversaw the publication and distribution of the quarterly newsletter, campaign promotional material, news releases, pledge cards, annual givers listing, posters and invitations; planned and organized the annual Victory Celebration and oversaw of a \$20,000 budget.

**May 1995
May 1996** **Lead Author**
Oversaw the research and publication of Treasure Coast Black Heritage: a Pictorial History, which chronicled the lives of African Americans living in Martin, St. Lucie and Indian River Counties. Book published in June 1996.

**May 1989 to
March 1997** **Other Positions Held**
Stuart News Journalist (1989 – 1996), Community Health Education Coordinator (1995 – 1996), Peer Education Coordinator (1995-1996) and DATA Prevention Specialist (1996 – 1997)

COMMUNITY INVOLVEMENT

**January 2001 to
May 2016** Fort Pierce Police Athletic League Board Member

**October 2009 to
June 2010** Commissioner for the Governor's Commission on Disabilities

**November 2004 to
present** Member of Port Salerno Church of God, Christian Education Board Member.
Academic Incentive Program Coordinator, Audio/Video Team Member

**January 1999 to
October 2000** Co-chair of the Martin County Healthy Start Teen Pregnancy Prevention Task Force, Chairman of the Youth Track S.T.O.P. Camp, Success by Six Leadership Council, J.D. Park School of Math, Science Technology Volunteer and member of Stuart Middle School Advisory Council, East Stuart Community Coalition, New Monrovia Concerned Citizens, Martin County Planning Initiative, Martin County Interagency Coalition

AWARDS AND HONORS

April 2006 Support Personnel of the First Quarter and Exceptional Duty

June 2003 Florida Law Enforcement Public Information Officer Association 2003 community crisis.

January 2004 Exceptional Duty

April/October 2000 Support Personnel of the First and Third Quarter

EDUCATION

University of Florida, Gainesville, Florida
Bachelor of Science - Journalism, 1989

PROFESSIONAL AFFILIATIONS

**Current and
previous** Member of the International Association of Crime Analysts, the Florida Crime and Intelligence Analyst Association, the National Information Officers Association, the Florida Law Enforcement Public Information Officers Association, and the Florida Public Relations Association

References available upon request

AWARDS AND HONORS

April 2006	Support Personnel of the First Quarter and Exceptional Duty
June 2003 community crisis.	Florida Law Enforcement Public Information Officer Association 2003
January 2004	Exceptional Duty
April/October 2000	Support Personnel of the First and Third Quarter

EDUCATION

University of Florida, Gainesville, Florida
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REFERENCES AVAILABLE UPON REQUEST

ROBERT M. REALS

5180 NW Dunn Rd. Fort Pierce, FL. 34981 772 579-6884
mreals@cityoffortpierce.com

Goal driven public servant with a passion for community engagement and enhancement. A leader that has received opportunities and aims to provide others with opportunities to learn and advance their careers.

EXPERIENCE

JUNE 2016 -PRESENT

DIRECTOR OF PUBLIC WORKS, CITY OF FORT PIERCE

Oversee the daily maintenance operations for the city to include Solid Waste collection, Fleet Maintenance, Streets & Drainage, Parks & Grounds, Facilities Maintenance, and Leisure Services.

OCTOBER 2010 -JUNE 2016

DEPUTY DIRECTOR, PUBLIC WORKS MANAGER, CITY OF FORT PIERCE

Acted as the COO for the Public Works Department and reported to the Director of Public Works/Deputy City Manager.

DECEMBER 1997 -OCTOBER 2010

AUTOMOTIVE TECHNICIAN, FLEET MANAGER, CITY OF FORT PIERCE

Maintained the City fleet for ten years and managed the Fleet Maintenance Division for three.

EDUCATION

JAUARY 2020 - PRESENT

MASTERS OF PUBLIC ADMINISTRATION, FLORIDA GULF COAST UNIVERSITY

Currently midway through my MPA studies, with the goal of advancing into administration in the future.

DECEMBER 2009

BACHELOR OF ORGANIZATIONAL MANAGEMENT, INDIAN RIVER STATE COLLEGE

Graduated with honors and I currently sit on the School of Business Advisory Board.

SKILLS

- Knowledge of Public Works operations
- Relationship/Team building
- Project Management
- Collaboration
- Logistics
- Problem Solving

Our Museum programming is planned to provide enriching activities for the African American Community as well as other cultures. The Museum will educate our youth and adults on the legacy of 60 years of artwork by the Highwaymen artists with the following programs:

1. Museum's Grand Opening (date to be determined) with community involvement to bring awareness to the people of the Highwaymen Legacy
2. Curate Original Florida Highwaymen Exhibition to focus on the ingenuity of Black artists who found a way to make a living with their art and to encourage our youth to reach for the stars
3. Annual Family Day at the Museum to connect our communities through artful activities
4. Painting workshops at the Museum for children and adults to share in legacy of the Highwaymen
5. Frame making workshops to train our youth Highwaymen frame making skills
6. Curate second generation art exhibitions to promote continued interest in the Highwaymen painting style
7. Annual Highwaymen Scholarship Gala to support the Highwaymen Scholarship Fund to provide scholarships for senior area high school students interested in the arts
- 8.

9. Annual Highwaymen Festival in conjunction with the City of Fort Pierce to promote our shared connectivity to the art

10. After school programs to educate the youth about African American History and the Florida Highwaymen

(written by Mrs. Dorothea Hair, widow of original Highwayman Artist, Alfred Hair)

Fort Pierce



Florida Highwayman Museum

Programs will fall under one the following event types

- Author/Artist Talk
- Book Launch/Reading
- Community Forum
- Film Screening
- Panel Discussion
- Workshops

Sample programming

Artistry: Craftsmanship and Creativity

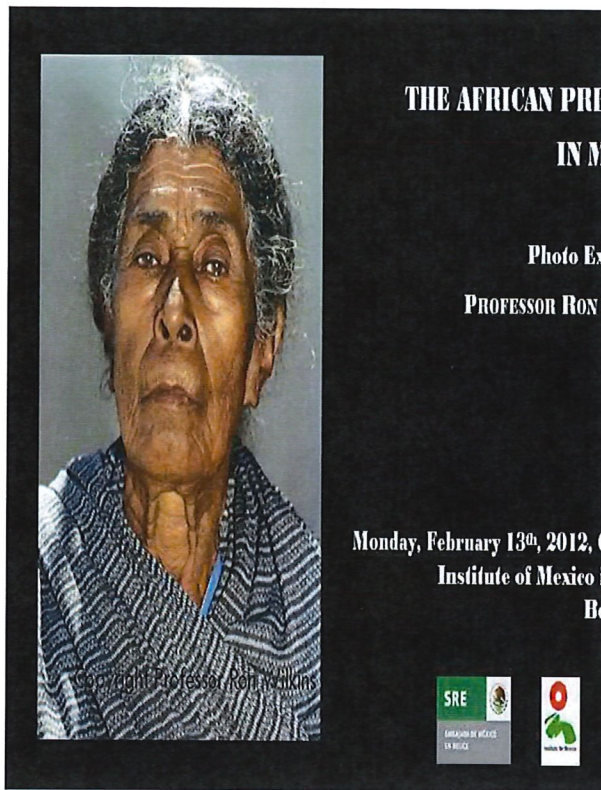
The focus of this part of the exhibition is the enduring contributions of African American craft. Highlighted will be the seminal economic, social, and cultural importance of building crafts. This section illustrates the significance of formal classroom training and apprenticeship as cultural transmission/learning styles and the aesthetic traditions of black community design in American culture.

Exhibits

Rights and Rituals: The Making of African American Debutante Culture

(Attempts to reach out to this museum to determine how we would be able to present this exhibit here in our local Highwaymen Museum)

The Black Latino – The local Treasure Coast community has a hidden cultural group that has remained silent, but this very group is visibly and vocally present in major metropolitan communities such as Miami, New York, Los Angeles. The group is the Afro Latino. The purpose of this exhibit is to bring awareness to the various facets of Black life, and the Afro Latino is an eclectic mix of the African and Latin cultures. From foods, artifacts, books, artwork, and images from the various Central and South American Countries, inhabited by Afro-Latinos, local visitors and school children will receive an authentic education and come close to this unique cultural group.



See Afro Latino Exhibits

<https://youtu.be/ap5NW0oV7NU>

<https://remezcla.com/features/culture/afro-syncretic-art-exhibition-black-latinidad/>

Meet the Artist

The Fort Pierce Highwaymen Museum will have a Meet the Artist Series where each original Highwaymen is available to lecture and answer questions about the Highwaymen experience.

Performance Nights

By opening up the Highwaymen Museum for regular performance nights to the public and, we can start to build a view of your museum as a cultural center for more than the objects on the walls and the educational programs you offer. These performances can be in the form of poetry and storytelling nights, and even mini drama events and mini concerts by local artists.

School and Teacher Learning Series

Cultural Expressions –

Cultural Expressions Cultural Expressions is a circular, experiential, introductory space to African American and African diaspora culture. A 360 degree look at **Cultural Expressions**, an exhibit at the

The Fort Pierce Highwaymen Museum will support local schools through collaborative <https://nmaahc.si.edu/planning> for lessons and events where students and teachers will be able to tap into the resources available through the museum. The museum will hold Teacher workshops that focus on opening art programs for all children; especially as a way to help minimize childhood trauma and learning deficiencies. We will have guest speakers who will lecture on the benefits of art on children's mental and emotional health. We will also utilize teachers from the local schools to help create museum programming and other educational events.

Holiday camps held during winter and spring breaks are great options for parents looking for fun, educational options outside the house. Many innovative museums are also developing after-school and weekend programs that combine the resources of the museum with community service options for youth. These programs are another great way to support older students.

Camps for young visitors often take place during the summer when children are out of school, but this will not limit programming options. Camps will be held during holidays, weekends, and at times of the year when school children have long breaks

Black Art Series

Will feature the works famous and local black artists.

National **Museum** of **African** American History and Culture.

introduction space to African American and African diaspora culture

This goal of this program would be to host exhibits that celebrate and recognize the southern Black, local culture through artifacts, photos, and other items that families would want displayed to museum visitors. Many of our local residents remember times when the City of Fort Pierce was quite small, and most people were related to one another – some of the younger generations have held on to items that have been passed down from generation to generation. The goal of the exhibit would be to allow museum visitors to gain an authentic experience of Black culture and life as it was fifty and more years ago.

Black Cinema

This exhibit will involve the use of film that depicts Black life. Attendees will view films in order to determine the central themes and messages that supposedly emulate the African American experience.

List of films

- *Cooley High*
- *A Raisin in the Sun*
- *Daughters of the Dust*
- *Fences*
- *Last black Man in San Francisco*
- *Sorry to Bother You*
- *Waiting to Exhale*
- *Beyond the Prison Walls*
- *I am Not Your Negro*
- *BaddDD Sonia Sanchez*
- *Loving*

See additional Museum Programming Ideas as taken from other Black History and Culture Museums a

<https://nmaahc.si.edu/>

<https://studiomuseum.org/learn-engage/public-programs>

<https://www.spadymuseum.com/current-exhibit-strong-communities-emerging.html>

<https://www.spadymuseum.com/juneteenth-and-may-20th.html>

Articles Demonstrating the Need for the City of Fort Pierce Florida Highwaymen Museum

Aside from providing an overview of the general history of African American museums, the attached four articles reflect the need for historical and cultural spaces that open a wider window to the Black experience. Together the articles demonstrate the critical need for these spaces, especially in this current era of racial unrest and awakening (Wright-Green, 2020). In tandem, the articles show that to know the realities of black history is to know America's story; they are not mutually exclusive.

Two of the articles help support the point that the Highwaymen artists are celebrated throughout the country and their artwork is displayed at highly esteemed and notable venues, such as the White House rotunda (Times Opinion, 2016). Just as these artists are celebrated all over the country, so too should they be celebrated in their hometown of Fort Pierce.

Finally, as a statement demonstrating the need for spaces that curate the African American story, one of the articles provides this quote by Lonnie Bunch III, founding director of the Smithsonian's National Museum of African American History and Culture: " 'The African-American story is not ancillary, but it is the quintessential American story' " (NBCBLK, 2015). And it is for this reason that the story of the Florida Highwaymen artists needs to be told here in the local Treasure Coast area.

References

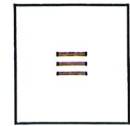
Colon, D. (2021, August 12). *Influential African-American figures in Florida*. VISIT FLORIDA. Retrieved November 15, 2021, from <https://www.visitflorida.com/travel-ideas/articles/arts-history-african-american-celebrities-sites-florida/>.

The highwaymen: An African contribution to the world of modern American Arts, by Charles Anyiam. Premium Times Opinion. (2016, May 5). Retrieved November 15, 2021, from

<https://opinion.premiumtimesng.com/2016/05/05/172626/>.

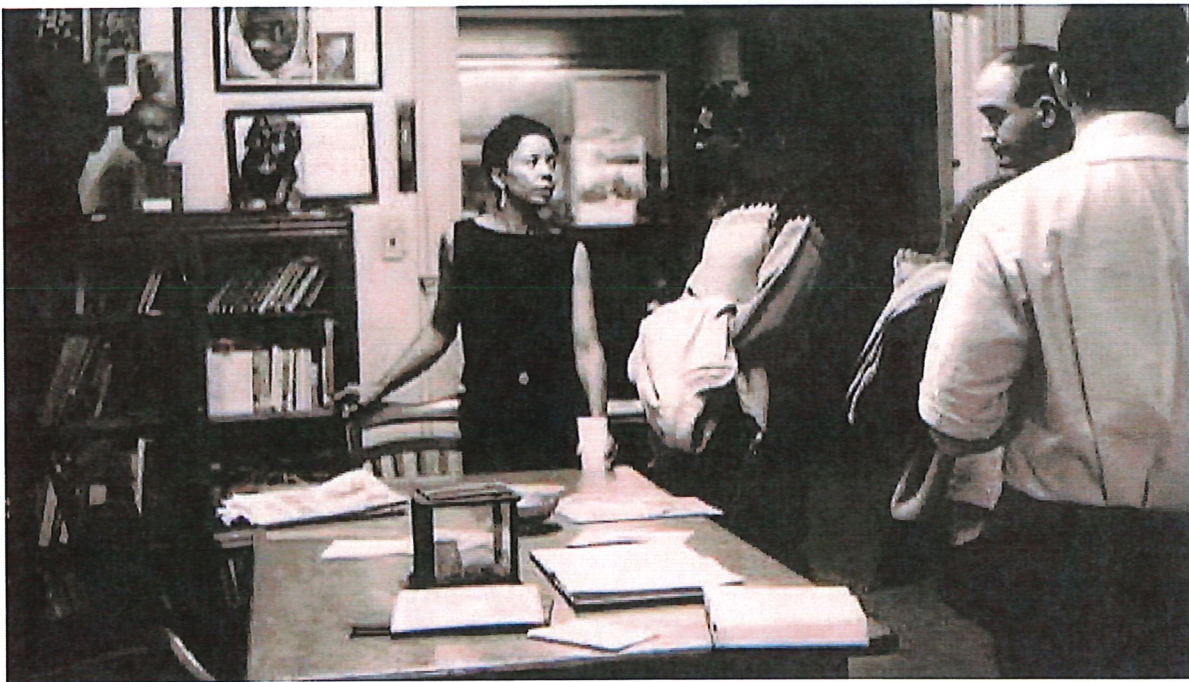
NBCUniversal News Group. (2015, June 11). *Who will preserve and curate Black America?* NBCNews.com. Retrieved November 15, 2021, from <https://www.nbcnews.com/news/nbcblk/who-will-preserve-curate-black-america-n313356>.

Wright-Greene, J. (2020, July 1). *Opinion: Why African American museums are important in the midst of racial unrest*. A promenade through the African American museum culture. Retrieved November 15, 2021, from <https://heritagesalon.org/2020/07/01/why-african-american-museums-are-important-in-the-midst-of-racial-unrest/>.



Heritage Salon

*"A promenade through the
African American museum
culture"*



FEATURES, MUSEUM PROFESSIONALS SPEAK

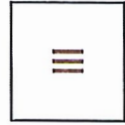
Opinion: Why African American museums are important in the midst of racial unrest



Dr. Charles H. Wright's traveling International Afro-American Museum, 1966. Courtesy of the Archives and Research Library of the Charles H. Wright Museum of African American History.

I have been thinking and processing the issues that we are facing in our world. These issues are threaded and woven into the fabric of this world, things like hatred, bigotry, racism, and even COVID-19. I began to ponder what is the role of Heritage Salon and the African American museums during this period of unrest. Over the past few weeks, countless people have asked how can they educate themselves, or what can they do to learn more about black history and culture? As the “African American Museum Activist,” the title that was given to me by one of my mentors in 2012, I felt the need to share the importance of support and the purpose of African American museums in a climate of inequities and injustices in our world.

African American museums were a result of the Black Power Movement. The deaths of leaders such as Dr. Martin Luther King, Jr., and Malcolm X racialized Black America to become activists that promoted pride and self-reliance. This pride within the black culture and plight birthed the Black Power Movement. The Civil Rights Movement played an influential role in giving Black America a voice and place, but our voices continue to be muted and, we remained unwelcome in a country that has taken so much from us amid us giving so much to it. African American museums are one of the cornerstones of the Black Power Movement. They



the country. There are four museums that I call the “Four Pillars of the Black Museum Movement.” The four museums are:

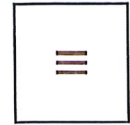
- DuSable Museum of African American History, Chicago, IL
- Charles H. Wright Museum of African American History, Detroit, MI
- Smithsonian Anacostia Community Museum, Washington, DC
- African American Museum of Philadelphia, Philadelphia, PA

Some of these museums had direct ties to The Black Power Movement. These institutions were instrumental in promoting the identity, history, art, and culture of African Americans. Hence the birth of the Black Museum Movement. African American museums have been telling and continue to share the TRUE and FACTUAL story of Black America.



The DuSable Museum of African-American History was founded in 1961 in the home of Dr. Margaret Burroughs and her husband, Charles on Michigan Avenue in Chicago, IL. The Burroughs and their friends and co-founders nurtured the museum for the next 12 years. Image courtesy of the DuSable Museum

“Beginning in the 1990s, museums such as the National Civil Rights Museum, Birmingham Civil Rights Institute and the Charles H. Wright Museum linked the historic civil rights movement with contemporary struggles for civil and human rights,” says, Historian, Dr. Tara White. These institutions and hundreds of others

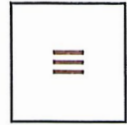


The part of history that African Americans have contributed to America is sometimes hidden or written from a negative perspective. The systemic issues within our education system have caused the curriculum to be exclusive of some of the facts about American History. Yes, I said American History, because African American History is AMERICAN History. We all can remember our first visit to a museum as an elementary school student. As we walked around these museums, we looked for items or exhibits that identified or connected to who we are. Mainstream museums are considered to be the source of history for everyone. In these institutions, our stories are shared and written from the perspective of those who control the narrative. History often glorifies the majority by excluding negative facts that will impact the majority. We cannot depend on mainstream museums to tell our stories; we have recently discovered half-truths of the stories that are shared, grazing of the truth and in some instances, just a clear ignorance of the truth.

As the African American museum activist, I urge you to find your local African American museum, historic site or historic home in your city and (once the world opens up) visit them if you can. Since we are in a pandemic, take the time to review their websites, learn about them, and become a member or contribute a donation. Consider volunteering at an institution, adding them to your “Giving Tuesday” for November, or gift a membership package as a Christmas present.

I urge you to dig deep into learning about the civil rights movement through institutions I call “Museums of the Movement.” Here is a link (**US Civil Rights Trail**) to a website that gives you the opportunity to discover and explore the entire trail of the movement. You will be surprised, there are museums you will know, but also some smaller museums, churches and historic homes that you never heard of that were just as impactful.

Finally, we must support our African American museums, historic sites, historic homes, and cultural institutions. Our stories are being preserved, interpreted, and shared for our future generations. If WE don’t support them, how will we learn? How will our children understand our history? How can we move ahead, if we don’t know what we have overcome or not overcome at this point?



For more information about your local African American museum, historic site or historic home, feel free to email me jada@heritagesalon.org

With Museum Love,

Jada Wright-Greene

Heritage Salon Spotlight: Omar Eaton-Martínez, M. Ed.

July 6, 2017

IN "HERITAGE SALON SPOTLIGHTS"

HS Features: California African American Museum

August 7, 2019

IN "FEATURES"

HS Feature: The New Orleans African American Museum of Art, History and Culture

January 27, 2020

IN "FEATURES"

JADA WRIGHT-GREENE

#AFRICAN AMERICAN MUSEUMS, #MUSEUM PROFESSIONALS SPEAK

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The Highwaymen: An African Contribution To The World Of Modern American Arts, By Charles Anyiam

by **Premium Times** — May 5, 2016 4 min read





– Harold Newton: Oil on Upson

With many parts of the City Hall literally decorated with the pioneering works of these men who lived ahead of their times, Mayor Linda Hudson’s words on the event pamphlet for the ribbon-cutting ceremony to celebrate the opening of the 2016 The Highwaymen Trail, most appropriately surmises the legacy of these Black men and their landmark contributions to the richness of America’s tumultuous, rich and dynamic culture: “A tale of triumph, of personal survival, of discipline, and finally, of faith.”

This year’s Black History Month – February – has come and gone but the memories still linger. As a

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From Alabama to Mississippi, from Tennessee to Florida, and from New York to California, tales of the accomplishments of African Americans during and after slavery demand to be celebrated – for a group who against their will were forcibly taken from the shores of Africa to a strange land and to thereafter manage to thrive in a way that today they not only straddle respectable positions in academia, politics, commerce, sports and entertainment, but have produced the nation’s number one citizen. This testifies to the resilience of the human spirit and the innate ability of Americans to take their destiny in their own hands.

Talking of taking hold of one’s destiny brings me to the gutsy story of a band of self-taught itinerant Black artists in the tiny city of Fort Pierce in the easterly coast of Florida, who in the 1950s (the Jim Crow days), in lieu of picking oranges, took to painting the state’s gorgeous landscape on cheap wall canvas which they framed, loaded into the trunk of their cars, from where they sold them up and down the highways. Their art was so compelling and original in character that they quickly built up a horde of clientele of locals who were to brand these young and restless Black souls as “The Highwaymen”. The name was first given to them by Jim Fitch, a Florida art collector. Today, the artistic exploits of these men have become some of the most subscribed tourism products of the State of Florida and I dare say, the United States of America.

For the records, the art of the Highwaymen now adorns the rotunda of the White House, the Governor’s Mansion in Tallahassee, Florida and homes and public places around the world. Their unique paintings numbering about 200,000 are said to be actively collected and curated by art dealers around the world, an upsurge that led to the establishment of The Highwaymen Heritage Trail by the City of Fort Pierce. And I recently had the privilege of a guided tour of the trail.

Twenty-six in number, The Highwaymen never received any formal training, except for Alfred Hair who apprenticed with landscape artist, A.E. “Bean” Backus, also a White Fort Pierce native whose family defied the colour barriers of that era to embrace and mentor young Blacks. With no pretensions about their art, “they saw themselves as craftsmen, painting pictures strictly to earn a living,” according to narrator Spencer Christian. “They painted on wallboard because it was cheaper than canvas. Back then it was called ‘junk art’. But in 1995, the Highwaymen became recognised by the art world. Today, their paintings sometimes sell for thousands of dollars, and they are considered an important part of Florida’s 20th century cultural history.

“They mainly painted Florida’s back-country scenes – coastal savannah, hardwood hammocks, lonely tannin-stained rivers...

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Part of the trail included a stop at the A.E. Backus Museum & Gallery where exhibits and special events with focus on the

Highwaymen art are held; the A.E. Backus Studio, home of Mr. Backus where he painted and taught art to budding artists; and the Lincoln Park Academy, a storied High School attended by most of the Highwaymen who studied art with Ms. Zanobia Jefferson, whose surviving daughter, Ms. Ionis Jefferson, herself a school teacher, lamented the scant recognition which her mother's contribution to the making of the legend of the Highwaymen has received in the overall scheme of things.

Of particular note is the story of one of the most prolific of the Highwaymen, Alfred Hair, whose Dunbar House spot which he ran with his wife Dorethea provided artistic and social hospitality to his colleagues. The flamboyant and highly gifted young man was to be tragically murdered under conflicting circumstances inside Eddie's Place, a watering hole where the young at heart of the City's Black community hung out for happy hours and repartee. Up until today, Dorethea still talks of her husband with such adoration and immediacy. "Alfred loved life and loved to dress up. He was handsome which tricked me into marrying him in the first place, even when he had no job. From his art, he later made money enough to buy us a house and a Cadillac."

To memorialise their contributions, Fort Pierce is awash with the works of the Highwaymen, and on the trail is an obelisk in the city centre with mosaic versions of the artists' paintings put together by a Florida artist Stephanie Jaffe. At the end of the trail is the city's Intermodal Transit Facility where all the 26 artists are honoured with individual brass plaques.

Of the 26 Highwaymen, nine are said to be considered the original. They are: Harold Newton, Alfred Hair, Roy McLendon, James Gibson, Livingston Roberts, Mary Ann Carroll, Sam Newton, Willie Davis and Al Black. The rest include Robert Lewis, John Maynor, Alfonso Moran Lemuel Newton, Willie Reagan, Carnell Smith, Charles Walker, Sylvester Wells, Charles Wheeler, Isaac Knight, James Gibson, Rodney Demps, Willie Daniels, Johnny Daniels, George Buckner, and Ellis Buckner.



With many parts of the City Hall literally decorated with the pioneering works of these men who lived ahead of their times, Mayor Linda Hudson's words on the event pamphlet for the ribbon-cutting ceremony to celebrate the opening of the 2016 The Highwaymen Trail, most appropriately

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MAIN MENU



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**Meet the "Highwaymen",
Florida's African American
artists who inspired the film,
Sunday Dec. 6 at OC History
Center**

NBCBLK

Who Will Preserve and Curate Black America?

For centuries, African Americans have used the arts to redefine cultural narratives and share unique aspects of the Black experience with the world.



— Archival photograph: groundbreaking for the Studio Museum's renovation at 144 West 125th St., c.1981.

Courtesy Studio Museum

Feb. 26, 2015, 10:52 AM EST / Updated Feb. 27, 2015, 12:04 PM EST

For centuries, African Americans have used the creative arts to redefine cultural narratives and to share unique aspects of the collective African-American experience with the world.

Social and political progress during the 20th century forced America's most prominent cultural institutions to recognize African-American culture as a discipline worthy of scholarship and to capture this work for exhibition within public forums. Yet significant details and nuances remain absent when presented within dominant American historical and cultural narratives.

Leaders of the country's foremost cultural institutions gathered to examine this issue and the role of 21st century institutions in preserving and presenting the Black American experience during "Curating Black America", the 2015 Marion Thompson Wright Lecture (MTW) at Rutgers University.

So much of America's stated ideals were made visible, were made real and were made whole by the African-American experience... We must use this opportunity to take African-American culture and use it as a lens for all to understand what it means to be an American.

Hosted in memory of Dr. Clement A. Price, founder of the MTW and leader of the Rutgers Institute on Ethnicity, Culture and the Modern Experience, the day included keynote lectures by Dr. Lonnie Bunch, Founding Director of the National Museum of African American History and Culture (NMAAHC) in Washington, DC and Thelma Golden, Director and Chief Curator of [The Studio Museum in Harlem](#).

"As a historian, your job is to help people remember not just what they want to remember, but what they need to remember," Bunch said as he discussed his work and conceptualizing the NMAAHC vision and mission. "The African-American story is not ancillary, but it is the quintessential American story."

Bunch said the idea of a national African-American museum began in 1919 following the noticeable omission of black soldiers in photographs that commemorated the 50th Anniversary of the Battle of Gettysburg. Descendants of Black Union soldiers decided they would work to create a place where African Americans would be remembered for their role in America's most significant historical milestones.

Although federal legislation appropriating funds to a national African-American museum wouldn't pass until 2003, decades of scholarship during the 1900s led to a reputable body of work on which the foundation of the NMAAHC would be set.

"[NMAAHC] must help Americans realize that so much of America's stated ideals were made visible, were made real and were made whole by the African-American experience," he said.

“We must use this opportunity to take African-American culture and use it as a lens for all to understand what it means to be an American.”

To date, 35,000 artifacts that help document the African-American experience have been donated to the NMAAHC and will be on display at the museum when it opens on the National Mall in spring 2016.

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Thelma Golden, who began her career in 1985 as an intern at the Studio Museum in Harlem, and returned in 2000 as Chief Curator after a stint at the Whitney, discussed the power of art to create a space where conversations that shift cultural dialogues can take place.

“I thought about considering what it would mean to curate from this very specific intellectual place, a place from which many of these artists were operating where there wasn’t a deep understanding of a way to characterize Black art,” Golden said.

— Archival photograph: groundbreaking for the Studio Museum’s renovation at 144 West 125th St., c.1981.
Courtesy Studio Museum

Golden celebrated the early work of the Studio Museum during the 1970s and 1980s as “rewriting art history” to include Black artists, and in forcing the global art world to recognize that it could not understand itself without acknowledging the contributions of Black artists.

“And I thought, could the [Studio] museum be the place that would take on the multiple ways in which Black artists could make work and be understood? Could we open up the debates as

opposed to shut them down? Could we take perhaps a different position than museums often do and sit behind authority and allow for perhaps a little contradiction to be within the space?"

"I began to think about what the dialogues are between [Black] artists right now and what conversations we could have that make us think about their processes and what they are doing in different ways," she said. "I want [the artists] to think about themselves as part of the Black arts movement, but to also understand that they are charting a new one."

Golden also discussed the need to ensure diverse voices are heard in the curatorial world.

"When we talk about curating Black America, we also have to be talking very deeply about who is curating Black America," she said. "The more diverse voices at the curatorial table, the more possibilities we have for engaged radical, innovative and inspiring work."

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Influential African-American Figures in Florida



By Dalia Colón

From civil rights and education to sports and the arts, African-Americans have influenced every sphere of life in Florida. Here are some of the Sunshine State's brightest lights and where you can learn more about them.

John Gilmore Riley (1857–1954)

During the late 19th and early 20th centuries, Smokey Hollow was a thriving African-American community just east of Tallahassee. But after expansion of Apalachee Parkway, by 1978 only two black-owned houses remained. One of them belonged to Riley, a local educator and civic leader. Today, it tells the story of Tallahassee's changing demographics as the John G. Riley Center/Museum for African American History and Culture, which is a Smithsonian Museum. Through photos, memorabilia, lectures and reenactments, the Riley Center brings Florida's **black history** to life.

James Weldon Johnson (1871–1938)

The novelist, poet, newspaperman, lawyer and civil rights activist had another title, too: **Jacksonville** native. One of Johnson's most celebrated works was his 1899 poem "Lift Ev'ry Voice and Sing," which his brother, composer John Rosamond Johnson, set to music. The song became known as the "Negro National Anthem" and is sung at the opening of many African-American events to this day. At Jacksonville's historic Ritz Theatre and Museum, you can watch animatronic likenesses of the brothers explaining the story behind the **African-American music**. You can also read historical markers at Johnson's birthsite, which has been



Ev'ry Voice and Sing Park.

Dr. Mary McLeod Bethune (1875–1955)

Born to former slaves, the South Carolina native went on to become a world-renowned teacher, civil rights leader and advisor to five U.S. presidents. In 1904 with five students and a \$1.50 budget, Bethune opened the Daytona Literary and Industrial Training



School for Negro Girls, which eventually became **Bethune-Cookman University**. Today, the coed HBCU in **Daytona Beach** houses six buildings that make up the Bethune-Cookman Historic District. Tour the house where Bethune spent the second half of her life, hosting the likes of Langston Hughes and Jackie Robinson. You can also catch a concert or play at her namesake **Mary McLeod Bethune Performing Arts Center**.

Zora Neale Hurston (1891–1960)

The author, best known for her 1937 novel *Their Eyes Were Watching God*, is the pride of **Eatonville**, the Central Florida city where she grew up that's also the nation's first incorporated African-American town. Experience **Eatonville** through Hurston's eyes with a visit to the Zora Neale Hurston National Museum of Fine Arts, which showcases the work of emerging and established **famous black artists**. In the winter, don't miss the annual **Zora Neale Hurston Festival of the Arts and Humanities**, a multi-day celebration that includes theatrical performances, museum exhibitions, public talks, an outdoor arts festival and more.

Augusta Savage (1892–1962)

The sculptor carved out her place in history as a Harlem Renaissance artist, educator and activist. Born in North Florida's Clay County (fittingly enough), Savage got her start molding figures from the red clay soil of her native **Green Cove Springs**. Check out one of Savage's rare bronze sculptures, *The Diving Boy*, on permanent display at the Cummer Museum of Art and Gardens in Jacksonville.

Thelma “Butterfly” McQueen (1911–1995)

The **Tampa** native attended nursing school before pursuing an acting career. Best known for her role as the maid Prissy in *Gone with the Wind*, McQueen went on to hold a variety of jobs including restaurateur, radio host and more. *Gone with the Wind* remains in heavy rotation at local historic theaters; try to catch a showing at Tampa Theatre or the **Bilheimer Capitol Theatre** in Clearwater.

Jackie Robinson (1919–1972)

The baseball legend cemented his place in history when he became the first **African-American athlete** to play for the **Brooklyn Dodgers** team. But before he broke the Major League color barrier, Robinson played in a **Daytona Beach** exhibition game for the **Montreal Royals**, a AAA team in the Dodgers' organization. This was the first time Robinson played in an exhibition



eventually the Dodgers moved their spring training to Daytona Beach. Today, you can catch the Minor League Daytona Tortugas or Bethune-Cookman Wildcats playing a game at the aptly named Jackie Robinson Ballpark.

Lillette Jenkins–Wisner (b. 1924)


She played piano for Cab Calloway and Ella Fitzgerald. Duke Ellington christened her the “Queen of the Keys.” And Nat King Cole wrote a song for her called simply *Lillette*. On top of all this, the concert pianist and her husband, Bud Harris, operated the first black-owned nightclub in Reno, Nevada, in the 1940s. Today, Her Majesty is still going strong well into her 90s and lives in **Orlando**. And while she gave her farewell performance in Clearwater in 2015, you can see a traveling stage production of *Lillette's Rhythm Club*, a musical written by her daughter Adrienne Lillette Harris in which contemporary pianist Jade Simmons embodies Jenkins-Wisner in her Harlem heyday.

Sidney Poitier (b. 1927)

The trailblazing thespian native broke ground in 1964, when he became the first black man to win the Academy Award for best actor, for his performance in *Lilies of the Field*. Born in Miami to Bahamian parents, Poitier also starred in classics like *Guess Who's Coming to Dinner*; *To Sir, with Love*; and countless other films. Poitier blazed a trail for silver screen talents like Oscar winner Halle Berry and *Black Panther* director Ryan Coogler, who are just some of the stars who've made appearances at the annual American Black Film Festival in Miami Beach. Check out the event in June to see up-and-coming talent, attend master classes, sit in on celebrity talks and screen films.

Julian "Cannonball" Adderley (1928–1975)

The saxophonist shared the stage with jazz giants like Miles Davis and John Coltrane. But in the 1940s and '50s, students at Dillard High School in Fort Lauderdale knew the Tampa native simply as their band director, Mr. Adderley. Today, the former school building is the **Old Dillard Museum**, which holds a collection of photos and memorabilia from the musician and

 Annual Cannonball Jazz Series.

George “Buster” Cooper (1929–2016)

The jazz trombonist spent a decade touring with Duke Ellington, but he always made time for his hometown of S
latter years, Cooper played regular sets at The Garden Restaurant downtown. While the restaurant is permanently closed, you can



hear St. Pete's top talents playing jazz at the **Palladium**. Hang around after their set, and you can probably coax a few Buster Cooper stories from fellow musicians who knew him well. Also pencil in the annual **Clearwater Jazz Holiday**, a four-day music festival that showcases local, national and international talents.

Ray Charles (1930–2004)

The legendary musician may have had his birthplace of Georgia on his mind, but his Florida upbringing gave the Sunshine State a special place in his heart. Visit the small North Florida town of **Greenville**, where you can tour Charles's restored childhood home and pose with a statue in the musician's likeness.

Clarence Fort (b. 1938)

In 1960, Fort was president of the NAACP's Youth Council in Tampa, where he organized the city's first lunch counter sit-ins at the Woolworth Department store on Franklin Street. This nonviolent protest led to Tampa's lunch counters being integrated later that year. Fort also helped integrate Florida's theaters and bus service before serving as a Hillsborough County sheriff's deputy. You can think of Fort as you stroll through the East Tampa park that's his namesake, the Clarence Fort Freedom Trail.



Visit the A.E. Backus Gallery and Museum in Fort Pierce to see work by the Highwaymen and Backus, who inspired them.
- *A.E. Backus Gallery and Museum*



Alfred “Freddie” Hair: (1941–1970)

In the early 1950s, Fort Pierce artist A.E. “Bean” Backus taught Hair to paint landscapes. Hair, in turn, went on to train other **black artists**. While the collective of more than two-dozen painters were kept out of segregated galleries, they earned a living selling their Florida landscapes and wildlife scenes on the roadside. Although Hair’s life was cut short when he was shot at a bar, the legacy of the so-called **Florida Highwaymen** lives on. Visit the **A.E. Backus Gallery and Museum** in Fort Pierce to see work by the Highwaymen and Backus, who inspired them.

Peggy Quince (b. 1941)

All rise for this retired Florida Supreme Court chief justice—the **first black woman** to hold the title. After earning her B.S. and J.D. degrees, the Virginia native moved to Florida and opened a law office in Bradenton in 1978. She served on Florida’s Supreme Court for two decades, retiring in 2008. To learn more about the role of chief justice, **visit the Florida Supreme Court** in Tallahassee. Guests can observe oral arguments, participate in educational programs and take a tour.

Angela Bassett (b. 1958)

Before she played characters like the matriarch of Wakanda in *Black Panther* and Tina Turner in *What’s Love Got to Do with It?*, the actor had another role: student at St. Petersburg’s Boca Ciega High School. To see rising stars from Bassett’s alma mater, check out a production by the **Boca Ciega Drama Club**.





Emmitt Smith, a Pensacola native, is respected as one of the Southeastern Conference's greatest running backs for his college career with the University of Florida Gators.

- Florida Communications

Emmitt Smith (b. 1969)

The **Pensacola** native is respected as one of the Southeastern Conference's greatest running backs for his college career with the University of Florida Gators. In 1990, the Dallas Cowboys selected Smith as a first-round draft pick, and he was named the NFL's Rookie of the Year. Three years later, he was crowned the NFL's MVP. The College and Pro Football Hall of Famer also off the field, winning season 3 of *Dancing with the Stars*. In 2006, Smith was inducted into the Florida Sports Hall of Fame. The hall's memorabilia is on display at the **Central Florida Visitors & Convention Bureau** in Davenport.

Maya Rudolph (b.1972)



The *SNL* alum was born in Gainesville to singer-songwriter Minnie Riperton and composer Richard Rudolph. Although Rudolph moved to California at a young age, you can check out Gainesville's up-and-coming improv talent in troupes like **Gainesville Improv Guild** and the University of Florida's **Theatre Strike Force**.

Eric Darius (b. 1982)

The saxophonist, who grew up in Tampa, made a name for himself at a young age with his contemporary jazz music. In 2018, the Billboard chart-topper launched his own record label, SagiDarius Music, expanding his repertoire to include a blend of jazz, R&B, reggae and other genres. While Darius now lives in Los Angeles, he frequently visits Tampa Bay for concerts, CD release parties and other appearances. He's also been known to turn up on stage at the annual **Clearwater Jazz Holiday**.

STRATEGIC ALLIANCE PARTNERS





This Document Prepared By and Return to: Box 76
Treasure Coast Abstract & Title Insurance Co.
500 Virginia Ave., Suite 200
Fort Pierce, FL 34982
Wendy Lounds/File No. 07-1107

Parcel ID Number: 2403-705-0132-000/1
Parcel ID Number: 2409-501-0003-000/0

Warranty Deed

This Indenture, Made this 28th day of September, 2007 A.D. Between
17th Street Redevelopment, LLC, a Florida limited liability company
of the County of St. Lucie, State of Florida, grantor, and
Fort Pierce Redevelopment Agency, a Dependent Special District of the
City of Fort Pierce, Florida
whose address is: 100 N US#1, Fort Pierce, FL 34950
of the County of St. Lucie, State of Florida, grantee.

Witnesseth that the GRANTOR, for and in consideration of the sum of
-----TEN DOLLARS (\$10)----- DOLLARS,
and other good and valuable consideration to GRANTOR in hand paid by GRANTEE, the receipt whereof is hereby acknowledged, has
granted, bargained and sold to the said GRANTEE and GRANTEE'S heirs, successors and assigns forever, the following described land,
situate, lying and being in the County of St. Lucie State of Florida to wit:

Parcel 1:

Lot 7, Block K, of the plat of EDGARTOWN, as per Plat thereof recorded
in Plat Book 1, page 160, said lot also being described as Lot 7, Block
16(K), of the ASSESSOR'S MAP OF THE NORTH PART OF FORT PIERCE, as per
Plat thereof recorded in Plat Book 1, page 164, of the Public Records of
St. Lucie County, Florida.

Parcel 2:

The South 57 feet of the West 10.5 feet of Lot 2 and the South 57 feet
of Lot 3, Block 1, LINCOLN PARK NO. 2, according to the Plat thereof
recorded in Plat Book 4, page 77, of the Public Records of St. Lucie
County, Florida.

Subject to: Restrictions, reservations and easements of record, if any,
provided, however, that this reference shall not serve to reimpose the
same; and taxes accruing subsequent to December 31, 2006

07-1107

A RESOLUTION OF THE CITY COMMISSION OF THE CITY OF FORT PIERCE, FLORIDA, RENAMING THE "AVENUE D HISTORIC DISTRICT" AS THE "LINCOLN PARK HISTORIC DISTRICT" ENCOMPASSING ALL PROPERTIES WITHIN BOUNDARIES BEING MOORE'S CREEK TO THE SOUTH, U.S. HIGHWAY 1 TO THE EAST, AVENUE E TO THE NORTH, INCLUDING PROPERTIES ON BOTH SIDES OF AVENUE E, AND 15TH STREET TO THE WEST, WHICH THE CITY COMMISSION PREVIOUSLY DESIGNATED AS THE AVENUE D HISTORIC DISTRICT BY CITY OF FORT PIERCE RESOLUTION 02-40; PROVIDING FOR AN EFFECTIVE DATE.

WHEREAS, on March 18th, 2002, the City Commission of the City of Fort Pierce created the "Avenue D Historic District" in the adoption of Resolution 02-40; and

WHEREAS, the Fort Pierce Historic Preservation Board approved sending a letter of support on November 25, 2013 for the City Commission to rename the "Avenue D Historic District" as the "Lincoln Park Historic District" based upon its historic accuracy and appropriateness; and

WHEREAS, the area of Fort Pierce generally known as Lincoln Park has been a center of economic, commercial and social activity for the African American community since the settlement of Fort Pierce; and

WHEREAS, the City Commission by creating the original historic district in 2002 identified and designated contributing properties within the district that represent a broad range of architectural styles, including wood frame vernacular, shingle style, classic Florida cracker, masonry vernacular, and some fine examples of the shotgun house, as well as buildings that are culturally important to the community such as the Lincoln Park Theater; and

WHEREAS, the creation of historic districts has been a proven and effective tool to help spur redevelopment and economic revitalization within its neighborhoods, stabilize property values and foster a sense of pride among the residents, and encourage the preservation of historic properties through tax exemptions and other economic incentives; and

WHEREAS, the people of Fort Pierce desire to protect and preserve in perpetuity those sites of outstanding historic, archaeological and architectural character; and

WHEREAS, the renaming of this valuable historic district will ensure accuracy in recognizing and inspiring efforts to protect and preserve in perpetuity those sites of outstanding historic, archaeological and architectural character;

ASSURANCES - CONSTRUCTION PROGRAMS

OMB Number: 4040-0009
Expiration Date: 02/28/2022

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NOTE: Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the Awarding Agency. Further, certain Federal assistance awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance, and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project costs) to ensure proper planning, management and completion of project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, the right to examine all records, books, papers, or documents related to the assistance; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will not dispose of, modify the use of, or change the terms of the real property title or other interest in the site and facilities without permission and instructions from the awarding agency. Will record the Federal awarding agency directives and will include a covenant in the title of real property acquired in whole or in part with Federal assistance funds to assure non-discrimination during the useful life of the project.
4. Will comply with the requirements of the assistance awarding agency with regard to the drafting, review and approval of construction plans and specifications.
5. Will provide and maintain competent and adequate engineering supervision at the construction site to ensure that the complete work conforms with the approved plans and specifications and will furnish progressive reports and such other information as may be required by the assistance awarding agency or State.
6. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
7. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
8. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards of merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
9. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
10. Will comply with all Federal statutes relating to non-discrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681 1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.

11. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal and federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
12. Will comply with the provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.
13. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333) regarding labor standards for federally-assisted construction subagreements.
14. Will comply with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
15. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
16. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
17. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq).
18. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
19. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.
20. Will comply with the requirements of Section 106(g) of the Trafficking Victims Protection Act (TVPA) of 2000, as amended (22 U.S.C. 7104) which prohibits grant award recipients or a sub-recipient from (1) Engaging in severe forms of trafficking in persons during the period of time that the award is in effect (2) Procuring a commercial sex act during the period of time that the award is in effect or (3) Using forced labor in the performance of the award or subawards under the award.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL	TITLE
	
APPLICANT ORGANIZATION	DATE SUBMITTED
	

**AGREEMENT TO LEASE AND IMPROVE THE JACKIE CAYNON BUILDING
(1234 AVENUE D)**

THIS LEASE AGREEMENT entered into this 10th day of August 2021 by and between the **FORT PIERCE REDEVELOPMENT AGENCY (FPRA)**, a dependent special district of the **CITY OF FORT PIERCE, FLORIDA**, (hereafter "LANDLORD") whose address is 100 North U.S. #1, Fort Pierce, Florida 34950; and **ORIGINAL FLORIDA HALL OF FAME HIGHWAYMEN, INC.**, a non-profit Florida corporation ("TENANT") whose business address is 2804 Dunbar Street, Fort Pierce, Florida 34947.

RECITALS:

WHEREAS, the LANDLORD, is the owner of an approximate 3,700 square foot building known as the Jackie L. Caynon Building, located at 1234 Avenue D, Fort Pierce, Florida 34950 (the "Demised Premises"); and

WHEREAS, the TENANT has been selected by LANDLORD to lease, improve, and operate the Demised Premises for the purpose of promoting community redevelopment and rehabilitation programs which have a specific public benefit; and

WHEREAS, the TENANT is accepting this agreement to continue to promote community redevelopment and rehabilitation programs, keeping regular posted hours of operation acceptable to LANDLORD and performing a specific public benefit, subject to the review and approval of the LANDLORD and the terms and conditions of this Lease; and

WHEREAS, this Lease shall be subject to all existing zoning and building restrictions and regulations and provisions and clauses set forth herein.

NOW, THEREFORE, in consideration of the covenants herein contained, and other good

and valuable consideration, the receipt and sufficiency of which is acknowledged, LANDLORD and TENANT do hereby agree as follows:

1. **TERM.** The Term of this Lease shall be for a period of one (1) year, commencing on the Effective Date (as defined in Section 19(i) below), unless sooner terminated pursuant to the terms set forth herein.

2. **DEMISED PREMISES.** The Tenant shall use and occupy the Demised Premises, which shall consist of an approximately three thousand seven hundred (3,700) square foot building known as the Jackie L. Caynon Building, located at 1234 Avenue D, Fort Pierce, Florida 34950 as depicted on Exhibit "A", attached hereto and incorporated herein by reference. LANDLORD shall further permit TENANT to use and occupy such additional areas, such as the parking lot, sidewalks, field and other common area of the overall facility as are needed and authorized for the reasonable use of the facility. TENANT acknowledges that its use and occupancy of the facility is part of an overall complex of buildings and facilities generally known as the "Jackie Caynon Building. TENANT further acknowledges that its use and occupancy of the facility shall at all times be subject to the concurrent use of the ground area and surrounding property as LANDLORD may deem necessary for all uses in connection with the operation of the entire existing or future project.

3. **LEASE PAYMENTS.** TENANT in consideration of this Lease, shall pay LANDLORD, without demand, at the offices of the Director of Finance, City Hall, 100 North U.S. 1, Fort Pierce, Florida 34950, or such other place as LANDLORD may from time to time designate in writing, rent in the amount of ONE DOLLAR (\$1.00) per year.

4. **TAXES.** If ad valorem taxes are applicable, TENANT agrees to pay its proportionate share as are billed and determined by LANDLORD or the taxing authority. TENANT further agrees that should any of its use of the property be subject to sales, use, excise, or rental taxes levied by any taxing authority, TENANT similarly agrees to pay such taxes and hold LANDLORD harmless from the same.

5. **HOURS OF OPERATION.** At all times during this Lease, TENANT shall be required to operate a first-class facility with minimum hours of operation. The hours of operation shall be agreed to and established in writing between LANDLORD and TENANT prior to occupancy and initial operation of the facility. Thereafter, if a change is required to the hours of operation or the facility is to be closed, such change in operating hours shall require the written consent of LANDLORD.

6. **COMMON AREA.** The term "Common Area" shall mean that part of the entire DEMISED PROPERTY of LANDLORD located at 1234 Avenue D, Fort Pierce, Florida, designated by LANDLORD, including but not limited to other areas of the facility besides the facility, parking areas, walkways, open field areas, landscaping, loading areas, and walkways, all of which shall be subject to LANDLORD's sole management and control. TENANT and its employees, customers, subcontractors, licensees, invitees, and concessionaires shall have the nonexclusive right and license to use the Common Area as constituted from time to time, such use to be in connection with LANDLORD and all other persons permitted by LANDLORD to use the same and subject to such reasonable rules and regulations governing the use thereof as LANDLORD may from time to time prescribe, including the designation of specific areas within the property or in reasonable proximity thereto in which automobiles and vehicles owned or operated by TENANT, its

employees, invitees, and licensees shall travel or be parked. LANDLORD shall operate, maintain, and repair the Common Area in such a manner as LANDLORD shall in its sole discretion determine; provided, however, that this shall not operate to impose on LANDLORD the duty to maintain or repair the Common Area.

7. **INSURANCE.** LANDLORD shall obtain and maintain all risk commercial property insurance on the exterior structure of the Demised Premises. TENANT shall insure the contents of such buildings or structures. TENANT agrees to be responsible for loss or damage to any structure on the Demised Premises to the extent such loss or damage is subject to a deductible provision in the LANDLORD's provided insurance.

TENANT shall purchase and maintain Workers' Compensation insurance on a form no more restrictive than that provided by the latest edition of the standard Workers' Compensation Policy, as filed for use in Florida by the National Council on Compensation Insurance (NCCI), without any restrictive endorsements other than any endorsements required by NCCI or the State of Florida. The policy must be endorsed to waive the insurer's right to subrogate against LANDLORD. The minimum amount of coverage (inclusive of any amount provided by an umbrella or excess policy) shall be:

Part One:	"Statutory"	
Part Two:	\$500,000	Each Accident
	\$500,000	Disease - Policy Limit
	\$500,000	Disease - Each Employee

TENANT shall purchase and maintain Commercial General Liability Insurance on a form no more restrictive than the latest edition of the standard occurrence Commercial General

Liability Form (Form CG 00 01) as filed for use in the State of Florida by the Insurance Services Office (ISO), without any restrictive endorsements other than any endorsements specifically required by the ISO or the State of Florida.

In addition, LANDLORD shall be included as an "Additional Insured" on a form no more restrictive than ISO Form CG 20 11, Additional Insured-Managers or Lessors of Premises. The minimum limits (inclusive of amounts provided by an umbrella or excess policy) shall be: \$1,000,000 - General Aggregate; \$1,000,000 - Products/Completed Operations Aggregate; and \$1,000,000 - Each Occurrence.

TENANT shall further furnish LANDLORD with executed Certificates of Insurance showing that such insurance is in full force and effect within thirty (30) days of the execution of this Lease, which certificate shall provide a minimum of thirty (30) day notice to LANDLORD prior to the cancellation or termination of any insurance policy. Additionally, LANDLORD from time to time may require evidence of such insurance and TENANT shall agree to promptly supply the same.

The insurance provided by TENANT shall apply on a primary basis to and shall not require contribution from, any other insurance or self-insurance maintained by LANDLORD. Any insurance, or self-insurance, maintained by LANDLORD shall be in excess of, and shall not contribute with, the insurance provided by TENANT.

Except as otherwise specifically authorized in this Agreement, no deductible or self-insured retention for any required insurance provided by TENANT pursuant to this Agreement will be allowed. To the extent any required insurance is subject to any deductible or self-insured retention (whether with or without approval of LANDLORD), TENANT shall be responsible for paying on behalf of LANDLORD any such deductible or self-insured retention. LANDLORD, from

time to time, may require evidence of all such insurance coverages and policies as provided above and TENANT shall agree to supply these policies or proof of insurance. LANDLORD shall further have the right to require TENANT to make reasonable increases to the minimum required limits of insurance specified herein during the term of this lease.

8. **USE OF PREMISES.** TENANT shall utilize the Demised Premises for all uses pertinent to and related to its Highwaymen programs. TENANT agrees to conduct its operations in compliance with all applicable laws. TENANT further agrees to keep the Demised Premises in a clean and sanitary condition; to comply with all laws, ordinances, rules, regulations, environmental permits, and all other obligations imposed by applicable provisions of building, housing, health and environmental codes of any local, state, or federal law, regulation, or agency; to make no alterations or additions to the Demised Premises without the prior written consent of LANDLORD; to commit no waste of the Demised Premises; to remove all garbage and other debris which results from the operation of TENANT's operations and use of the premises in a clean and sanitary manner and to remove the garbage and debris in conformity with all laws and regulations; to keep all plumbing fixtures used by TENANT clean and sanitary; to use and operate in a reasonable manner all electrical, plumbing, heating, ventilating, air conditioning and other facilities and appliances; not to destroy, deface, damage, impair or remove any part of the Demised Premises, or property therein belonging to LANDLORD; to direct persons on the premises with TENANT's consent to conduct themselves in a manner that does not unreasonably disturb other tenants or occupants or constitute a breach of the peace; and to surrender the Demised Premises at the termination of this Lease in a good state and condition as reasonable use and wear will have permitted.

A copy of the posted hours of operation and a list of the programming curriculum shall be furnished to LANDLORD prior to occupancy and initial operation of the facility and updated upon request. Additionally, TENANT specifically acknowledges that its use and occupancy of the Demised Premises is expressly subject to the following:

9. **MAINTENANCE AND REPAIR.** TENANT shall at all times maintain the facility, and all appurtenances thereof, in a first-class condition and appearance, in compliance with all local, state, or federal statutes, codes, ordinances and rules. TENANT shall keep and maintain in good order and condition (which maintenance shall mean replacement if necessary), with the exception of ordinary wear and tear, interior walls, ceilings, interior portions of all doors, windows, glass, plumbing and sewage facilities, fixtures, heating, air-conditioning (including exterior mechanical equipment), interior electrical equipment serving the Demised Premises, floors, and all other parts of the Demised Premises. LANDLORD shall be responsible for the maintenance of the exterior of the building, including the foundation, exterior walls, roof, generators, and backup water system.

10. **ALTERATIONS.** TENANT shall not make any alterations, additions, or improvements to the Demised Premises without the prior written consent of LANDLORD, except for the installation of unattached, movable trade fixtures which may be installed without defacing the Demised Premises. All alterations, additions, improvements and fixtures (other than movable trade fixtures) which may be made or installed upon the Demised Premises shall become the property of LANDLORD upon installation and shall remain upon and be surrendered with the Demised Premises at the termination of the Lease unless LANDLORD requests their removal, in which event TENANT shall remove the same and restore the Demised Premises to

the original condition at TENANT's expense. Any linoleum, carpeting, or other floor covering which may be cemented or otherwise affixed to the floor of the Demised Premises shall be a permanent fixture and shall become the property of LANDLORD without credit or compensation to TENANT.

11. **UTILITIES.** LANDLORD agrees to pay the following utility services furnished to the Demised Premises: heat, water, electricity, and garbage. TENANT shall contract in its own name and shall pay the charge before delinquency, for all other utility services rendered or furnished to the Demised Premises, including telephone, internet and the like, together with all taxes or other charges levied on such utilities. LANDLORD may, if it so elects, furnish one or more other utility services to TENANT with TENANT'S written approval, in the event such utilities or services are tied to and a part of LANDLORD's other facilities or common area. In such event, TENANT agrees to pay its pro rata share of such utilities or services as determined by LANDLORD from time to time.

12. **TITLE TO IMPROVEMENTS.** Title to any building, structure, or other improvements (other than movable trade fixtures) that shall be constructed, installed, or placed upon the Demised Premises shall vest in LANDLORD upon the termination of this Lease or any renewal or extension hereof, and TENANT acknowledges that it shall have no right to remove such fixed and permanent improvements and any fixed appliances, apparatus, or equipment related to the improvements, including all replacements, accessories and modifications thereof from the Demised Premises.

13. **DAMAGE AND OBLIGATION TO RESTORE.** TENANT shall give immediate written notice to LANDLORD of any damage caused to the Demised Premises by fire or other

casualty. If the Demised Premises should be: (1) damaged by any uninsured casualty or; (2) be damaged to an extent in excess of fifty percent (50%) of the cost of replacement thereof, LANDLORD may elect either to terminate the Lease or to proceed to rebuild and repair the Demised Premises. Should LANDLORD elect to terminate the Lease, it shall give written notice of such election to TENANT within ninety (90) days after the occurrence of such casualty. Except as otherwise provided herein, in the event the Demised Premises should be damaged by fire or other casualty insurable under standard fire and extended insurance coverage, LANDLORD shall proceed with reasonable diligence to rebuild and repair the Demised Premises. LANDLORD's obligation to rebuild and repair shall be limited to restoring the Demised Premises to substantially return to the condition in which same existed prior to the casualty, shall be limited to the extent of the insurance proceeds available to LANDLORD for such restoration and, further, shall exclude any obligation with regard to the personal property and trade fixtures of TENANT. In the event any portion of the facility should be damaged to such an extent that LANDLORD, in its sole discretion, should elect to discontinue operation of the Demised Premises, LANDLORD may cancel this lease by giving written notice to TENANT, and the lease shall terminate and become null and void.

14. **LIABILITY AND INDEMNIFICATION.** LANDLORD shall not be liable for any damage or injury, whether it be to the person or property, of TENANT, TENANT's employees, agents, guests, invitees, or otherwise, by reason of TENANT's occupancy of the Demised Premises or because of fire, flood, wind storm, acts of God, or for any other reason, except such damage or injury arising or occurring as a result of LANDLORD's positive acts, negligence, acts or omissions. This paragraph shall apply also to damage caused as previously stated or by frost, steam,

excessive heat or cold, falling objects, broken glass, sewage, gas, odors, or noise, or the bursting or leaking of pipes or plumbing fixtures and shall apply equally whether any such damage results from the acts or omissions of other tenants, occupants or of any other person, whether such damage be caused by or result from any other thing or circumstances above mentioned, or any other thing or circumstances, whether of a like or wholly different nature.

TENANT hereby agrees to indemnify and hold harmless LANDLORD and its officers and employees from and against any and all liabilities, damages, losses and costs, including, but not limited to, reasonable attorney's fees and costs, by reason of damage to persons or property as a result of an accident upon the Demised Premises or events caused by the negligence, recklessness, or intentional misconduct of TENANT, its agents, its officers, or its employees, while TENANT is in possession thereof.

15. **ASSIGNMENT AND SUBLETTING.** The identity and financial standing of TENANT is a material consideration of LANDLORD in entering into the Lease. TENANT shall not voluntarily, involuntarily, or by operation of law assign, sell, mortgage, pledge, or in any manner transfer the Lease or any estate or interest therein or sublet the Demised Premises or any part thereof, or grant any license, concession, or other right to occupy any portion of the Demised Premises without the prior written consent of LANDLORD.

16. **DEFAULT AND REMEDIES.** The occurrence of any one or more of the following events shall constitute a material default and breach of the Lease by TENANT:

- (a) The vacating or abandonment of the Demised Premises by TENANT.
- (b) The failure by TENANT to observe or perform any of the covenants, conditions or provisions to be observed or performed by TENANT where such failure shall

continue for a period of ten (10) days after written notice thereof from LANDLORD to TENANT; provided, however, that if the nature of TENANT's default is such that more than ten (10) days are reasonably required for its cure, TENANT shall not be deemed to be in default if TENANT commences such cure within said ten day period and thereafter diligently pursues such cure to completion.

In the event of any default or breach by TENANT, LANDLORD may at any time thereafter declare this Lease terminated, terminate TENANT's right to possession of the Demised Premises, and retake possession thereof.

Either party may also terminate this Lease by serving the other party with ninety (90) days written notice of intent to terminate with written notice sent to each party at the addresses listed below.

AS TO LANDLORD:

Fort Pierce City Hall
100 North US #1
Fort Pierce, FL 34950
Attention: City Manager
City Attorney
FPRA Director

AS TO TENANT:

Original Florida Hall of Fame Highwaymen,
Inc.
1234 Avenue D
Fort Pierce, FL 34950

17. **NOTICES.** All notices required to be served upon LANDLORD shall be served by registered or certified mail, return receipt requested, to: CITY OF FORT PIERCE, Attn: City Manager, with copies to the Office of the City Attorney and the FPRA Director, at the address designated in Section 16 above, or such other place as LANDLORD may designate in writing. All notices required to be served upon TENANT shall be served by hand delivery or registered or

certified mail, return receipt requested to Original Florida Hall of Fame Highwaymen, Inc., at the address designated in Section 16 above, or such other place as TENANT may designate in writing. All such notices shall be deemed to have been duly given, delivered, or served if and when hand delivered or deposited in the U.S. Post Office, postage prepaid, whether evidence of delivery received is obtained or not obtained.

18. **ACCESS TO PROPERTY.** During the term of this Lease, TENANT shall permit LANDLORD and the agents and representatives of LANDLORD access to the Demised Premises at all reasonable times deemed necessary for the purpose of this Lease, and to assure compliance with all ordinances, statutes and rules and regulations of federal, state and local agencies having jurisdiction.

19. **GENERAL PROVISIONS.** The following general provisions shall be an integral part of this Lease:

(a) Nothing herein contained shall be deemed or construed by the parties hereto, nor by any third party, as creating a relationship of principal and agent or of partnership or of joint venture between the parties hereof. Neither this Lease, nor any of the terms and provisions contained herein, nor any acts of the parties hereto, shall be deemed to create any relationship between the parties hereto other than the relationship of LANDLORD and TENANT.

(b) Time is of the essence.

(c) The captions used herein are for convenience only and do not limit or amplify the provisions hereof.

(d) Whenever a period of time is prescribed for action to be taken by either party, said party shall not be liable or responsible for and there shall be excluded from the

computation of any such period of time, any delays due to strikes, riots, acts of God, shortages of labor or materials, war, governmental laws, regulations or restrictions or any other causes of any kind whatsoever which are beyond the reasonable control of the parties.

(e) Each provision performable by TENANT shall be deemed both a covenant and a condition. The Lease contains all agreements of the parties with respect to any matter mentioned herein. No prior agreement or understanding pertaining to any such matter shall be effective. The Lease may be modified in writing only, signed by the parties in interest at the time of modification.

(f) This Lease shall bind the parties, their personal representatives, successors and assigns.

(g) This Lease and the rights of the parties shall be governed by and construed or enforced in accordance with the laws of the State of Florida. Venue for any action arising out of this Lease is in the Courts of St. Lucie County, Florida. Any action shall be tried as a non-jury case.

(h) The terms "LANDLORD" and "TENANT", as used herein, denote both singular and plural and all genders. Where "TENANT" consists of more than one person, whether natural or artificial, all the persons constituting "TENANT" shall be jointly and severally liable for all obligations to be performed by TENANT herein.

(i) The Effective Date of the Lease shall be the date last executed by the parties without amendment or deletion to the Lease and its Exhibit(s).

20. **RADON GAS.** Pursuant to Fla. Stat. Sec. 404.056(8), Radon is a naturally occurring radioactive gas that when it has accumulated in a building in sufficient quantities, may

present health risks to persons who are exposed to it over time. Levels of radon that exceed federal and state guidelines have been found in buildings in Florida. Additional information regarding radon and radon testing may be obtained from the St. Lucie County Public Health Unit.

21. **INSPECTION.** LANDLORD or its agents shall have the right to enter the Demised Premises at all reasonable hours for the purpose of inspecting or for any other purpose not inconsistent with the terms and provisions of this Lease.

22. **PARTIAL INVALIDITY.** In the event any term, provision, or condition of this Lease shall be adjudged, decreed, held or ruled to be invalid, such provision or a portion thereof shall be deemed severable, and it shall not invalidate or impair this Lease as a whole or any other provision of this Lease.

23. **NO WAIVER.** No waiver of any provision of this Lease shall be implied by any failure of either party to enforce any remedy upon the violation of such provision, even if such violation is continued or repeated subsequently. No express waiver shall affect any provision other than the one specified in such waiver, and then only for the time and in the manner specifically stated.

IN WITNESS WHEREOF, the parties hereto have signed, sealed, and delivered this Lease as of the day and year first above written.

WITNESS AS TO LANDLORD:

LANDLORD:

ATTEST:

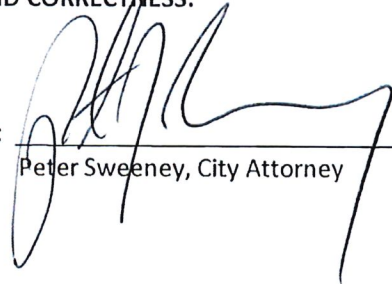
FORT PIERCE REDEVELOPMENT AGENCY

By: 
Linda Cox, City Clerk

By: 
Linda Hudson, Chairperson

Date: August 10, 2021


APPROVED AS TO FORM AND CORRECTNESS:

By: 
Peter Sweeney, City Attorney

TENANT:
ORIGINAL FLORIDA HALL OF FAME HIGHWAYMEN, INC.

WITNESSES AS TO TENANT:


Noemi Rios

By: 
Doretha Truesdell, President

Date: 7/21/2021

Date: 7/21/2021

Request for Taxpayer Identification Number and Certification

**Give Form to the
requester. Do not
send to the IRS.**

▶ Go to www.irs.gov/FormW9 for instructions and the latest information.

Print or type. See Specific Instructions on page 3.	1 Name (as shown on your income tax return). Name is required on this line; do not leave this line blank. City of Fort Pierce		
	2 Business name/disregarded entity name, if different from above		
	3 Check appropriate box for federal tax classification of the person whose name is entered on line 1. Check only one of the following seven boxes.		4 Exemptions (codes apply only to certain entities, not individuals; see instructions on page 3):
	<input type="checkbox"/> Individual/sole proprietor or single-member LLC <input type="checkbox"/> C Corporation <input type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate		Exempt payee code (if any) _____
	<input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=Partnership) ▶ _____ <small>Note: Check the appropriate box in the line above for the tax classification of the single-member owner. Do not check LLC if the LLC is classified as a single-member LLC that is disregarded from the owner unless the owner of the LLC is another LLC that is not disregarded from the owner for U.S. federal tax purposes. Otherwise, a single-member LLC that is disregarded from the owner should check the appropriate box for the tax classification of its owner.</small>		Exemption from FATCA reporting code (if any) _____
	<input type="checkbox"/> Other (see instructions) ▶ _____ Municipality		<small>(Applies to accounts maintained outside the U.S.)</small>
	5 Address (number, street, and apt. or suite no.) See instructions. 100 US Highway 1 North		Requester's name and address (optional)
6 City, state, and ZIP code Fort Pierce, Florida 34954			
7 List account number(s) here (optional)			

Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on line 1 to avoid backup withholding. For individuals, this is generally your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the instructions for Part I, later. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN*, later.

Note: If the account is in more than one name, see the instructions for line 1. Also see *What Name and Number To Give the Requester* for guidelines on whose number to enter.

Social security number									
or									
Employer identification number									
5	9		6	0	0	0	3	2	2

Part II Certification

Under penalties of perjury, I certify that:

- The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me); and
- I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding; and
- I am a U.S. citizen or other U.S. person (defined below); and
- The FATCA code(s) entered on this form (if any) indicating that I am exempt from FATCA reporting is correct.

Certification instructions. You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions for Part II, later.

Sign Here	Signature of U.S. person ▶	Date ▶

General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

Future developments. For the latest information about developments related to Form W-9 and its instructions, such as legislation enacted after they were published, go to www.irs.gov/FormW9.

Purpose of Form

An individual or entity (Form W-9 requester) who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) which may be your social security number (SSN), individual taxpayer identification number (ITIN), adoption taxpayer identification number (ATIN), or employer identification number (EIN), to report on an information return the amount paid to you, or other amount reportable on an information return. Examples of information returns include, but are not limited to, the following.

- Form 1099-INT (interest earned or paid)

- Form 1099-DIV (dividends, including those from stocks or mutual funds)
- Form 1099-MISC (various types of income, prizes, awards, or gross proceeds)
- Form 1099-B (stock or mutual fund sales and certain other transactions by brokers)
- Form 1099-S (proceeds from real estate transactions)
- Form 1099-K (merchant card and third party network transactions)
- Form 1098 (home mortgage interest), 1098-E (student loan interest), 1098-T (tuition)
- Form 1099-C (canceled debt)
- Form 1099-A (acquisition or abandonment of secured property)

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN.

If you do not return Form W-9 to the requester with a TIN, you might be subject to backup withholding. See What is backup withholding, later.

By signing the filled-out form, you:

1. Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
2. Certify that you are not subject to backup withholding, or
3. Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income, and
4. Certify that FATCA code(s) entered on this form (if any) indicating that you are exempt from the FATCA reporting, is correct. See *What is FATCA reporting*, later, for further information.

Note: If you are a U.S. person and a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.

Definition of a U.S. person. For federal tax purposes, you are considered a U.S. person if you are:

- An individual who is a U.S. citizen or U.S. resident alien;
- A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States;
- An estate (other than a foreign estate); or
- A domestic trust (as defined in Regulations section 301.7701-7).

Special rules for partnerships. Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax under section 1446 on any foreign partners' share of effectively connected taxable income from such business. Further, in certain cases where a Form W-9 has not been received, the rules under section 1446 require a partnership to presume that a partner is a foreign person, and pay the section 1446 withholding tax. Therefore, if you are a U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid section 1446 withholding on your share of partnership income.

In the cases below, the following person must give Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States.

- In the case of a disregarded entity with a U.S. owner, the U.S. owner of the disregarded entity and not the entity;
- In the case of a grantor trust with a U.S. grantor or other U.S. owner, generally, the U.S. grantor or other U.S. owner of the grantor trust and not the trust; and
- In the case of a U.S. trust (other than a grantor trust), the U.S. trust (other than a grantor trust) and not the beneficiaries of the trust.

Foreign person. If you are a foreign person or the U.S. branch of a foreign bank that has elected to be treated as a U.S. person, do not use Form W-9. Instead, use the appropriate Form W-8 or Form 8233 (see Pub. 515, *Withholding of Tax on Nonresident Aliens and Foreign Entities*).

Nonresident alien who becomes a resident alien. Generally, only a nonresident alien individual may use the terms of a tax treaty to reduce or eliminate U.S. tax on certain types of income. However, most tax treaties contain a provision known as a "saving clause." Exceptions specified in the saving clause may permit an exemption from tax to continue for certain types of income even after the payee has otherwise become a U.S. resident alien for tax purposes.

If you are a U.S. resident alien who is relying on an exception contained in the saving clause of a tax treaty to claim an exemption from U.S. tax on certain types of income, you must attach a statement to Form W-9 that specifies the following five items.

1. The treaty country. Generally, this must be the same treaty under which you claimed exemption from tax as a nonresident alien.
2. The treaty article addressing the income.
3. The article number (or location) in the tax treaty that contains the saving clause and its exceptions.
4. The type and amount of income that qualifies for the exemption from tax.
5. Sufficient facts to justify the exemption from tax under the terms of the treaty article.

Example. Article 20 of the U.S.-China income tax treaty allows an exemption from tax for scholarship income received by a Chinese student temporarily present in the United States. Under U.S. law, this student will become a resident alien for tax purposes if his or her stay in the United States exceeds 5 calendar years. However, paragraph 2 of the first Protocol to the U.S.-China treaty (dated April 30, 1984) allows the provisions of Article 20 to continue to apply even after the Chinese student becomes a resident alien of the United States. A Chinese student who qualifies for this exception (under paragraph 2 of the first protocol) and is relying on this exception to claim an exemption from tax on his or her scholarship or fellowship income would attach to Form W-9 a statement that includes the information described above to support that exemption.

If you are a nonresident alien or a foreign entity, give the requester the appropriate completed Form W-8 or Form 8233.

Backup Withholding

What is backup withholding? Persons making certain payments to you must under certain conditions withhold and pay to the IRS 24% of such payments. This is called "backup withholding." Payments that may be subject to backup withholding include interest, tax-exempt interest, dividends, broker and barter exchange transactions, rents, royalties, nonemployee pay, payments made in settlement of payment card and third party network transactions, and certain payments from fishing boat operators. Real estate transactions are not subject to backup withholding.

You will not be subject to backup withholding on payments you receive if you give the requester your correct TIN, make the proper certifications, and report all your taxable interest and dividends on your tax return.

Payments you receive will be subject to backup withholding if:

1. You do not furnish your TIN to the requester,
2. You do not certify your TIN when required (see the instructions for Part II for details),
3. The IRS tells the requester that you furnished an incorrect TIN,
4. The IRS tells you that you are subject to backup withholding because you did not report all your interest and dividends on your tax return (for reportable interest and dividends only), or
5. You do not certify to the requester that you are not subject to backup withholding under 4 above (for reportable interest and dividend accounts opened after 1983 only).

Certain payees and payments are exempt from backup withholding. See *Exempt payee code*, later, and the separate Instructions for the Requester of Form W-9 for more information.

Also see *Special rules for partnerships*, earlier.

What is FATCA Reporting?

The Foreign Account Tax Compliance Act (FATCA) requires a participating foreign financial institution to report all United States account holders that are specified United States persons. Certain payees are exempt from FATCA reporting. See *Exemption from FATCA reporting code*, later, and the Instructions for the Requester of Form W-9 for more information.

Updating Your Information

You must provide updated information to any person to whom you claimed to be an exempt payee if you are no longer an exempt payee and anticipate receiving reportable payments in the future from this person. For example, you may need to provide updated information if you are a C corporation that elects to be an S corporation, or if you no longer are tax exempt. In addition, you must furnish a new Form W-9 if the name or TIN changes for the account; for example, if the grantor of a grantor trust dies.

Penalties

Failure to furnish TIN. If you fail to furnish your correct TIN to a requester, you are subject to a penalty of \$50 for each such failure unless your failure is due to reasonable cause and not to willful neglect.

Civil penalty for false information with respect to withholding. If you make a false statement with no reasonable basis that results in no backup withholding, you are subject to a \$500 penalty.

Criminal penalty for falsifying information. Willfully falsifying certifications or affirmations may subject you to criminal penalties including fines and/or imprisonment.

Misuse of TINs. If the requester discloses or uses TINs in violation of federal law, the requester may be subject to civil and criminal penalties.

Specific Instructions

Line 1

You must enter one of the following on this line; **do not** leave this line blank. The name should match the name on your tax return.

If this Form W-9 is for a joint account (other than an account maintained by a foreign financial institution (FFI)), list first, and then circle, the name of the person or entity whose number you entered in Part I of Form W-9. If you are providing Form W-9 to an FFI to document a joint account, each holder of the account that is a U.S. person must provide a Form W-9.

a. **Individual.** Generally, enter the name shown on your tax return. If you have changed your last name without informing the Social Security Administration (SSA) of the name change, enter your first name, the last name as shown on your social security card, and your new last name.

Note: ITIN applicant: Enter your individual name as it was entered on your Form W-7 application, line 1a. This should also be the same as the name you entered on the Form 1040/1040A/1040EZ you filed with your application.

b. **Sole proprietor or single-member LLC.** Enter your individual name as shown on your 1040/1040A/1040EZ on line 1. You may enter your business, trade, or "doing business as" (DBA) name on line 2.

c. **Partnership, LLC that is not a single-member LLC, C corporation, or S corporation.** Enter the entity's name as shown on the entity's tax return on line 1 and any business, trade, or DBA name on line 2.

d. **Other entities.** Enter your name as shown on required U.S. federal tax documents on line 1. This name should match the name shown on the charter or other legal document creating the entity. You may enter any business, trade, or DBA name on line 2.

e. **Disregarded entity.** For U.S. federal tax purposes, an entity that is disregarded as an entity separate from its owner is treated as a "disregarded entity." See Regulations section 301.7701-2(c)(2)(iii). Enter the owner's name on line 1. The name of the entity entered on line 1 should never be a disregarded entity. The name on line 1 should be the name shown on the income tax return on which the income should be reported. For example, if a foreign LLC that is treated as a disregarded entity for U.S. federal tax purposes has a single owner that is a U.S. person, the U.S. owner's name is required to be provided on line 1. If the direct owner of the entity is also a disregarded entity, enter the first owner that is not disregarded for federal tax purposes. Enter the disregarded entity's name on line 2, "Business name/disregarded entity name." If the owner of the disregarded entity is a foreign person, the owner must complete an appropriate Form W-8 instead of a Form W-9. This is the case even if the foreign person has a U.S. TIN.

Line 2

If you have a business name, trade name, DBA name, or disregarded entity name, you may enter it on line 2.

Line 3

Check the appropriate box on line 3 for the U.S. federal tax classification of the person whose name is entered on line 1. Check only one box on line 3.

IF the entity/person on line 1 is a(n) . . .	THEN check the box for . . .
• Corporation	Corporation
• Individual • Sole proprietorship, or • Single-member limited liability company (LLC) owned by an individual and disregarded for U.S. federal tax purposes.	Individual/sole proprietor or single-member LLC
• LLC treated as a partnership for U.S. federal tax purposes, • LLC that has filed Form 8832 or 2553 to be taxed as a corporation, or • LLC that is disregarded as an entity separate from its owner but the owner is another LLC that is not disregarded for U.S. federal tax purposes.	Limited liability company and enter the appropriate tax classification. (P= Partnership; C= C corporation; or S= S corporation)
• Partnership	Partnership
• Trust/estate	Trust/estate

Line 4, Exemptions

If you are exempt from backup withholding and/or FATCA reporting, enter in the appropriate space on line 4 any code(s) that may apply to you.

Exempt payee code.

- Generally, individuals (including sole proprietors) are not exempt from backup withholding.
- Except as provided below, corporations are exempt from backup withholding for certain payments, including interest and dividends.
- Corporations are not exempt from backup withholding for payments made in settlement of payment card or third party network transactions.
- Corporations are not exempt from backup withholding with respect to attorneys' fees or gross proceeds paid to attorneys, and corporations that provide medical or health care services are not exempt with respect to payments reportable on Form 1099-MISC.

The following codes identify payees that are exempt from backup withholding. Enter the appropriate code in the space in line 4.

1—An organization exempt from tax under section 501(a), any IRA, or a custodial account under section 403(b)(7) if the account satisfies the requirements of section 401(f)(2)

2—The United States or any of its agencies or instrumentalities

3—A state, the District of Columbia, a U.S. commonwealth or possession, or any of their political subdivisions or instrumentalities

4—A foreign government or any of its political subdivisions, agencies, or instrumentalities

5—A corporation

6—A dealer in securities or commodities required to register in the United States, the District of Columbia, or a U.S. commonwealth or possession

7—A futures commission merchant registered with the Commodity Futures Trading Commission

8—A real estate investment trust

9—An entity registered at all times during the tax year under the Investment Company Act of 1940

10—A common trust fund operated by a bank under section 584(a)

11—A financial institution

12—A middleman known in the investment community as a nominee or custodian

13—A trust exempt from tax under section 664 or described in section 4947

The following chart shows types of payments that may be exempt from backup withholding. The chart applies to the exempt payees listed above, 1 through 13.

IF the payment is for . . .	THEN the payment is exempt for . . .
Interest and dividend payments	All exempt payees except for 7
Broker transactions	Exempt payees 1 through 4 and 6 through 11 and all C corporations. S corporations must not enter an exempt payee code because they are exempt only for sales of noncovered securities acquired prior to 2012.
Barter exchange transactions and patronage dividends	Exempt payees 1 through 4
Payments over \$600 required to be reported and direct sales over \$5,000 ¹	Generally, exempt payees 1 through 5 ²
Payments made in settlement of payment card or third party network transactions	Exempt payees 1 through 4

¹ See Form 1099-MISC, Miscellaneous Income, and its instructions.

² However, the following payments made to a corporation and reportable on Form 1099-MISC are not exempt from backup withholding: medical and health care payments, attorneys' fees, gross proceeds paid to an attorney reportable under section 6045(f), and payments for services paid by a federal executive agency.

Exemption from FATCA reporting code. The following codes identify payees that are exempt from reporting under FATCA. These codes apply to persons submitting this form for accounts maintained outside of the United States by certain foreign financial institutions. Therefore, if you are only submitting this form for an account you hold in the United States, you may leave this field blank. Consult with the person requesting this form if you are uncertain if the financial institution is subject to these requirements. A requester may indicate that a code is not required by providing you with a Form W-9 with "Not Applicable" (or any similar indication) written or printed on the line for a FATCA exemption code.

A—An organization exempt from tax under section 501(a) or any individual retirement plan as defined in section 7701(a)(37)

B—The United States or any of its agencies or instrumentalities

C—A state, the District of Columbia, a U.S. commonwealth or possession, or any of their political subdivisions or instrumentalities

D—A corporation the stock of which is regularly traded on one or more established securities markets, as described in Regulations section 1.1472-1(c)(1)(i)

E—A corporation that is a member of the same expanded affiliated group as a corporation described in Regulations section 1.1472-1(c)(1)(i)

F—A dealer in securities, commodities, or derivative financial instruments (including notional principal contracts, futures, forwards, and options) that is registered as such under the laws of the United States or any state

G—A real estate investment trust

H—A regulated investment company as defined in section 851 or an entity registered at all times during the tax year under the Investment Company Act of 1940

I—A common trust fund as defined in section 584(a)

J—A bank as defined in section 581

K—A broker

L—A trust exempt from tax under section 664 or described in section 4947(a)(1)

M—A tax exempt trust under a section 403(b) plan or section 457(g) plan

Note: You may wish to consult with the financial institution requesting this form to determine whether the FATCA code and/or exempt payee code should be completed.

Line 5

Enter your address (number, street, and apartment or suite number). This is where the requester of this Form W-9 will mail your information returns. If this address differs from the one the requester already has on file, write NEW at the top. If a new address is provided, there is still a chance the old address will be used until the payor changes your address in their records.

Line 6

Enter your city, state, and ZIP code.

Part I. Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. If you are a resident alien and you do not have and are not eligible to get an SSN, your TIN is your IRS individual taxpayer identification number (ITIN). Enter it in the social security number box. If you do not have an ITIN, see *How to get a TIN* below.

If you are a sole proprietor and you have an EIN, you may enter either your SSN or EIN.

If you are a single-member LLC that is disregarded as an entity separate from its owner, enter the owner's SSN (or EIN, if the owner has one). Do not enter the disregarded entity's EIN. If the LLC is classified as a corporation or partnership, enter the entity's EIN.

Note: See *What Name and Number To Give the Requester*, later, for further clarification of name and TIN combinations.

How to get a TIN. If you do not have a TIN, apply for one immediately. To apply for an SSN, get Form SS-5, Application for a Social Security Card, from your local SSA office or get this form online at www.SSA.gov. You may also get this form by calling 1-800-772-1213. Use Form W-7, Application for IRS Individual Taxpayer Identification Number, to apply for an ITIN, or Form SS-4, Application for Employer Identification Number, to apply for an EIN. You can apply for an EIN online by accessing the IRS website at www.irs.gov/Businesses and clicking on Employer Identification Number (EIN) under Starting a Business. Go to www.irs.gov/Forms to view, download, or print Form W-7 and/or Form SS-4. Or, you can go to www.irs.gov/OrderForms to place an order and have Form W-7 and/or SS-4 mailed to you within 10 business days.

If you are asked to complete Form W-9 but do not have a TIN, apply for a TIN and write "Applied For" in the space for the TIN, sign and date the form, and give it to the requester. For interest and dividend payments, and certain payments made with respect to readily tradable instruments, generally you will have 60 days to get a TIN and give it to the requester before you are subject to backup withholding on payments. The 60-day rule does not apply to other types of payments. You will be subject to backup withholding on all such payments until you provide your TIN to the requester.

Note: Entering "Applied For" means that you have already applied for a TIN or that you intend to apply for one soon.

Caution: A disregarded U.S. entity that has a foreign owner must use the appropriate Form W-8.

Part II. Certification

To establish to the withholding agent that you are a U.S. person, or resident alien, sign Form W-9. You may be requested to sign by the withholding agent even if item 1, 4, or 5 below indicates otherwise.

For a joint account, only the person whose TIN is shown in Part I should sign (when required). In the case of a disregarded entity, the person identified on line 1 must sign. Exempt payees, see *Exempt payee code*, earlier.

Signature requirements. Complete the certification as indicated in items 1 through 5 below.

1. Interest, dividend, and barter exchange accounts opened before 1984 and broker accounts considered active during 1983. You must give your correct TIN, but you do not have to sign the certification.

2. Interest, dividend, broker, and barter exchange accounts opened after 1983 and broker accounts considered inactive during 1983. You must sign the certification or backup withholding will apply. If you are subject to backup withholding and you are merely providing your correct TIN to the requester, you must cross out item 2 in the certification before signing the form.

3. Real estate transactions. You must sign the certification. You may cross out item 2 of the certification.

4. Other payments. You must give your correct TIN, but you do not have to sign the certification unless you have been notified that you have previously given an incorrect TIN. "Other payments" include payments made in the course of the requester's trade or business for rents, royalties, goods (other than bills for merchandise), medical and health care services (including payments to corporations), payments to a nonemployee for services, payments made in settlement of payment card and third party network transactions, payments to certain fishing boat crew members and fishermen, and gross proceeds paid to attorneys (including payments to corporations).

5. Mortgage interest paid by you, acquisition or abandonment of secured property, cancellation of debt, qualified tuition program payments (under section 529), ABL accounts (under section 529A), IRA, Coverdell ESA, Archer MSA or HSA contributions or distributions, and pension distributions. You must give your correct TIN, but you do not have to sign the certification.

What Name and Number To Give the Requester

For this type of account:	Give name and SSN of:
1. Individual	The individual
2. Two or more individuals (joint account) other than an account maintained by an FFI	The actual owner of the account or, if combined funds, the first individual on the account ¹
3. Two or more U.S. persons (joint account maintained by an FFI)	Each holder of the account
4. Custodial account of a minor (Uniform Gift to Minors Act)	The minor ²
5. a. The usual revocable savings trust (grantor is also trustee) b. So-called trust account that is not a legal or valid trust under state law	The grantor-trustee ¹ The actual owner ¹
6. Sole proprietorship or disregarded entity owned by an individual	The owner ³
7. Grantor trust filing under Optional Form 1099 Filing Method 1 (see Regulations section 1.671-4(b)(2)(i)(A))	The grantor ⁴

For this type of account:	Give name and EIN of:
8. Disregarded entity not owned by an individual	The owner
9. A valid trust, estate, or pension trust	Legal entity ⁴
10. Corporation or LLC electing corporate status on Form 8832 or Form 2553	The corporation
11. Association, club, religious, charitable, educational, or other tax-exempt organization	The organization
12. Partnership or multi-member LLC	The partnership
13. A broker or registered nominee	The broker or nominee

For this type of account:	Give name and EIN of:
14. Account with the Department of Agriculture in the name of a public entity (such as a state or local government, school district, or prison) that receives agricultural program payments	The public entity
15. Grantor trust filing under the Form 1041 Filing Method or the Optional Form 1099 Filing Method 2 (see Regulations section 1.671-4(b)(2)(i)(B))	The trust

¹ List first and circle the name of the person whose number you furnish. If only one person on a joint account has an SSN, that person's number must be furnished.

² Circle the minor's name and furnish the minor's SSN.

³ You must show your individual name and you may also enter your business or DBA name on the "Business name/disregarded entity" name line. You may use either your SSN or EIN (if you have one), but the IRS encourages you to use your SSN.

⁴ List first and circle the name of the trust, estate, or pension trust. (Do not furnish the TIN of the personal representative or trustee unless the legal entity itself is not designated in the account title.) Also see *Special rules for partnerships*, earlier.

***Note:** The grantor also must provide a Form W-9 to trustee of trust.

Note: If no name is circled when more than one name is listed, the number will be considered to be that of the first name listed.

Secure Your Tax Records From Identity Theft

Identity theft occurs when someone uses your personal information such as your name, SSN, or other identifying information, without your permission, to commit fraud or other crimes. An identity thief may use your SSN to get a job or may file a tax return using your SSN to receive a refund.

To reduce your risk:

- Protect your SSN,
- Ensure your employer is protecting your SSN, and
- Be careful when choosing a tax preparer.

If your tax records are affected by identity theft and you receive a notice from the IRS, respond right away to the name and phone number printed on the IRS notice or letter.

If your tax records are not currently affected by identity theft but you think you are at risk due to a lost or stolen purse or wallet, questionable credit card activity or credit report, contact the IRS Identity Theft Hotline at 1-800-908-4490 or submit Form 14039.

For more information, see Pub. 5027, Identity Theft Information for Taxpayers.

Victims of identity theft who are experiencing economic harm or a systemic problem, or are seeking help in resolving tax problems that have not been resolved through normal channels, may be eligible for Taxpayer Advocate Service (TAS) assistance. You can reach TAS by calling the TAS toll-free case intake line at 1-877-777-4778 or TTY/TDD 1-800-829-4059.

Protect yourself from suspicious emails or phishing schemes. Phishing is the creation and use of email and websites designed to mimic legitimate business emails and websites. The most common act is sending an email to a user falsely claiming to be an established legitimate enterprise in an attempt to scam the user into surrendering private information that will be used for identity theft.

The IRS does not initiate contacts with taxpayers via emails. Also, the IRS does not request personal detailed information through email or ask taxpayers for the PIN numbers, passwords, or similar secret access information for their credit card, bank, or other financial accounts.

If you receive an unsolicited email claiming to be from the IRS, forward this message to phishing@irs.gov. You may also report misuse of the IRS name, logo, or other IRS property to the Treasury Inspector General for Tax Administration (TIGTA) at 1-800-366-4484. You can forward suspicious emails to the Federal Trade Commission at spam@uce.gov or report them at www.ftc.gov/complaint. You can contact the FTC at www.ftc.gov/idtheft or 877-IDTHEFT (877-438-4338). If you have been the victim of identity theft, see www.IdentityTheft.gov and Pub. 5027.

Visit www.irs.gov/IdentityTheft to learn more about identity theft and how to reduce your risk.

Privacy Act Notice

Section 6109 of the Internal Revenue Code requires you to provide your correct TIN to persons (including federal agencies) who are required to file information returns with the IRS to report interest, dividends, or certain other income paid to you; mortgage interest you paid; the acquisition or abandonment of secured property; the cancellation of debt; or contributions you made to an IRA, Archer MSA, or HSA. The person collecting this form uses the information on the form to file information returns with the IRS, reporting the above information. Routine uses of this information include giving it to the Department of Justice for civil and criminal litigation and to cities, states, the District of Columbia, and U.S. commonwealths and possessions for use in administering their laws. The information also may be disclosed to other countries under a treaty, to federal and state agencies to enforce civil and criminal laws, or to federal law enforcement and intelligence agencies to combat terrorism. You must provide your TIN whether or not you are required to file a tax return. Under section 3406, payers must generally withhold a percentage of taxable interest, dividend, and certain other payments to a payee who does not give a TIN to the payer. Certain penalties may also apply for providing false or fraudulent information.

Additional Supporting Material

The following links are some examples of the notoriety of the Florida Highwaymen. There is a plethora of information on these famous painters, but for brevity, only a few links have been posted.

[Florida Highwaymen Paintings - Highwaymen Art Gallery \(weebly.com\)](#)

[Florida Original Highwaymen - Highwaymen Historic Artist A J Brown \(highwaymenajbrown.com\)](#)

[Florida Highwaymen | National Museum of African American History and Culture \(si.edu\)](#)

<https://floridahighwaymen.co/2016/07/10/the-original-florida-highwaymen/>

[FloridaHighwaymen](#)

Additional Support: Please see the attached video which captures the importance of the contributions made by the Florida Highwaymen:

[Highwaymen Video](#)

A charismatic businessman who created a movement for Florida's black artists. By Gordon K. Ford

Alfred Hair

WHICHWAGON ARTIST Alfred Hair "read the headline in The First Five Books Influence on the People of Florida"

But he was also a businessman on top of that. He had a business plan for Florida's black artists. He had a business plan for Florida's black artists. He had a business plan for Florida's black artists.

He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

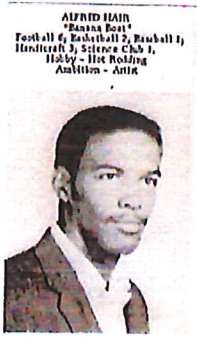
He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

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ALFRED HAIR
"Business Plan"
Football & Basketball 2, Baseball 1,
Hunting 2, Science Club 1,
Hobby - Hot Rodding
Ambition - Artist

didn't have a mean bone in his body. If he had \$50, he'd gladly give it away. He knew he could make more. He was for people."

He, who was believed to be selling around 50 paintings a week, when he was in a million-dollar business, a bold statement for a black man during that time in the South. But he did not live by his own rules. He was a man of many talents.

One day he was at Ed's Place, a popular hangout for the high schoolers when he got into a fight with John Funderburk, a high schooler.

"It is impossible to know precisely what happened as the two fought around the building's walls," Monroe wrote. "The fight didn't make any sense. The two men became friends again, but the fight was a warning sign that summer night. People came and went. It was clearly a social place, with a few more people than a few hours later. Dr. H. L. Johnson would have a hard time looking for the body of Alfred Hair."

Some say Hair took a shot at Ed's Place, but that was a part of the high schooler's life. Hair, who had an ease with women, had been involved with Funderburk's girlfriend. When the two men fought, Hair's death precipitated the death of the high schooler.

Alfred Hair was born in 1911, and lived with his mother and father. He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

When one of the most talented painters in the South died, it was a loss to the South. He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

"He could be a star in the South, especially if he wanted it. He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

It is an American story, as Florida was the place to make the picture American in the South. He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.

When one of the most talented painters in the South died, it was a loss to the South. He was a man of many talents. He was a man of many talents. He was a man of many talents. He was a man of many talents.



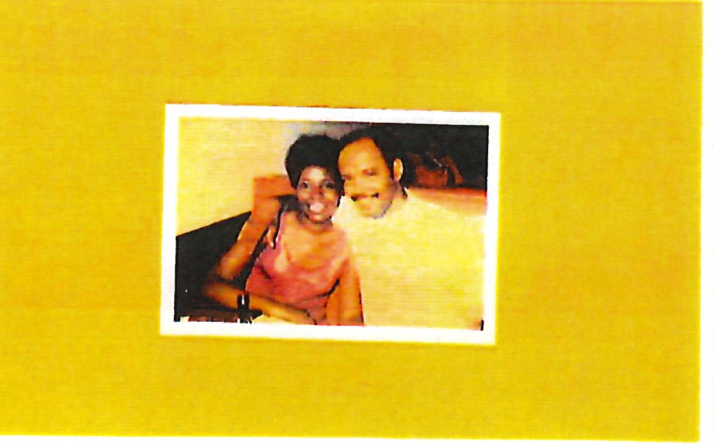
Alfred Hair's "Business Plan" (1911-1912)

Alfred Hair's "Business Plan" (1911-1912)

Alfred Hair's "Business Plan" (1911-1912)

Alfred Hair's "Business Plan" (1911-1912)

Alfred encouraged and welcomed all who had an inkling or expressed an interest in painting.



Alfred Hair and a woman (1911-1912)



Alfred Hair's "Business Plan" (1911-1912)



Doretha Hair

John Maynor

Al Black

Willie Reagan



Carmel Smith

Mary Ann Carroll

James Gibson

Charles Walker

Roy McLeodon

Carmel Smith

Florida Highway Men/Women

*"Sample McDougald House"
Pompano Beach, Florida*