

**Where are the permits for Pulse's outdoor patio, where at least one victim was murdered, that blocked a required window, and that was enclosed with an illegal fence?**



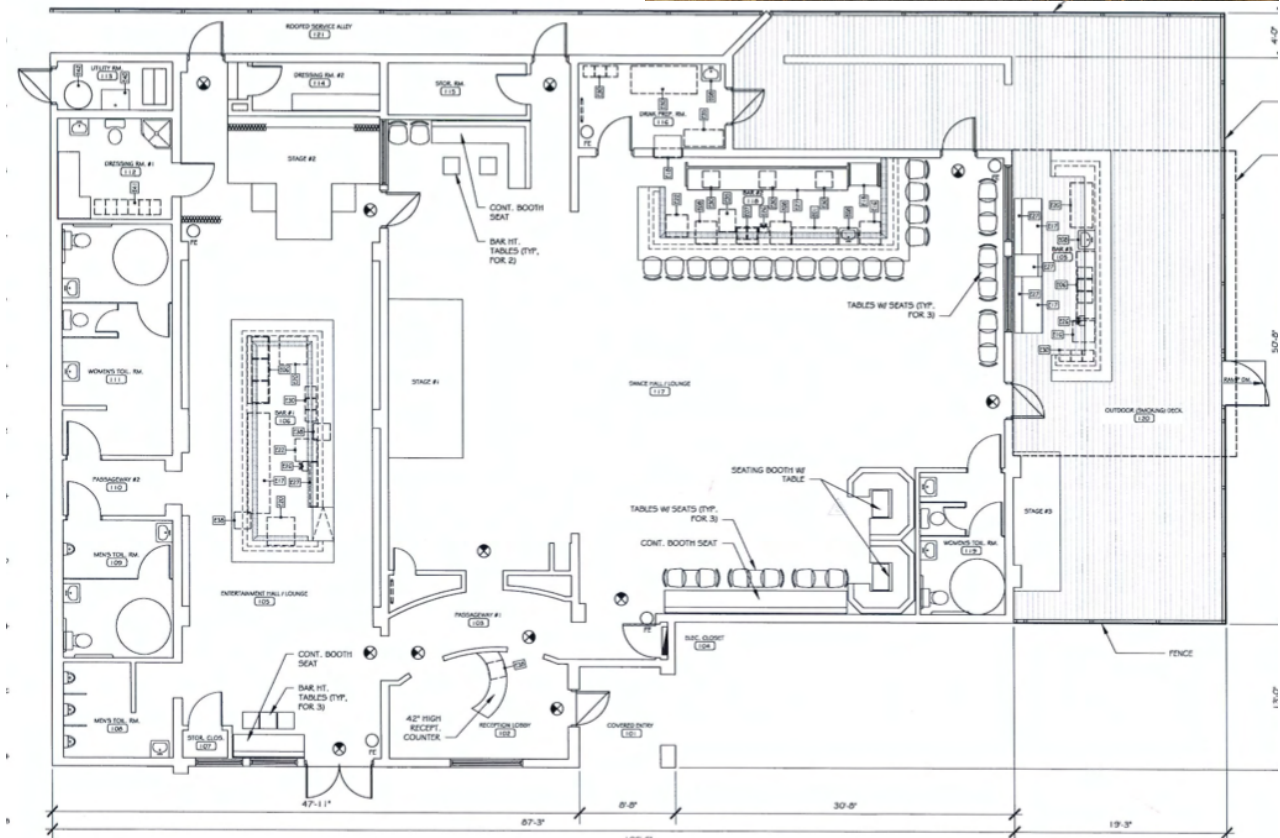
Read the records:  
[nopulsemuseum.info](http://nopulsemuseum.info)





**Where are the permits for Pulse's renovated floor plans? What floor plans show Pulse's second floor office where multiple victims were trapped during the shooting?**

 Read the records:  
[nopulsemuseum.info](http://nopulsemuseum.info)





# How can Mayor Buddy Dyer support Barbara Poma and her OnePULSE Foundation when he is aware of the unpermitted renovations and code violations at the nightclub that hindered the escape and rescue of shooting victims — and that the City of Orlando failed to bring the nightclub into compliance?

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## Orlando Sentinel

FINAL EDITION

Sunday, July 31, 2016

\$3.00

UP TO  
**\$446**  
IN COUPON  
SAVINGS INSIDE  
YEAR-TO-DATE  
SAVINGS: \$9,589

### Weather

8 A.M.: 81°  
2 P.M.: 93°  
5 P.M.: 88°  
CHANCE OF RAIN: 50%  
WEATHER REPORT, C10

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### TOP STORY

## Fence at Pulse wasn't permitted

Despite violation of several regulations, the city never issued citations

BY CHRISTAL HAYES  
AND CAITLIN DOORNBOS  
Staff Writers

Christopher Hansen ran to the patio of Pulse nightclub after hearing gunfire, but he couldn't find a way out of the fenced-in area.

He wasn't alone. Many of the hundreds of others inside the club crowded onto the patio, leaving them caged in as the shooter continued his rampage.

Amid the gunshots, screaming and sounds of glass breaking, Hansen knew his only way to freedom was to force down a piece of the barrier.

"The fence wasn't opening. It was like locked or something. We had to push it down," Hansen said.

Records obtained by the Orlando Sentinel reveal the black vinyl fence wasn't permitted and was in violation of several of the city's rules, including the maximum height allowed, though the

nightclub owners were never issued a citation.

The city said the fence and code violations were not considered a safety issue.

Although the club had seven exits — more than the two that were required by fire codes for a building with its allowed maximum capacity of 299 — five led patrons into latched, fenced-in areas.

Please turn to **FENCE, A13**

### More inside

See a diagram of the Pulse exits and the fencing that surrounds the club. **A13**





**Just how many code violations and unpermitted renovations were at the Pulse Nightclub? How exactly did these interfere with the escape and rescue of shooting victims? Why wasn't there an investigation?**





# Why are we against a Pulse Museum?

## 1. **WE ARE AGAINST THE COMMODIFICATION OF MURDER:**

Mass shootings should not be made into tourist attractions. This project is led by a Board of corporate executives from Orlando's tourism industry. Barbara Poma herself has joined the Visit Orlando Tourism Board as a result of her efforts to turn Pulse into Orlando's next tourist attraction. She has already put a gift shop on the site of the shooting and wants to build another down the street. The OnePULSE Foundation also received \$10M in tourism tax dollars to turn the massacre into a money-making spectacle.

## 2. **WE WANT TO STOP FALSE NARRATIVES:** Barbara Poma and the OnePULSE Foundation have been peddling false narratives of the Pulse Nightclub and the mass shooting. From the nightclub being a "safe space" to the shooting being a "hate crime" (motivated by hate), these narratives misrepresent the truth and should not be disseminated or perpetuated through a museum.

## 3. **WE ARE AGAINST THE PRIVATIZATION OF A PUBLIC TRAGEDY:** The mass shooting at Pulse was a public tragedy. We are against efforts to privatize and monetize its memorialization. We support public memorials like the one in Colonialtown Park where ALL SHOOTING VICTIMS are represented.



**Where are the records that show that Pulse amended its Conditional Use Permit? That it was approved by the Municipal Planning Board to operate as a nightclub/dance hall—as the City required for years? That the dance floor was permitted?**

**Excerpt, Letter to Rosario Poma from Dean Grandin (May 12, 2004):**

The most recent building plans submitted to Permitting suggest a significant change in use to that approved by Municipal Planning Board. The floor plans now include a dance floor, stage and nightclub-type lighting and sound system, and do not show dining areas or significant kitchen facilities.

While the “Martini-Bar/Restaurant” use is considered an Eating and Drinking Establishment for purposes of establishing use, a nightclub or dance hall is considered Indoor Recreation. Except for the fact that the subject property is within 1,000 of a church or school an eating and drinking use is a permitted use in the AC-N/T zoning district. By contrast, Indoor Recreation requires conditional use approval in the AC-N/T zoning district reflecting the potential increased impact of the use, especially in proximity to residential neighborhoods.

**Excerpt, Jason Burton, Chief Planner, Email (June 24, 2010):**

- The findings for this CUP clearly state that the decision to approve the CUP is predicated on a restaurant use. The use in place now is a nightclub. Therefore, a new CUP is needed in order to operate a nightclub.
- The CUP was granted with several conditions, including that the property was not an entertainment use (nightclub), would not charge cover fees except on an occasional basis for live entertainment, would not play music either live or recorded in any outside areas, would provide adequate parking and access, and would provide at least three bike rack spaces.
- Following approval of a Conditional Use Permit for the restaurant, plans submitted to Permitting showed a dance floor, stage and nightclub-type lighting and sound systems; with no improvement plans for the kitchen. Staff met with the property owner, and the Planning Official issued a letter to Rosario Poma on May 12, 2004 restating that the CUP was approved for a restaurant, not a nightclub. A nightclub is a different land use than a restaurant and is considered a different use on the City's use matrix . The letter conveys that conversion to a nightclub requires a separate Conditional Use Permit.
- June 2004, the applicant re-submitted plan revisions showing seating areas and the removal of dance floors....

**Options provided by City to Rosario Poma to Remedy Code Violations**

2010).

**NEXT STEPS**

• **OPTION I**

The applicant can choose to comply with the approved Conditional Use Permit and convert the space to conform to the approved CUP floor plan (attached).

• **OPTION II**

The applicant can choose to amend the existing CUP and request for CUP approval to allow a nightclub at 1912 S. Orange Avenue.

\*\*\*Either option requires the applicant to obtain permits for any and all work that has been completed without permits.



# Why are we against the OnePULSE Foundation?

## 1. **WE ARE AGAINST THE EXPLOITATION OF MASS**

**SHOOTING VICTIMS:** We firmly believe that Barbara Poma set up the nonprofit to make money off our tragedy. As CEO of the nonprofit, she takes \$150,000 annually, plus rent payments. The property she owns has also received millions in improvements through the nonprofit.

## 2. **WE DEMAND ACCOUNTABILITY:** Rather than make money using the murder of our loved ones, we want to see Barbara Poma be held accountable for the unpermitted renovations and code violations at her business that hindered the escape and rescue of shooting victims.

## 3. **WE ARE ANGERED BY THE BAIT AND SWITCH:** The nonprofit raised millions of dollars with "community grants" for the care of victims in their mission statement. Then, after only giving out \$1,000.00 in community grants, it removed these grants from their mission. Financial assistance to support victims still remains in the nonprofit's Articles of Incorporation.

## 4. **WE STAND AGAINST REVICTIMIZATION:** Led by the someone being sued by victims/survivors, the OnePULSE Foundation's privatized memorial-museum project makes victims feel revictimized—year after year. Victims have to choose between supporting a project they see as exploitative or forgoing the memorialization of their murdered loved ones.